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In response to the request of many members the Council have arranged for a supply of Club Ties. They are now ready, similar to the adjacent reproduction. This is about $\frac{3}{4}$ actual size and they can be supplied in Dark Blue or Maroon, both with the design in Gold.

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Apply with cheque or P.O. to:

B.A.Hirschfield ARPS.,
13, Bishops Road,
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Cambs. PE19 2QA.

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The Little Man



The Official Magazine of
**THE UNITED PHOTOGRAPHIC
POSTFOLIOS**
OF GREAT BRITAIN

WINTER 1984/85

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EDITORIAL

Can you guess the most difficult task facing the editor of 'The Little Man' in producing the winter edition each year? You will find the answer hard to believe. It is this. To obtain photographs of the trophy winners and other personnel for reproduction in the magazine. Ask any U.P.'er for a picture of him/her self and a strange coyness enters the system, and he will declare he has nothing suitable and a complete inability to produce such an object.

I have endeavoured to overcome this shyness in several ways, Roy Jones has been a great help by taking pictures of those prize winners present at the A.G.M., I have personally photographed a number of members that may be used on future occasions. One winner I persuaded to use a Passport Booth, I then copied and enlarged the result. Can you spot it in this issue?

Almost as rare are Circle Notes from the Circle Secretaries; eight out of 34 Circles is a very disappointing result. Surely Secretaries owe it to their respective Circles to ensure they are adequately represented.

Naturally articles are always more than welcome, 'The Little Man' depends upon these. So please put your pen to paper, I am sure something interesting has happened to you this year. For example see Roy Handover's article in this edition or B.W.Riddy's experiences in the Summer issue. If you are able to include B.& W. illustrations so much the better, $4\frac{1}{2}$ " X $3\frac{1}{2}$ " is a suggested and useful size, but photographs can be accepted up to eight inches wide.

It is a delight and a joy to produce the magazine and I am grateful to all those who have submitted contributions or helped in any way. Sometimes, for a number of reasons, it is necessary to hold an article over for a future issue, but believe me every contribution is received with delight and 99% will be published sometime. So please new copy to:

R.O.Couchman,
179, Wilson Avenue,
ROCHESTER,
Kent. ME1 2SL.

President's Viewpoint

I am writing these notes a few days after our A.G.M. whilst the impression is still fresh in my mind. It is not my intention to report on the event; I shall leave that responsibility in the more capable hands of our Editor who will, I am sure, convey his own impression.

For my own part, I came away highly delighted with the apparent warmth and companionship that emanated from the gathering which was the largest we have seen for several years.

You are all aware of my desire to press home the awareness of each and every member to the wider aspect of our organisation beyond the boundaries of our individual circles, and the A.G.M. is the one time when we can actively participate in realising that wider contact and, in so doing, reap the benefits that come from being amongst those with whom we have a common interest.

This year was a clear indication of this upward surge in camaraderie, with a considerable increase over last year's attendance which of itself was slightly higher than 1982. I am not quite sure exactly how many attended the A.G.M. but I can tell you that 110 people sat down to the dinner as against 85 last year. I hope it is not merely the reputation of the menu that encouraged the increase! How about aiming at 125 for next year - the date is September 21st 1985.

Finally, by popular request, Council has ordered a new design of tie available in Light Navy, Maroon and Green. We do not want club money tied-up (TIE'D UP!) in holding large stocks for any length of time, so please order right away - details elsewhere - with this "Little Man".

Enjoy your hobby.

Stanley Berg



DRY ROT

in which
John Murdoch discusses the Fuzz

The new dawn gently wakes the sleeping lands,
As in the east the heavens slowly pale
And zephyrs stir the trees with impish hands,
Reaching Force 3 upon the Beaufort scale.

When the poet attempts to combine the imagery of art with the precision of science, there is nearly always a certain amount of disjunction. This conflict is nowhere more evident than in photography, which despite everything which has hitherto been said about it, is really an art form based on science. Before its discovery, the really gifted painter was the one who, if the occasion demanded, could impart a kind of photographic quality into his work by painstakingly rendering the finest detail. Science having placed in the hands of the photographer an instrument capable of doing this not only better than the finest artist but in an immeasurably shorter time then seems to repent its rash action and goes on to suggest ways in which the photographer can do just the opposite. In fact, a quick glance at any photographic publication will give the impression that striving for technical perfection is not only undesirable, it is somehow anti-social.

It is, therefore, suggested that instead of the Fellowships and Associateships which the Royal Photographic Society awards to those who meet its standards for so long, but only so long, as they pay its subscription, a new award be instituted for those true artists who, by a combination of faulty processing and a dirty lens produce prints so grainy and diffuse as to be unrecognisable as representations of finite objects. This would be known as the Cordon Blur and would be given in perpetuity. It would harmonise the conflicting requirements of art and science, less readily achieved by Stephen Leacock's version of "Lord Ullin's Daughter" where:

In vain the aged boatman strains,
His heaving sides reveal his pains;
The angry water gains apace,
Both of his sides and half his base
And as he sits he seems to lose
The square of his hypotenuse.

Now there are amongst the worthy citizenry of this country those who regard "Crossroads" as an intellectual challenge and no-one would deny their right to do so even were it possible. To each his own. But to some of us there is little of substance worth watching on the 'box' unless it be for instance a party political broadcast with the sound turned off. In this respect 'Top of the Pops' is even better. There is however one programme which never fails to delight because of its sheer eccentricity. It is usually called by its equally eccentric presenter 'Ze Crate Ek Race' and probably reached its zenith in the previous series by letting loose a team of skilled engineers

and the like to devise a system of getting a giant egg from out of a nest at the top of a tree and deliver it, cooked, topped, salted and peppered into an egg-cup several yards away on a table. The expenditure in time and effort was prodigious but greatly entertaining. Apart from that, someone else was paying for the labour. What has this got to do with photography? Well, what about all the thought and ingenuity which has gone to producing a mechanism which will turn the front lens element or the like through a quarter of a turn under the guise of automatic focussing? And who is paying for this piece of eccentricity? I can't help thinking that it would have been better if those who design systems like this would put their talents to devise a better way of fixing the lens/shutter unit on my 35 mm compact than by three totally inadequate screws and thus perhaps avoiding the inevitable disintegration. Caveat emptor-but of what?

Those of you who have read this far and thus have nothing better to do will by now have realised that neither art nor science is above criticism. The real problems arise, however, not in the fact that imperfections exist in each faculty, but rather that most people will accept the vagaries of science much more readily than those of art. Automatic focussing systems are one thing, even marvels of achievement to the weak minded but try and sell a system of interpreting the true art of a picture and you are up against it. For instance, that eminent and outward-looking Italian, Professore E. Pericoloso-Sporghersi in a recent paper (probably the *Corriere della Sera*) mentioned the Erbsen-Blumenkohl system of in-depth art interpretation. Using a specimen picture of a soup ladle suspended on a clothes line against a background of sky an attempt was made to explain to a group of fellow photographers how apparently incongruous objects when looked at superficially, were actually part of a coherent composition when examined at deeper levels of perception by reason of their rectilinear and curvi-linear properties. The response was to say the least discouraging, yet the same group launches rectlessly into a profound discussion of the Ansell Adams Zone System which they understood even less. O tempora, O morons!

Perhaps we are being just a little unfair because just as everyone who owns and drives a car is not a motorist, so those who own a camera are not necessarily by any stretch of imagination entitled to the accolade of photographer. Early in the year, for instance, it became evident that one of the nobility and described in the charge sheet as a photographer actually rejects on average about 165 of his pictorial spawn for every one which is usable. It would seem that a new designation of 'optical machine gunner' would go some way to preventing the denigration of what in the past was an honorable profession.

Times, of course, change and with the changes comes a slight niggling feeling that photography isn't quite as much fun as it used to be. Leaving aside the question of automation, few people seem to improvise these days. It may be because there is more money about or that the spirit of adventure is lacking or simply because home-made gadgets destroy the image of affluence. Long before flash-synchronised shutters became common, we used to make our own internal triggers using the Compur cocking lever as a contact. What couldn't we have done with a discarded supermarket trolley! The wheels would make a good tripod dolly, the plated steel mesh a print washer or dryer (what was left could make a chip basket which wouldn't leave most of the chips in the pan, something which noone has yet put on the market), and there would still be enough left in the way of tubing to fashion all kinds of interesting gadgets. It would also rid our streets of an increasing eyesore. Noone else seems to want them.

Yet just occasionally there is some evidence that the spirit of fun lives on and as a tail piece, the award of a prize must surely be given to the writer of the letter to one of the less popular photographic journals. Having read somewhere about the idea of using a bean bag for supporting the camera on irregular surfaces such as stone walls he declared his intention of making one. 'But', he asked not unreasonably, 'how do I cope with the tomato sauce?'

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Correspondence

G. Clifford Barnes (Sec. C. 31) writes to the Little Man that he is worried by the price increases of transparency film and the effect this will have on slide production in the Circles.

The Little Man has also noted these price increases, usually started by one firm and quickly followed by one or two others swiftly jumping on the band wagon. Further bad news has been reported in that Kodak is to close the colour processing laboratories at Hemel Hempstead and transfer the work abroad. So results will be further delayed and subjected to increased risks, travel and quality wise.

In the Little Man's Circle Note Books several members have spoken well of K6 processed films, so the Little Man himself decided to test them. He was influenced by a gift of two sample rolls of Konica 100 film at the R.P.S. Exhibition.

Frankly; the results were excellent.

Scanning the A.P. the Little Man was able to purchase the film @ 10 X 36 for £15.00. A fellow member recommended a Processing Laboratory who charged £1.90 per film. The film was returned processed within the week and the results were first-class. This year the Little Man has had five International and Open Exhibition acceptances using this combination.

But this happy state of affairs may not last as it is reported that Agfa have complained to the E.E.C. about dumping of film from the Far East.

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BEACHCROFT TOWSE SUNSHINE HOUSE NURSERY SCHOOL Dunnings Road, East Grinstead, Sussex RH19 4ND

The Hon. General Secretary of the U.P.P. has received the following letter from the Sunshine House Nursery School, East Grinstead.

Dear Mrs Jones,

2 October 1984

Thank you very much for the kind and generous donation of £50.00 collected at the end of a lecture given by Mr. Freddie Reed.

We are extremely grateful to the members of your Society and to Freddie Reed for this most welcome gift which will help our Amenity Fund.

Yours sincerely

K.M. Dunford. (Headmistress)



"Not my Cup of Tea"

Writes Bill Armstrong

At the recent A.G.M. I was chatting to a fellow member on the problems of voting and how we each tackled it. It is a problem that recurs for most of us every month as we are all in our quiet way, judges. After the meal, another member asked one of the judges, Barry Evans, how they arrived at their major decision - the Leighton Herdson Trophy winner. A simple enough question, but one that defies a logical answer. Barry, who I should imagine, never expected to be asked such a question, answered beautifully, off the cuff as it were. They, the judges, had a wide background of photographic judging experience, and they simply preferred the one they had selected as the winner. It was as easy or as difficult as that. And Cliff Steer, the winner, would be the first to agree, a different set of judges may well have picked a different winner.

But the question remains - - - how do you tackle judging? Do you try to take an independent god-like view or do you keep it completely personal?

To start at the end as it were, the actual down-to-earth bit, I used to lay prints out on the lounge floor and sort them into an order of merit. Then filled in the voting card. With colour slides I put them on a slide sorter which holds about thirty and then shuffle them into the aforesaid order. Like Barry Evans, personal preference plays a big part, or I suppose it does.

Some circles in UPP used to approach this ticklish problem by actually writing on the crit sheets marks out of ten, for technique, composition and appeal. We tended to agree fairly well on technique, reached a fair agreement on composition but then went bonkers on appeal. Appeal, which brings in experience, interests and etc. is as variable as people. Freddie Reed, our eminent AGM lecturer, told of his world wide experiences in photo-journalism where the sole purpose is to get pictures published. It appears that hard-bitten widely experienced picture editors are as unpredictable as Club judges. One editor's reject can be another editor's winner.

The club photographer, as we well know, is very much a competitive animal. His eyes are always looking for winners and with his lens he tries to capture them. This is a specialised field; some would call it a rut. It depends on your idea of what makes a winner. Some of us are traditionalist while others are fascinated by the harsh Eastern European pictorialism.

There is a lot of routine, very ordinary, traditional work done under the heading, "Club Photography"; just look at the circle displays at the AGM! But it is all part of the game. Hackneyed subjects get tedious but would not be hackneyed if they were not popular. Successful bandwagons turn up and we are all tempted to climb on them. But there is little doubt that if you can add a touch of originality, a bit of humour or acute observation you are well on your way to success with many judges; certainly with me. I saw recently some colour slides taken by a friend at the London Marathon. He tried the usual sea of faces, the groups of struggling runners and the anguished faces of competitors finding the going hard. Then he happened to look down and "wasted" an exposure on a sea of runners legs. It was 'different' and we all agreed it was easily the best.

One of the really tough parts of circle judging is the commentary - giving your written opinion. Some gifted individuals can assess kindly and write expressively. Most of us can't or at least don't. It often reads more like a chore to be got over and done with. Our natural instincts seem to find more to find fault with than to praise. I am sure that a little appreciation or a few kind words would give pleasure and maybe work wonders. Even if you only intend to give five out of ten.

Fortunately, unlike Barry Evans, we are seldom if ever asked to justify our decisions!

UNITED PHOTOGRAPHIC POSTFOLIOS

GOLD LABEL COMPETITION - 1984

JUDGES Mr. C.A.Todhunter FRPS.
Mr. W.B.Evans FRPS

NATURAL HISTORY
Mr. P.Nolan ARPS.

AWARDS

<u>LEIGHTON HERDSON TROPHY</u>	Burst of Gold	Cliff Steer ARPS.	Circle 36
<u>ROLAND JONAS LANDSCAPE</u>	Castle in the Dunes	Peter Greenwood FRPS	Circle 10
<u>GLEN VASE</u>	Wings of Housefly	Idris Bowen ARPS.	Circle NH2
<u>BEST LARGE PRINT & BEST PRINT OVERALL</u>	Evening Storm	Brian Steptoe	Circle 26
<u>BEST SMALL PRINT</u>	Re-united	D. Bennett	Circle 17
<u>BEST TRANSPARENCY</u>	Burst of Gold	Cliff Steer ARPS	Circle 36
<u>BEST LARGE PRINT CIRCLE & BEST PRINT CIRCLE</u>	Circle 11		
<u>BEST SMALL PRINT CIRCLE</u>	Circle 29		
<u>BEST COLOUR SLIDE CIRCLE</u>	Circle 36	Gold Star Award	
<u>BEST NATURAL HISTORY CIRCLE</u>	Circle NHCC1		

CERTIFICATES AND COMMENDATIONS

<u>Circle</u>	<u>Entrant</u>	<u>Title</u>	<u>Award</u>
2/25	Margret Hodge ARPS	Bird's Eye View	Cert.
3	B.E.Honey F.Seal F.Seal	Two Trees In Old Dinan Wansdyke	Cert HC HC
4	H.Choretz G.Washington FRPS D.Lowe	Scenery Baptistry, Failsworth Storyteller	Cert HC HC
6	T.P.Crossley T.P.Crossley	The Tractor Towards the Summit	Cert HC
7	Ken Williams Jim Haydock	Glen Coe Sapiglossis	Cert HC
8	I.Platt FRPS L.Mclean ARPS	Bamburge Castle The Tree	Cert HC
9	P.A.Murphy J.R.Stanforth	Inflation Gerald	Cert HC
10	Peter Greenwood FRPS D.Arundel David Dent ARPS D.Bennett	Castle in the Dunes Miss Pears? The Long and Winding Road Pleasure & Profit	Cert HC HC HC
11	Peter Clarke ARPS Colin Westgate FRPS Colin Westgate Hugh Milson FRPS	Shore Strollers Skye Seascope Beachy Head The White Hat	Cert HC HC HC
12	C.Thompson Mrs M.Southern ESFTAP	The Whitby Roofs Winter Shore	Cert HC
14	John Lane	Vivien	Cert

<u>Circle</u>	<u>Entrant</u>	<u>Title</u>	<u>Award</u>
16	C.Thompson Tim Hewson	Record Attempt Up	Cert HC
17	D.Bennett Mrs R.Innes Mrs S.Thompson	Re-united Typical Lake District Weather Tiddler	Cert HC HC
18	L.Sheard L.Sheard S.Hampshire	Ardurech Castle Sentinels Silver Road	Cert HC HC
19	P.M.Antrobus	No. 14	Cert
20	T.Morton A.Potter ARPS	Power House Force 10	Cert HC
21	A.Pring A.Pring B.Hirschfield ARPS	Wall Sculpture Sun-shy The Guardians	Cert HC HC
22	Edem Tanner R.G.McCreddin	Sheep '82' Oyez, Oyez	Cert HC
23	W.Watson	They're off	Cert
26	B.Stepto Jo Hartnell	Evening Storm Bird's Eye View	Cert HC
27	Mona Chedzoy	Dead of Winter	Cert
28	Francis Ouvery Betty Underwood	Glowing Beacon Venice Canal	Cert HC
29	G.Hodgson LRPS B.Hirschfield ARPS	Frosty Leaves Winter's Washing	Cert HC
30	W.S.C.Jenks H.Hobbs	Kebs at Play Stribenfall	Cert HC
31	Mrs M.M.Tyler Stan Johnson	Boscastle Hats	Cert HC
32	Neil Humphries Barbara Maley	Winter Sunshine & Showers	Cert HC
33	Mrs D.M.Handley Dr Andy Speer	The Sun Breaks Through The Lamp	Cert HC
34	Cyril Allday Joe Edwards	Boundary Fence The Veterans	Cert HC
35	Ted Kempzell Richie Palgrave	Autumn Nocturne	Cert HC
36	Cliff Steer ARPS Martin Addison Dr Brian Most FRPS	Burst of Gold One Brown Bottle The Rape Field	Cert HC HC
NHCC 1	D.K.H.Martin FRPS Dr J.A.Findlay Dr J.A.Findlay	Lycosa Spider Carrying Young Maritime Tiger Beetle Green-veined White, at Rest	Cert HC HC
NHCC 2	I.Bowen Andy Callow	Wings of Housefly Weevils Mating	Cert HC

Meet the Winners

CLIFF STEER ARPS E.FIAP.

First of all I would like to say how delighted I am that my slide, "Burst of Gold" helped Circle 36 to win the title of, 'Best Slide Circle' for the second year in succession. Naturally I am equally delighted that the slide has been awarded the Leighton Herdson Trophy. I first won the Trophy ten years ago, and I can assure you, I have been trying hard ever since to pull off a repeat performance.

After snapshotting with a 2A Box Brownie, circa 1930, (which I still have) I graduated, after the war, via an Ilford Sportsman and a Voigtlander Vito B, to a second hand Praktina - the forerunner of the Praktica. My interest in 'serious' photography had now begun. About 1960 I saw a contemporary picture in the "A.P." by a Malcolm Gilson. He was one of the founder members of Circle 36, and he readily taught me many of the techniques of contemporary picture making, particularly the use of Diazchrome materials combined with 35 mm colour transparencies. But most of all, he urged me to join U.P.P. Circle 36. So I met and became friends of a number of keen photographers, in particular Ian Platt. I was now well and truly hooked on photography. Acting on the advice of Malcolm and Ian I joined the Photographic Society of America, which in turn led me to join the U.P.P. Anglo/American Circle; and Circle 24 - the contemporary circle.

In Circle 24 I formed a close friendship with George Bowley, who fuelled my interest in Colour Solarization. He persuaded me to join the Royal Photographic Society, and to make a successful application for my Associateship.

For the record, my slide, "Burst of Gold" was a straightforward shot taken on Kodachrome 64, using a Nikon F.E. 35 mm camera, with a Tamron 70/210 mm Lens. Used at its longest length and wide aperture to create the soft out of focus effect.

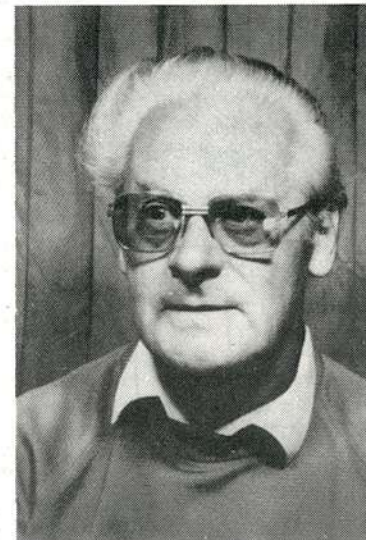
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BRIAN STEPTOE LRPS

I guess you could call me a late starter at serious photography, having taken it up only in the last six years or so. In fact, I plunged at what some would call the deep end; opting to start by making my own prints from negative film.

I rapidly graduated from 10 x 8 size prints to 12 x 16 and more recently 20 x 16, although those intended for the box are more modest in size. After a year of colour printing I moved on to include also B & W work, thus qualifying as a real print worker, at least, in the eyes of some of the fraternity!

Being something of a rambler as another hobby interest, much of my picture taking tends to be landscape, but not to the exclusion of other subjects. I particularly like to have-a-go at candid. Early on I decided to enter into the club scene, joining the Bracknell Camera Club, of which I have now become Chairman.



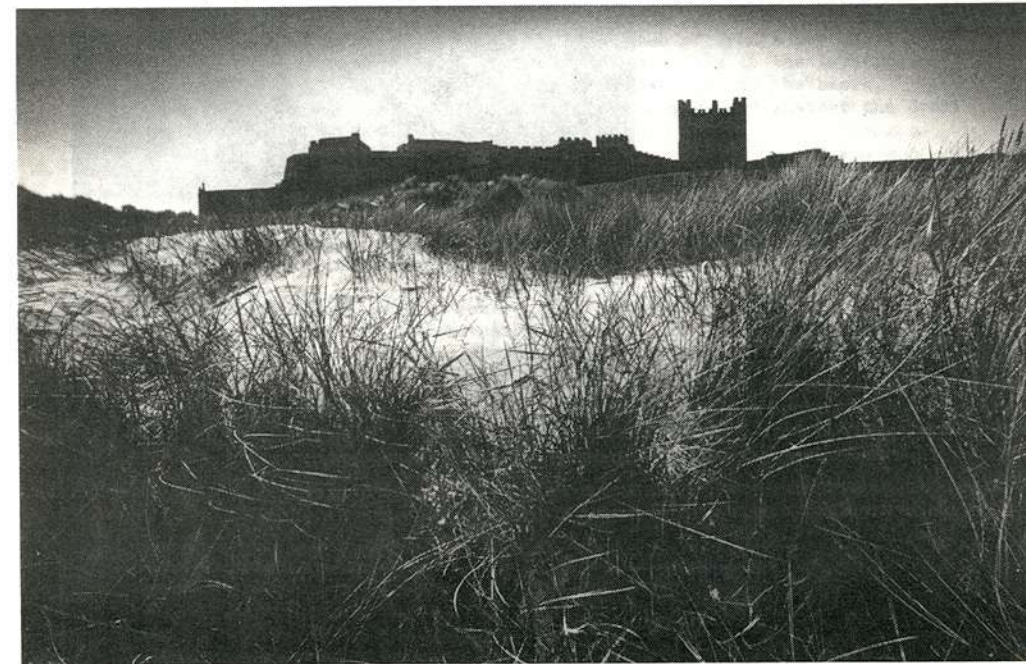
PETER R. GREENWOOD FRPS.

"I'm following in my father's footsteps". Yes Dad was a Keen photographer and some of the latent image must have rubbed off on me ! Although I had no interest in serious photography until I joined the Tonbridge Club in 1969. I have served on the committee of that fine Club since 1971 and I was honoured with the office of Chairman from 1980 to 1982.

In 1977 I gained my ARPS and about this time I joined UPP and I enjoyed the friendly competition and helpful criticism of both Clubs. In 1979 I was fortunate to win the Leighton Herdson Trophy with a Circle 10 Gold Label print, "Abstract Viewpoint".

Perhaps my profession as Bank Manager has fostered a broad viewpoint as my successful FRPS Panel this year was a collection of wide-angle Landscapes.

Now I am delighted to receive the Roland Jonas Trophy for Landscapes.



Castle in the Dunes.

Peter Greenwood FRPS

Evening Storm

Brian Steptoe LRPS

My picture preferences tend to be subjects with a pictorial feel, an emotive content, or even, an imagined story-line, although I derive pleasure from virtually all subject styles.

The winning print, "Evening Storm" was taken on the way home from work, parking the car on impulse on the verge, and jumping onto a roundabout to have a relatively clear view. It was taken on a Pentax ME Super with Vericolor 2 film late in 1983. Since then I have changed to Kodak VR100, which I find equally if not more fine grained, and well suited to 20x16 enlargements. My B & W work is divided between FP4 and Tri-X films.

Experience with the UPP circle has I am certain, helped me considerably, especially in commenting on and appreciating the work of others, to the point where I now enjoy the opportunity of judging club competitions. I am sure this is a privilege to be indulged in with great care.

When I joined Circle 26 I was impressed by the wealth of advice in its notebook, particularly on technique, and that all important topic for the colour worker - chemistry. In particular the benefit to be gained by standardisation, a point I would commend to others, leaving one free to concentrate on the important part, which I see as capturing and presenting the image.



IDRIS BOWEN ARPS is awarded the Glen Vase by The President for the best Natural History Slide.



JIM DOWLAN is presented with a Gold Star on behalf of Circle 11 for the Best Print Circle.



BRIAN STEPTOE LRPS receives the Trophy for the Best Print in the Competition.

FREDDIE REED

An Appreciation by F.A.H. Ouvrey LRPS

Freddie Reed, M.B.E., F.R.P.S., F.I.I.P., joined the Daily Mirror aged 14 - 55 years, 65 Royal Tours, visits to every country in the world except China, and six wars later he came to U.P.P. to talk about his career at the A.G.M. After-dinner Lecture. He is particularly known, of course, for his pictures of 'Harry's Grandmother' (to quote Ralph Couchman) and her family, and there were many examples of such photographs including the pressmen's favourite, the 'Queen Mum'. However, versatility is an essential item in a Press Photographer's gadget bag, coupled with a willingness to go anywhere, any time. One particular Tuesday, Freddie was at Royal Ascot in full morning dress when news of an earthquake in Turkey came through. With no time to change he was on the next 'plane to the Mediterranean to be the first to arrive at the scene of the disaster and his dramatic picture was a full-age world scoop, with awards to follow.

Getting the picture, and getting it back to the Picture Editor is the name of the game. This calls for physical fitness - if you can reach the only telegraph office one second too late after a nude spring down the street you've lost your scoop; it calls for patience - like waiting 6 weeks for a 23 second photo-call with the Shah of Iran's new baby; it calls for adaptability - being able to process a film in the lavatory of a moving train with the window blacked out, developer in the basin, fixer in a bucket, dunking the film with your bum wedged against the door! Washing the film is quick and efficient

Not that the Picture Editor is always right - dramatic pictures on a sinking ship during the War were banned and later hung in the London Salon! A cold shutter in the Arctic caused some over-exposed pictures of Prince Charles and Princess Anne to be rejected, but later they gained a full-page spread and an award!

Freddie Reed now, of course, is a household name but he started the hard way - making the tea and carrying the slides (that's slides as used in a plate camera, not trannies) for the 'important photographers'. His first camera cost 12/6d. (that's 52½p. or just over 3 first class stamps) taking 9" x 12" plates with which he had to compete in an over-staffed Fleet Street finding his own stories inbetween his regular work and his studies. The fastest way back to London then was by 'plane - navigating by sight from an open cockpit. On one occasion his pilot had to make an emergency landing in a carpark at Bridlington - instead of being congratulated for the flying skill he was charged 1/- for parking.

After some 50 years with the Mirror, Freddie is currently free-lancing, and enjoying his photography as much as ever. This enjoyment is evident in his infectious enthusiasm which despite the tensions, the hazards and the disappointments, had resulted in a huge portfolio of successful photographs and a chestful of entertaining stories.

So who else can get 3 different pictures of 3 different cats, each one winking?

The National Museum of Photography

By ROY HANDOVER Circle 11

Recently I stayed in Bradford !

Yes Bradford ! Bradford hitherto high on my list of towns to avoid. But last June, in the centre of the town they opened a Museum of Photography, being a country branch of the Science Museum. Having enjoyed the Kodak Museum at Rochester, U.S.A., the Musee de Photographie just outside Paris and the camera collection of the R.P.S. at Bath; I was anxious to view the exhibition at Bradford, and maybe make comparisons.

The exhibition is presented in an old theatre, which has been gutted and completely rebuilt. The main feature is a 450 seater cinema. In addition there are a number of galleries on several floors which house the exhibits and displays.

The presentation is aimed at the general public rather than Club and specialist photographers, and all modern methods of presentation are utilized. Spot lighting, telephones that may be picked up and unfold the story relating to the display in addition to the more usual storyboards.

Each gallery had a separate theme. One dealt with the history of photography. The final board caught my attention. An area some 6 feet by 4 feet was covered with the parts that went into a modern 35 mm S.L.R. Camera. There appeared to be hundreds of components.

Another theme featured portrait photography and included a mock-up of a 1930s style studio. Another dealt with News Photography complete with a modern press office. Round the walls of this display were many famous news pictures of the past, including some which are now recognised as propaganda fakes. One efficacious presentation showed a picture of the sinking of the Amethyst in the Falklands and the way the various newspapers captioned it; from the "Moment of Glory" in the Times, to the "Needless Sacrifice" in the Morning Star.

An interesting section for me was an Exhibition of Work by Karsh of Ottawa, containing many of his earlier works of ordinary people before he concentrated on the famous and the well known. Karsh is often spoken of as a photographer of men, but shown here were sufficient pictures of women to show he was equally successful with the ladies.

The climax to the day was a visit to the cinema - you pay for this the rest is free. It is the only cinema in the country using the Canadian 'Imax' process. The film is shot on 70 mm film horizontally so that each frame is some ten times the area of standard 35 mm format. This is projected on to a slightly curved screen 65 feet wide and 42 feet high. As one sits fairly close to the screen the view is wider than your normal vision and you become part of the view you are looking at. Thus, if you float over the countryside in a balloon, the balloon appears stationary, and the countryside slides by underneath. When a stunt plane loops the loop, you do also ! One or two people complained of airsickness the day I was there !

After the visit a Greek restaurant near-by serves excellent fish and chips; which, in any case, always taste better north of Birmingham.

—oO—

Exhibition Judging - A Radical New Concept

By IAN PLATT FRPS, EFIAP, APSA.

From time to time a totally new idea emerges that, in effect, revolutionises exhibition selection methods and enabling organisers of these events to provide both a better exhibition for public viewing and yet not involve an excessive workload for judges and helpers alike.

In a previous article entitled, "A Case for Non-Concensus Judging" I explained the method of judging prints known as the Edinburgh system of permitting each selector his own choice of both prints and slides which is an offshoot of the Melbourn system. The fact that almost all the major exhibitions in this country use the latter, and quite a number with print categories use the former, is eloquent testimony to their advantages.

In recent years most major exhibitions have experienced a steady increase in the number of entries received; which, together with a trend towards enlarging the scope of the event by the introduction of additional categories; such as a Nature Section, for example, has brought with it the problem of how to cope adequately with these large numbers. Judging which could once have been comfortably completed in one day has had to be extended to two, and so on. The repercussions of this are that in addition to taking more time, judges have had to be given overnight accommodation with a resulting potential increase in administration cost.

I have recently returned from a visit to Guernsey, acting as a selector in the excellent Spectrum International, (General and Nature Slides) and to quote specific examples, their entries have increased from an initial 3739 at their inaugural exhibition in 1973, to a figure that approached 5,500 in 1984. To put the 1973 figures in perspective, they were the highest ever received by a British slide exhibition at that time, and their present-day statistics are well in excess of most events world-wide. To date these numbers have been judged over a period of 2½ days, but in order to accomplish this feat the organisational teamwork has to be superbly efficient and the judging tempo brisk to say the least. To this has to be added the problems of ever-upward spiraling costs of travel when bringing judges over from the mainland, let alone the difficulties of judges and exhibition helpers in getting time off work, since judging has to commence on the Friday which means travelling over on the Thursday. With the prospect of even greater numbers of entries in the future, suddenly the time was right for a radical new idea to emerge, and emerge it did.

The "nuts and bolts" of this suggested new judging system is that as soon as possible after the entry closing date, the total entry is divided into three different groups; care being taken to ensure no one persons' entry falls entirely within any one group, and is ideally distributed over the three groups. These are then posted to the judges on the mainland - one group to each judge, who are invited to select their choice of acceptances, and to note those entries considered worthy of one of the various awards. The exhibition organisers would determine the number of entries wanted for the public shows, and each judge would choose one third of these. Once this task is accomplished a suitable venue would be chosen for the three judges to meet face-to-face. A Service Station on one of the Motorways would probably be an ideal choice, and here the finishing touches can be applied by deciding which of the pictures individually chosen by each judge for special mention, shall be agreed by all three (or a majority) for the main awards.

The benefits of this system are considerable. Firstly each judge can work at his own pace during the first selection process, and can reproject entries as often as he wishes. Secondly expenses are considerably reduced particularly if judges are chosen who live within reasonable distances of one another - for apart from a few pounds petrol costs, just the price of a new projector bulb each would cover the outgoings. Third, no overnight accommodation to worry about. Fourth, and most important, a gigantic entry of, say, 6,000 is in effect reduced to 2,000 as far as each judge is concerned thus considerably reducing fatigue, (Have you ever tried looking at 6,000 slides over 2½ days ?)

This quantum leap forward in exhibition selection methods is so breathtakingly simple - as so often are the really brilliant innovations - that it has to be immortalised by giving it a name. One that can stand alongside those that are spoken already with the hushed tones of reverence, such as; Edinburgh and Melbourne. I cannot claim credit for the flash of inspiration that resulted in the choice of word. One of my fellow selectors at the 1984 Spectrum exhibition, Derek Rodway FRPS, during our detailed discussions with Exhibition Chairperson, Bridget Buckingham ARPS, concerning the working of the newly proposed system, came up with THE NAME. Once expressed out loud we instantly knew that it was right, because it expressed in a single word everything about the new ideas. Thus was born:

The **GOONSEY** system of judging !

Ian Platt
Charminster 1:4:84.

—oOo—

Details of U.P.P. Circles

Compiled by Arthur Gunnew

SMALL PRINTS

	Circle Nos.
Up to 12 sq. ins on 72 x 5" Mounts	29
Up to 7" x 5" General Interest	7 21
Up to 7" x 5" General Interest - Monochrome only	9 17
Up to 7" x 5" General Interest - Non voting	30

LARGE PRINTS

Up to 10" x 8" Sports and/or Action	16
Up to 10" x 8" General Interest	3 11
Up to 12" x 10" General Interest	2/25
Up to 15" x 12" General Interest	6 8 12 14 18 20 22
Up to 15" x 12" General Interest - Monochrome only	10
Up to 15" x 12" General Interest - Colour only - Bi-Monthly	4
Up to 15" x 12" General Interest - Colour only	19 26
Up to 15" x 12" General Interest - Unmounted - Quarterly	A/Australian

COLOUR SLIDES

35 mm. General Interest	23 28 31 32 33 34 35
	36
35 mm Contemporary, Non-voting, Quarterly	24
35 mm Natural History only	NHCC 2
Up to 2½" x 2½" General Interest	27
Up to 3¼" x 3¼" Natural History only	NHCC 1

Colour Printing

PRELIMINARY THOUGHTS OF MIKE DUDLEY AND COLIN WESTGATE, CIRCLE 11 ON PRODUCING COLOUR PRINTS

There appears to be a definite trend towards Colour Printing in the air both in our local clubs and in the UPP boxes. Recently I bought myself a Paterson 16 X 12 inches drum, with accessories etc. for a reasonable £15, so I suppose I too will be joining the movement.

Mind you, at the risk of putting a few noses out of joint, most of the colour work I have seen at club level (prints that is) and to a certain extent in Circle 11, seems to me to use colour merely to add interest to otherwise ordinary prints; rather than making it essential to the design, feeling or whatever.

For instance the subjects chosen for colour prints at our club would rarely be chosen in slide competitions which usually show a lot more imagination with the use of colour.

I would be interested to hear other peoples views on this. Maybe it is just that I have not seen enough colour printing to appreciate it's finer points. I do realise that it is relatively difficult to do well.

This brought the following response from Colin.

I was interested to read your comments about colour printing. As you probably know, I am fairly new to this medium and am still exploring what it can do. I do not think that using it "to add interest to ordinary prints" (your quote) is necessarily wrong. It is another dimension - another technique. Let it improve - and more important, use it for it's own sake.

Some pictures work better in black and white, others work better in colour. I suppose it would be fair to say the latter are improved by colour.

I certainly get vastly more satisfaction out of colour prints than I do from slides. A print is a solid entity in it's own right, it has substance, it can be presented as a picture. A slide is merely a transitory image viewed for a few seconds on a screen - it comes and goes - it has no substance. A print has a fourth dimension - that of time - it lasts, it can be framed and viewed. In short a colour print has all the advantages of a B & W print plus that of colour.

Conversely, that can be a disadvantage - the colour may add an undesirable realism which detracts from the creativity that is possible with b and w. So, it is horses for courses. Colour used properly should give results as good as, or better than, what would be achieved by using monochrome. If it does not, then probably that particular picture is better suited to black and white - and there are quite a few of those.

—oOo—

The Little Man is grateful to Brian Whiston for culling these extracts from an obviously worth-while Note Book.

Sidelights on Composition

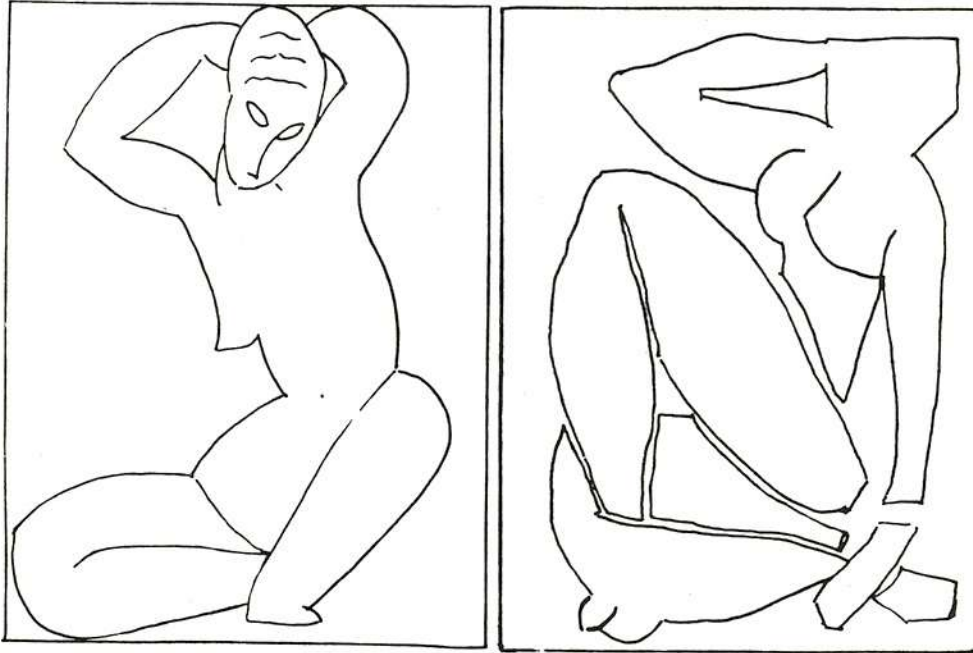
Part 2

By J. J. Brady

18

The precise shape of a rectangle depends on the relative size of its long and short sides. Such proportions are of great importance to sculptors, architects, and graphic artists.

Any representation of the human figure must pay due regard to the correct proportions of the various parts of the body if it is not to appear strange or unnatural.



Blue Nude

Modigliani

Blue Nude

Matisse

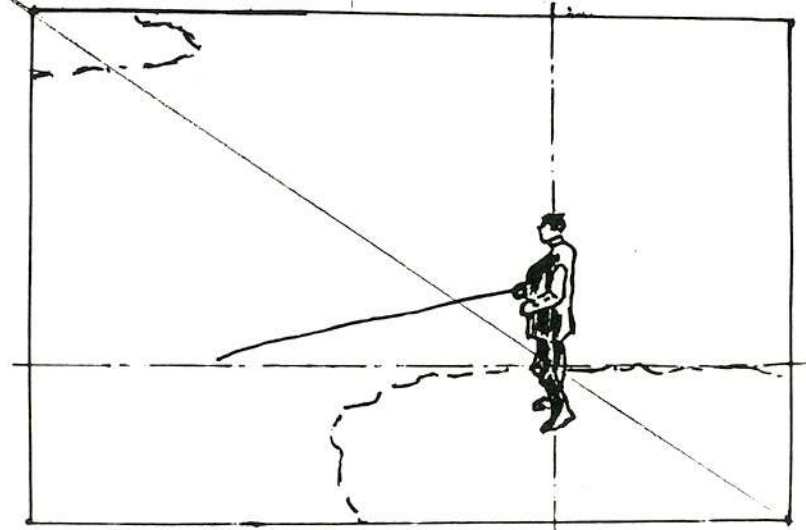
Modigliani and Matisse painted "Blue Nudes" which demonstrate the extent to which the human shape may be formalised in the interests of space filling, but it should be noted that Matisse allows his design no element of personality or even solidity, presenting it purely as a flat shape. Modigliani suggests roundness but excludes any surroundings.

The presentation of the human figure distorted into an unusual perspective by the use of a wide-angle lens, in natural surroundings, inflicts upon the spectator interpretive clues which are self contradictory and therefore uncomfortable and unsatisfactory aesthetically however great their shock value. Modigliani's elegant giraffe-necked ladies are odd but not incredible. Architects too may seek elegance but slender columns cannot be combined with squat doorways without giving rise to a sensation of disharmony. Elongation must not extend into fragility nor solidity and strength degenerate into mere lumpish over-eight; but what guide may we seek to proportions which will be harmonious and pleasing to the eye.

Sidelights on Composition continued...

19

By J.J. Brady



The Angler - Sketched from a slide taken by the author - J.J. Brady

The Golden Mean divisions govern the placing of the figure, and the bank.

The Greeks, who speculated upon everything, gave the matter some thought and, five centuries before the birth of Christ, derived, probably from the Babylonian Pentacle, the ratio which we know as "The Golden Mean". It appears on many of their buildings. The Parthenon is the best known example of its use. It can be found in the proportions of plants and animals, and in modern industrial design as well as in many paintings. The ratio is defined with regard to a line AB which is divided into two parts at C in such a manner that

$$\frac{AC}{CB} = \frac{CB}{AB}$$

the relation of the shorter part to the longer is the same as that of the larger part to the total length i.e.

$$\frac{AC}{CB} = \frac{CB}{AC + CB} = \frac{CB}{AB}$$

It may be constructed geometrically from a right angled triangle, and other regular figures. One simple method of constructing a Golden Rectangle starts with a square A.B.C.D. (fig.1). From I, the mid-point of the base, as its centre, swing a radius R = AF to cut the base at G. Complete the rectangle H.B.C.G. The standard 35mm camera frame is very nearly this shape.

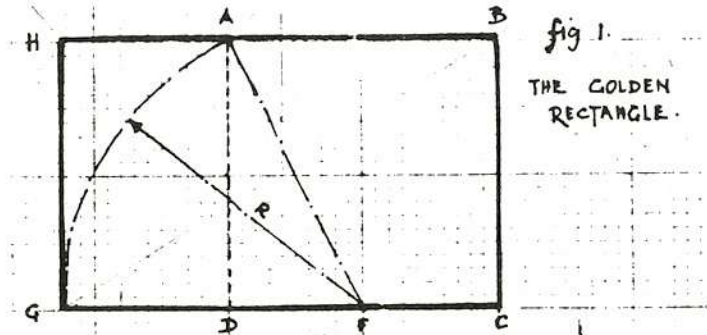


fig. 1
THE GOLDEN RECTANGLE.

Among its several odd properties the Greeks were particularly intrigued by the fact that it could not be represented exactly by any single number. There is however a very interesting series of whole numbers which runs:

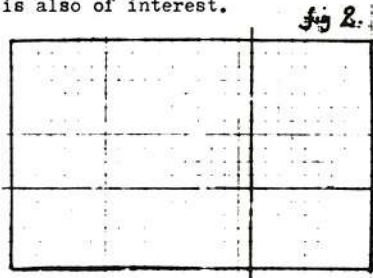
1.2.3.5.8.13.21.34.55 ad:infinitum:

in which each term after the second is the sum of the two preceeding terms. This gives a series of ratios:

$$\frac{2}{3} \quad \frac{3}{5} \quad \frac{5}{8} \quad \frac{8}{13} \quad \text{etc.}$$

each of which approaches closer to the value of the Golden Ratio. The first of these may be recognised as the well known "Thirds" which is in fact a Rule of Thumb approximation to the Golden Ratio.

The co-incidence of the figures 3,5,8 with the musical divisions of thirds fifths and octaves is also of interest.



If the sides of a rectangle are each divided in such proportion (fig.2.) the resulting four rectangles are of different size and shape yet clearly related in that each shares two of its sides with other rectangles. Each of the four rectangles may be sub-divided in the same way, giving an infinite series of rectangles serving as a grid on which important points and lines of the picture may be placed.

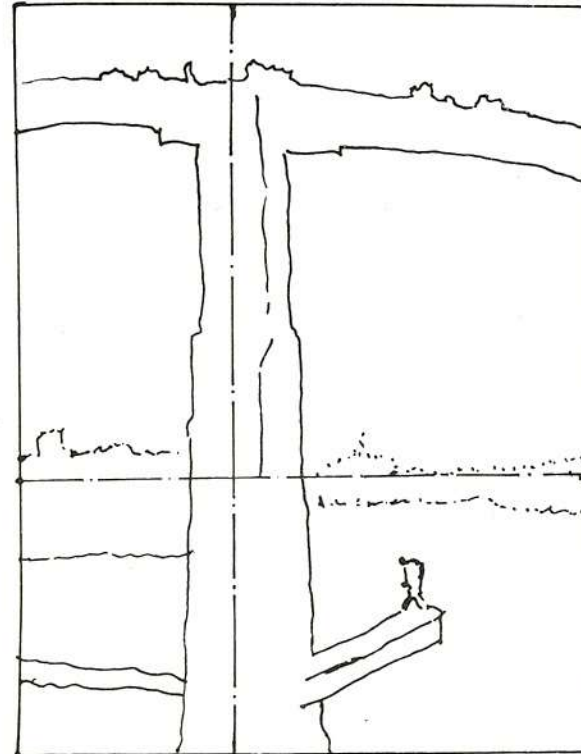
Classic paintings afford innumerable examples. One of the clearest and best known is Whistler's "Nocturne in Blue & Gold" or "Old Battersea Bridge" (see next page for sketch of this), where the shore line and the pier of the bridge demonstrate the four rectangles. In the Birmingham City Art Gallery "The Skylark" by David Cox provides a slightly less obvious example. The lines do not have to be clearly stated, merely indicated or suggested. Gainsborough's "Harvest Wagon" is more subtle. Pictures within a picture often conform to the Golden Ratio, so do figures in a frieze or in a long frame showing a group of figures such as the company paintings of Hals or Rembrandt where the division and subdivision of the line may be detected.

A more intricate pattern than Whistler's is established by Vermeer in "Lady Seated at the Virginal". Here the lines AB and CD ---- passing down the face and across the head divide the frame into the four Golden Mean Rectangles. Note how the picture on the wall occupies the upper right rectangle. The lines EF and GH ---- are the same configuration measured from the opposite sides of the frame and indicated by the leg of the virginal and the arm of the lady respectively. Lines J.K. indicated by drapery, and LM ---- by the chair, further subdivide rectangles in Golden Mean proportions.

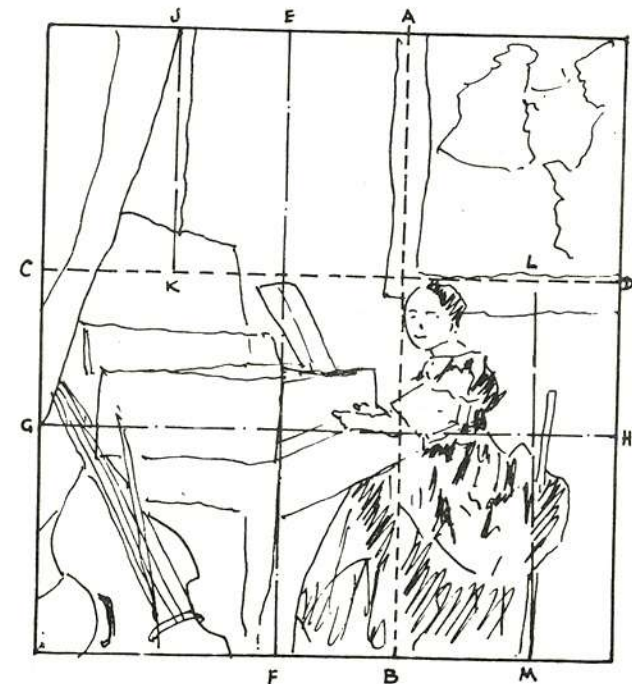
(to be continued....)

© J.J. Brady 1983

All items in this article are sketches and drawings made by J.J. Brady (author) taken from the following sources or may be referred to at the following places:-
Blue Nude - Modigliani - Walsall Art Gallery Post Card.
Blue Nude - Matisse - from a postcard S.P.A.D.E.M. printed in France.
Both sketches on next page from a film strip by Visual Publications Ltd.,
197 Kensington High Street, London W8.



Sketch by J.J. Brady
of the painting
"Old Battersea Bridge"
By Whistler.
(See Text Opposite)



Sketch by J.J. Brady
of the painting
"Lady Seated at the Virginal"
By Vermeer.
(See Text Opposite)

Going Round in Circles

Circle 3

There is not a great deal to report this time, but we congratulate Frank Seale on acceptance of his print, "Wansdyke" for display in the 1984 Photographic Alliance of Great Britain Print Exhibition. We understand that congratulations are also in order for the attainment of the Circle Certificate for 1984 by Brian Honey. Brian is one of our six best workers at present. It seems that the rest of the Circle team are having rather a long rest!

Although it should not be difficult to produce 12 folio prints per annum, we find that producing even 6 exciting ones is very hard indeed. Having looked at the work of a few other postfolios, Circle 3 is not alone in suffering this way. Could it be that we are trying too hard; or not enough; or not adopting the right approach? Whatever the reason, some rounds appear to be very dull. We certainly cannot blame lack of sunshine this year!

This is the time when we usually take stock; and also the time when we must go back to the darkroom in the hope of finding that elusive masterpiece. Maybe a change of scene, or of style, or even of camera might be the answer to our quest. However, whatever the answer might be, we wish all foliocites excellent negatives and even finer prints in the next 12 months.

Circle 4

By the time this is published Circle 4 will have reached No. 100.

The first Colour Print Circle in the U.P.P. instigated by the late Roland Jonas, has been a great success.

We can boast a Leighton Herdson Winner and two ordinary members joining and attaining their Fellowship.

As Hon. Sec. I have endeavoured to make our Note Book worth reading if only for its provocative, entertaining, and inspired contributions. I'm trying to get our prints on to the same level - - - but, seriously, the standard of work is very high.

Although we consists of seventeen members I shall be pleased to forward the box on to anyone if only to validate my statements.

Circle 10

To celebrate our 500th folio we held a long week-end rally at York on May Bank Holiday weekend. 75% of the members and their wives attended. The rally surpassed all expectations and was well worthy of 500th folio. The Ashcraft Hotel made us more than welcome and did everything they could to make our weekend a memorable one. Saturday evening was our usual dinner and gala night, with all the presentations being made. Tankards were donated and presented by Jean Holman. Frank Coppins and Ken Beare were the two surprised but delighted winners. The Portrait Shield was presented to the winner, Len Holman, by last years winner Peter Humphreys.

Sunday morning we all enjoyed a river cruise, the boat picking us up from the Hotel garden and we disembarked, 90 mins later in the centre of York. The weather although cool was nice and sunny.

Peter Greenwood kept us in the limelight by winning the Circle. Cert AND

being awarded the coveted Landscape Trophy. Dave Arundel, David Dent and Dave Bennett were awarded Certs. of Merit. Incidentally Dave Bennett also won the Small Print Trophy. Ken Breare and Peter Greenwood also had prints accepted by the London Salon, Peter's winning a Gold Label.

The Circle is a little unsettled at the moment with holidays and house moving, but hopefully it will settle down again soon. However the work continues to be of a very high standard.

Once again we had a very high attendance at the A.G.M. which is now something to look forward to and enjoy.

Circle 12.

I am pleased to report that Circle 12 has aquired new members over the last few months and is now nearly at full strength. The last few boxes have shown a refreshing variety in subject matter and interest is growing apace.

At the Annual General Meeting this year the panel of Gold Label Prints compared well against the other Circles. Although we were not lucky enough to win any individual awards, I was delighted with the interest shown and the comments made towards Circle 12. The prints displayed good variety and the technical quality quite high.

Len Hawkins and I made quite a brave showing at the Circle Count, but I would have wished for rather more support. Perhaps next year we may be able to rouse a little more enthusiasm and attain a greater attendance.

Circle 24

A critical year for the Circle. Due to family problems of the Secretary the circle became moribund for a period. However founder member and first Secretary, Ian Platt, came to the rescue, resumed as secretary and resurrected the ailing patient.

It is a peculiar trait of the circle, illustrating the individual characters of the members that they cannot agree as to the meaning of their descriptive title 'CONTEMPORARY'. Whether it is the Oxford English Dictionary explanation or the Photographic Society of America's elucidation of the word is a point debated at length in many Note Books.

But this does not deter from the highly original and provocative work presented by the members. This was evident from the reception of the selection of members' work shown at the A.G.M. after the Gold Label viewing.

Circle 27

Ron Wilkinson retired and decided to live in Northern Thailand. Cliff Tolputt unfortunately was sent to hospital for treatment which will prevent his use of his camera for a considerable time. We all wish him well but so far there is no news of his progress. We are anxious to present him with the 'Mc Turk' Cup, which his high average enabled him to wrest away from the Torbay group. They, however, were compensated by Marlies Kiworra winning the Bill Boyce Memorial Trophy.

New members would be very welcome. Variety is the key-word in Circle 27, this applies to members, choice of subject and the format chosen. We welcome 35 mm, 2" x 2" or the larger 2 $\frac{3}{4}$ " square; also, glass mounted, plastic sleeves or no protection at all, if you take the risk of accidental damage!

Circle 31

In the Summer 1984 issue of "The Little Man" I reflected how lucky we were to have more than an average number of lady members in the the Circle, but I made no mention as to their photographic ability. The proof of their skill is upheld by the number of Gold Labels they carried off this year. The three ladies between them won five Golds. For good measure Marie Tyler took the Circle Certificate.

On a less happy note I have to record the loss of two members this year. John Rhodes, now in his eighties, has decided to hang up his camera as he can no longer get around as he would wish. John was a founder member of the Circle, sending out a slide in Folio No.1 and as far as I know never missing a turn in 370 Boxes. A record to be proud of. We wish John and his wife Lilian many happy years more.

Our other loss was Ron Wilkinson, who has gone to live in Thailand. He has bought a bungalow in northern Thailand, and taken to himself a Thai lady to share it with him as his wife. Ron has spent several holidays in Thailand over the last few years, and has shown us many slides of that lovely country where he found the pace of living more to his liking than the rat-race of our more modern civilisation. We wish Ron and his new wife much happiness in the very different life he has chosen to live henceforth.

Circle 36

Twenty one years old and quiet celebrations are the order of the day in Circle 36. To win the trophy for the "Best Slide Circle" two years in succession is a feat in which the members take great pride. But double pleasure was felt this year by all members when Cliff Steer carried off the coveted Leighton Herdson Trophy.

So far the the celebrations have been muted because of the geographical distances between the members. But it is hoped they will become more boisterous and mildly convivial when the Circle holds it's 21st Birthday Party in the shadow of Cader Idris next April, when some two dozen members and friends have signified their intention of meeting for a photographic and celebratory week-end.

Generally the Circle is enjoying a tranquil period in its history. No members resigned and so no members joined during the year. The main snag being the Post Office doing its best to prove that 17 members and five boxes require a fast turn round on the part of the members if schedules are to be maintained

E. & O. E.

The Editor of the Little Man who is only too conscious of his own shortcomings was gratified to receive the following cutting sent by a London member. It was taken from The Camera Club Newsletter and refers to, " - - - apologies for lack of service" and states;

"In last month's Newsletter it was reported that the Hon. Sec. had 'been very lazy at home, work and as usual at the club. . . .' He wishes to report that this was a typing error and that "lazy" should have read "busy"

"There but for the Grace of God"

CIRCLE SECRETARIES

2/25	C.Naylor LRPS., 72 Burman Rd., Wath on Deane, Rotherham. S63 7NA	0709 872734
3	E.Bennett ARPS., 60 Kingswood Rd., Woollaton, Nottingham NG8 1LD	0602 284751
4	H.Choretz, 1 Woodhouse Rd., Hove, East Sussex. BN3 5NA	
6	F.Challinor, 66A Bedford St., Crewe. CW2 6JD	0270 257142
7	A.H.Greenslade, 35.Patching Hall Lane, Chelmsford, Essex,CML 4BT	0245 354531
8	F.W.James, Frogmarsh Cottage, Eldersfield, Gloucester. GL19 4TW	
9	A.R.Treweek, C/o Park Lane Safe Deposit Co. Ltd. 3 Park Street London WIM 3DH	
10	L.Holman, Littlecoats Lane, Grimsby, S.Humberside DN34 4LY	
11	J.Dolan, 17 Havers Lane, Bishop's Stortford, Herts, CM23 3PA	0279 506943
12	Mrs J.Rooker LRPS., 4 Otlet Close, Eastfield Green, Cramlington, Northumberland.	
14	R.E.A.Jones ARPS., 21, Madeira Rd. Palmers Green, London N13	01 886 7071
16	G.Thompson, 30 Foxdale Avenue, Thorpe Willoughby, Nr Selby, N.Yorks.	0757 705394
17	R.N.Almond, 48 Cleveland Avenue, Scarborough YO12 6DB	0723 74460
18	B.Sanderson ARPS., 11 Greenlands Close, Newport Pagnall, Milton Keynes. MK16 8JJ	
19	P.M.Antrobus, 40 Brookhurst Court, Beverley Rd., Leamington Spa	0926 34228
20	H.Buck, 2 Linkside, Seascale, Cumbria. CA20 1QQ	0940 28630
21	B.A.Hirschfield ARPS., 13 Bishops Road, Eynesbury, St.Neots, Cambs., PE19 2QA	0480 73590
22	Mrs I.Bainbridge, 158 Liverpool Road South, Maghull, Merseyside. L31 7AJ	051 526 1707
23	Miss J.Crosbie, 1 Glebe Place, Hardwick, Roxburghshire.	
25	I.Platt FRPS. APSA. E.FIAP., 21 Gerald Rd., Charminster, Bournemouth, Dorset. BH3 7JZ	0202 296782
26	P.M.Antrobus, 40 Brookhurst Court, Beverley Rd., Leamington Spa.	0926 34228
27	A.J.Williams, 54 High St., Whittlebury, Towcester NN12 8XT	0327 857420
28	E.Haycock, 5 Bosley Close, Christchurch, Dorset. BH23 2HQ	0202 476593
29	B.A.Hirschfield ARPS., 13 Bishops R., Eynesbury, St.Neots, Cambs., PE19 2QA	0480 73590
30	V.P.Davies, Blue Cedar, Love Lane, Petersfield. GU31 4BW	0730 3436
31	G.C.Barnes, 2 Granville Rd., Timberley, Altrincham, Cheshire. WA15 7BE	061 980 3308
32	P.V.Johnson, Flat 1, 54 Station Rd., Acocks Green, Birmingham. B27 6DN	021 707 5113
33	J.Williamson, 1 Priory Crescent, Off Priory Lane, Kentbank, Grange-over-Sands. Cumbria	04484 2675
34	Dr. P.Wainwright, 5 Springpool, Windstanley, Wigham, WN3 6DE	0942 222554
35	A.H.Greenslade, 35 Patching Hall Lane, Chelmsford, Essex. CML 4BT	0245 354531
36	R.O.Couchman A.FIAP, LRPS. 179 Wilson Avenue, Rochester, Kent. ME1 2SL	06 34 45769
	NHCC1 D.Martin FRPS., Trem-y-Glyn, Llamblethian, Cowbridge, S.Glam. CF& 7XH	04463 2425
	NHCC2 E.Emmett, Beck House, Hornby Rd., Caton, Lancs., LA2 9QR	0524 771013
	A/Aus P.A.Blow, 39, Cogdeane Rd., West Canford Heath, Poole, Dorset, BH17 9AS	