



The Little Man

SUMMER 1989



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

**Kodak . . .
the word
that's worth
a thousand
pictures**



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PRESIDENT'S VIEWPOINT



With only five months to our next A.G.M. I am pleased to report that matters continue to run smoothly and arrangements for lecturers, judges and catering are now complete. The rest is up to you!!!!

Membership, I'm delighted to say is steadily growing thanks to the endeavours of our publicity secretary and also the co-operation of Canon(UK) Ltd. through the kind offices of their Sales Director, Brian Hall who is one of our members.

Our membership secretary tells me that a high percentage of applications are for large print circles and that there are very few vacancies in any type of circle except the "specialist" circles.

Now this is a very satisfying situation but it also raises some problems for Council. In the foreseeable future we must anticipate the necessity of starting new circles and this will of course require Circle Secretaries who naturally must come from experienced UPP workers who understand the specific system in which we operate. A secretary does not necessarily have to participate in the practical activity as a working member but it is of course, preferable. This does mean however that a slide worker is quite able to run a print circle or vice-versa.

May I therefore ask every member to give full consideration to undertaking this task should the necessity arise even if only on a temporary basis. I promise that you won't be "dropped in it" and full guidance will be given, if required. Your own circle secretary will explain what is involved in running a circle and how satisfying it can be too.

Whilst on this subject I feel would not be out of place to remind circle secs. that every circle is required to have a "deputy" so that in the event of an emergency i.e. ill health etc. the deputy is able to take over at short notice so avoiding the stagnation of circle activities. It is in everyone's interest to co-operate in this important facet of our organisation, so please don't leave it to others. I realise that not everyone can undertake extra responsibilities but I am sure that at least one person in every circle who could.

If we all sit back and leave it to others what would happen to any organisation?????

Finally and bearing in mind the previous sentence, your editor would like to receive any new ideas to keep our magazine lively and interesting. (I second that!---Ed.)

I look forward to meeting many of you at the A.G.M. on September 23rd. 1989.

Stanley Berg
President.

EDITORIAL

Another LITTLE MAN for your entertainment, enlightenment and to keep you in touch.

First of all I must thank those who responded to my plea for articles circle news and so on. I have a little copy to spare so yours may be held over meantime. Circle News is up on last time but notice that most of it is the regulars as usual. I usually write to about half a dozen circles to chivvy them into action - hopefully. Requests, like boxes may take months to get around, which accounts for the poor response. I did ask several circles for prints for the centre pages and cover but only one produced the goods. Thank you Circle 12.

We have news of our Contemporary Slide Circle. Maybe this isn't the place to ask the question, but how about another attempt at a Contemporary Print Circle? Most exhibitions nowadays seem to be very Contemporary orientated.

Included with the Little Man is the usual A.G.M. literature. I wonder if we need a new title for our annual get-together. The very letters A.G.M. make me think of dull business meetings and my instant response is to look for some excuse for not attending. But ours isn't at all like that. Ours is over 100 enthusiastic UPPites meeting to see the exhibition of all the year's Gold Label prints and slides, and that means hundreds, to hear a couple of entertaining lectures by top people, and to enjoy a fine dinner in good company. And of course to meet some of the faces behind the pens, prints and slides. Don't spread it around, but quite a few can never find the room where the actual A.G.M. is taking place.

Finally, UPP and the LITTLE MAN in particular are very grateful to our advertisers. So may I ask you to remember the well known names of Jessops, Kodak and Patersons and our latest welcome addition, Colourscope. I have personally enjoyed the delights of both our holiday-hotel advertisers. Several circles including my own have enjoyed rallies at Dolgoch Falls Hotel - a beautiful spot and excellent friendly service. Lakeland Photographic Holidays is actually owned by a couple of UPPites --- what more can you ask for? Read the ad. carefully. I can vouch for it. Now maybe you can recommend good rallying spots. Maybe we could even get a few more ads. As Stanley Berg says in his Viewpoint, "Don't leave it all to the others!"

And that includes writing something the Winter Little Man !!!!!!!
Forget about the Ed's painful typing finger, it should have recovered by then. And don't forget the A.G.M. Cheers.

Bill

A.G.M. SEPTEMBER 23rd. 1989.

THE MORNING LECTURE

The "Morning Lecture" was introduced by the Council mainly for those who travel a long distance and arrive early for the actual A.G.M. These lectures are generally of a more technical character than the evening presentation and are growing in popularity year by year, with more "locals" swelling the audience.

This year we are especially fortunate to secure Brian Steptoe FRPS of Circle 26 and 1988 Leighton Herdson Print Trophy winner to deliver his talk, "Who says it's got to be sharp?" This presentation has been polished on several selected audiences and now we have the chance to see and hear a controversial point of view by a master of his genre.

Incidentally there are plenty of pubs and snack bars handy for a meal between the lecture and the main business of the afternoon.

MAILBAG

Perhaps it was being "brought up (photographically) in the late Forties when D.I.Y. D&P was the only way for a real amateur photographer. There was not a lot of colour film about... the echoes of Kodak's "you press the button and we will do the rest" sounded like an invitation to cheat, and was rarely heard anymore.

Perhaps that's why I harbour this "Thing" against manufacturer processed slides. Is this not a good excuse to practice Apartheid? Or does it really matter? It might be different if photography really was one of the Arts

Jack Watkins Circle 4

Our secretary, John Murdoch, has been in correspondence with a charity "Mentally Handicapped Adults". They are trying to build up a stock of colour slides for their evening entertainment shows during the winter. General subjects such as landscape, seascape and interesting things like boats, planes and trains and so on, could be useful. They are unable to make any payment but could reimburse postage etc. Maybe some of your surplus or reject slides could be useful after all! If so please contact F.L. Wilkinson, 25 Melton Close, Clacton on Sea, Essex.

I am at present engaged in compiling a book which I hope will be ready for publication in some 12 months or so. One of my other interests is in birdwatching as well as bird photography, over

the years I have witnessed many amusing antics and behavioral patterns, and sometime some quite romantic ones too, which birds get up to. And also which the people get up to whilst engaged in watching and photographing birds.

I am sure that many members of the UPP must also have an amusing tale or two to tell about this, if so perhaps you could spare the time to jot them down and post them off to me. For it is this lighthearted, amusing and sometimes quite touching anecdote which will be the basis of the book. I shall endeavour to include as many of the tales into the book as possible and of course each one will have a credit for it's author. My thanks in anticipation.

Tony Volante.

PHOTOGRAPHY COURSES AT JUNIPER HALL FIELD CENTRE in 1989

21 -28 July Nature Photography in high Summer

3rd Sept. Making a start in Nature Photography

1 8 Sept. Photographing Butterflies and other Insects

29-Sept-1 Oct. Landscape Photography Workshop.

6 -8 Oct Photographing Fungi.

For details contact: The Warden and Director of Studies

Juniper Hall Field Centre

Mickleham

Dorking, Surrey. RH5 6DA

Tel. (0306) 883849



I was interested in the article concerning the talk by Norman Osborne and his refence to his home made wooden frame. I enclose a phot of my own frame made after reading Ernest Heimann's Creative Table Top Photography, (George Allen and Unwin Ltd. in 1949. First

class reading, if you can find a copy. The other print gives some idea of what can be achieved with a few drinking straws a cut out figure from a magazine and a golf ball.

The frame is approx 18"x15" and the glass shelves are 4mm. I made sure that the edges were smoothed and slightly rounded. I am now considering a dark glass shelf for the top, for simple table tops.

At present I am a dormant member of Circle 22, having moved and still in the process of getting started again.

Charles R Mohun.

WHAT IS P.S.A.

By Les. Hollingworth. E.F.I.A.P., F.P.S.A.

Most practicing photographers, and especially those keen enough to join the U.P.P., will immediately recognise that these letters represent the Photographic Society of America. It is the world's largest amateur photographic organisation, having a worldwide membership including about 150 (in 1981) in Britain, and a fair sprinkling in U.P.P.

Are you one of these ?

I can imagine some of you raising your hands in horror at the prospect of being disloyal to our own R.P.S. to join a foreign rival organisation. It is true that both organisations cater for the interests of photographers, but in different ways, so that the facilities offered can complement rather than duplicate each other in many respects. The R.P.S. is a "learned body", and much of its monthly magazine space is devoted to illustrations of successful honours panels of prints in an attempt to guide other applicants to find favour with the selection panels.

The P.S.A. honours put less onus on the selection panels as acceptances and awards gained in P.S.A.-approved salons are regarded as sufficient indication of the photographic prowess of the applicant. Additionally, to gain an honour, an applicant must have contributed some service for the benefit of photography such as lecturing, instructing, judging, writing etc.

P.S.A. has specialised "Divisions" catering for those interested in Color Slides, Nature, Photo-Journalism, Pictorial Prints, Motion Picture, Photo-Travel, Stereo and Techniques, and there is no extra fee for a member to join any or all divisions.

The P.S.A. monthly magazine contains reports on photographic equipment, instructional articles and (most importantly for those aspiring to international competition) a full listing of all up-coming P.S.A.-approved salons worldwide. Although the magazine takes an average of 6 weeks to reach the U.K., I have never found this to create any problem in obtaining entry forms in time, but air mailing of the salon listings can be arranged for a small fee.

Two other P.S.A. services are worthy of note.

Who's Who.

Acceptances in a minimum of 5 P.S.A.-approved salons in a year within a division will qualify a member for listing in the Who's Who in the next May edition of the magazine.

Star Ratings.

Qualifications vary a little in different divisions. In the Color Slide division (with which I am most familiar) a total of 30 acceptances in P.S.A.-approved salons with a minimum of 6 different slides qualifies for a 1-Star certificate, 80 acceptances with 16 slides for 2-Star, and a doubling up for successive stars up to 640 acceptances with 128 slides for 5-Star rating

What does it cost to join ?

The adult fee for 1 year is \$40 (about £23) with a once only enrolment fee of \$5. This fee is not increased if you gain distinctions.

Regional and Annual Conventions are held in different U.S. cities, and they are well worth the long journey to attend occasionally if finances permit.

I have been a P.S.A. member for 18 years, and took the opportunity to attend the annual convention at Long Beach, California in 1987 to receive my Fellowship. The Americans made my wife and me very welcome, and the 7-day coach tour of California following the convention provided excellent material for an audio-visual memento of the trip.

If you would like information on membership, please write to :-

P.S.A. Headquarters,
3000 United Founders Boulevard,
Suite 103,
Oklahoma City,
OK 73112,
U.S.A.

THOUGHTS ON JUDGING

(Gratefully borrowed from an article by Arthur Downes F.R.P.S. that appeared in both the Scottish and Welsh Federation Newsletters. Sent to me by Glyn John, A.R.P.S., AP.A.G.B. of circles 3 and 36.)

ANALYSE ---don't criticise. Criticism is an expression of opinion and that of the author is just as valid as that of the judge. "Criticism" should not colour his commentary or marking.

SUGGEST--- but don't dictate. Don't tell the author what he should have done. He may have had a very good reason for doing it. However it is reasonable to suggest what you might have done in similar circumstances.

BE POSITIVE---emphasise what you consider to be the good points. Go easy on what you think may be bad ones.

KEEP IT LIVELY ---A judge should entertain, whether talking or writing, as much as comment. He must try to interest everyone, experts and beginners alike. Try to be enthusiastic and appreciative.

MARK REASONABLY --- don't upset people with very low marks and keep marking as consistent as possible with your commentary. Sheer perfection is seldom seen but superlatives should get full marks. Always give a top mark.

DON'T MOCK --- don't make cheap jokes about any picture. Someone is going to be offended. You may lose a friend and the club may lose a member. So don't be humorous at someone's expense. Its nice to be welcome wherever you go.

NORTHERN SKYLINES

By Leigh Preston ARPS

It is easy to be seduced by the romance of decay, and that curved unreal mirror mind's-eye gives to yesterday. Going North, it is just possible to glimpse at our faded but proud industrial past.

Years ago the terraces in brick, massive mills and workshops were easily viewed from a railway carriage window, beyond which lay the Victorian era.

Today that picture comes from the M6, still sad, often replaced by visual tedium in concrete and high-rise. Economically limping cities, some struggle to keep a tangible hold on their heritage. Images can be found, beyond the rubble deserts and flyovers, cameos of yesterday, stark and gaunt they may be found in Oldham, in Rochdale, in Halifax and Liverpool - catch it before it fades.

It's not all clogs and the Home & Colonial; that's gone. But the observant eye will see Georgian public buildings, railway viaducts, time blackened churches, gaslamps, canal side wharves, mill chimneys - owners' names painted white and proud high above well ordered terraces streets - people with character, lone dogs on dawn patrol, accented conversations "she's upset 'cos I won't go up on t'roof....". "Why dint she get a weathercock like anybody else?"...

Start the day with a Northern breakfast - it comes in layers - enough to see you through to evening no problem. Watch out for the landlady in Bacup who times her eggs by the traffic lights on the crossroads - except when the policeman is on duty then the eggs come hard boiled!

The architecture, like Bacup boiled eggs, is something solid, dependable. And yet set against dark stone, delicate brass door furniture, lace ironwork, white painted windows.

Newspaper boards outside former shops proclaim "Souness sent off suspended from both legs!" Conversation again "Football match - FOOTBALL MATCH - it were City versus United." Plenty of that going on in the streets, kids trying to be Bryan Robson, while their Dads remind them of yesterday's heroes. Elsewhere.....

HEPTONSTALL - scene outside Crosskeys, a pub. Six old boys roll up in an original 1920's Humber. Young-un, all of 70 years - he's driving! The other 5, past 80 some of them, proceed to have, firstly a few, then some, and finally plenty... I'll always remember.

BOLTON - Trinity Street station, the sky wearing grey. A solitary British Rail Porter, with sparse sideburns, whistling like an asthmatic cuckoo, ambles along an empty weed soaked platform.

NEWCASTLE - 5 a.m. - sparrow cough on damp rooftops, the silver reflections in the Tyne, sunrise colour the sky above the famous Tyne bridges in silhouette.

SCOUTHEAD - on the edge of the Pennines. Far below, the delicate grey pencils of chimneys in Chadderton point heavenwards. 'Lowryland' just for a moment.

MARLE SYKE MILL, BURNLEY. A chance to go inside a working mill, a chance to get deafened by the machinery vibrating right through you, delicate cotton spun in sunlight and dusk.

SALFORD - looking for Mills, disappointed, except for a moving experience - Lowry's pictures - the paintings of that lonely, prison cropped, floppy suited old man. In his room at Salford Art Gallery I found what I was looking for, the reason I came North.

Outside, Lowryland - the chimneys, the smudgy black skies, the Mills have all but gone. Somewhere else.....

Father moans and curses at Ma because the canal has overflowed and inundated his brussels. He converses across the remnants of a once-upon-a-time fence, performing tricky manoeuvres with braces. "I had horse in 2.30 at Haydock". Neighbour, cloth cap, stubble - "Did it win?" "Oh Aye, nearly won 3 o'clock."

There's a lot to photograph from overgrown canals, the warehouse sided canyons of the Irwell, the curves of Stockport viaduct, brooding Pennine moorlands. A determined wind still blows off the Mersey, lone footfalls echo in empty quaysides and damp alleyways where the drain covers and manholes still carry embossed makers' names - someone ought to be as proud today....looking for yesterday - Northern skylines.

PUBLISH AND BE DAMNED

(or Lies, Damned Lies and -----)

by Geraint James NHCCI

In our Circle it has been the practice for many years for the Circle Secretary to declare the results of each voting round, giving only the total mark received by each slide. Having recently taken over that onerous post and having been exposed to the malign influence of the meeting of Circle Secs at the last AGM I decided to attempt an improvement to the time-honoured custom. Fired with the zeal (and all the other shortcomings) of a new broom I closeted myself with my trusty 'Speccy+' for long hours and only emerged into daylight when able to clutch a computer printout of the results of the latest folio complete with each individual mark and various other 'improvements'.

No	MEMB.	TITLE	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	TOT.
1	PTC	Snipe Fly	0	10	9.5	9	9	6	8.5	9	9	8.5	9	8	6	9	8	118.
2	CMU	Eggs of Common Whelk	9	0	7.5	8	7	6	6.5	7.5	7	7	7.5	6.5	7	6.5	7	100
3	KAL	Barn Owl & Young	9.5	9.5	0	9	8.5	10	8	8	10	9	9	7.5	8	10	8.5	124.
4	FKJ	Tripterygion Tripteronot	8.5	5	8.5	0	7.5	8	8.5	7	9	6.5	8.5	7	8	8	9	109
5	DKHM	Green Lacewing	8.5	7	7	10	0	6	7	8.5	6	7.5	8	8	9	8.5	9	108
6	IB	Tabanid Sp	8	9.5	8	7	6	0	9	8	8	8	7	8.5	9	9.5	9	114.
7	DHR	Winkles & Whelks	9.5	7	8	9	7	6	0	7.5	8	6.5	6.5	7	8	8	8	106
8	GTJ	Bee-Fly Feeding	9	7	8.5	10	8	9	10	0	8	8	8	9	7	8.5	8	118
9	TBT	Lilium Pyrenaicum	9	6	8.5	8	8	7	7.5	9	0	7	8.5	6.5	6	8	8	107
10	ADM	Meadow Buttercup	8.5	4	9	7	7	6	7	6	7	0	7	6	5	5.5	7	92
11	FGL	Dandelions	8.5	6	9	9	7	6	6.5	7.5	8	6.5	0	6.5	7	6.5	6	100
12	IEW	Black Headed Gull	8.5	7	8	8	8	7	8	7	7	7.5	7.5	0	6	8	8	105.
13	MDL	Sea Anemone	7	5	7	6	6	5	5.5	6.5	7	5	6	6.5	0	4.5	6	83
14	SMJ	Head of Hornbill	9	4	6	8	8	5	5.5	7.5	7	5.5	6	7	7	0	7	92.
15	AGB	Clavaria Fistulosa	7	6	8	9	7	5	7	8	0	6	8	7	8	7.5	0	93.

In my notebook entry for the next folio I penned ---

You will note a departure from the usual practice of this Circle (The expected bolt of lightning did not materialise) in displaying the results of the last 'box'. I thought I would try it as a one-off experiment and see what your reaction would be. I have had many happy (!) hours writing the program.

The reactions were not long in coming and I thought you might be interested in some of them:

FGL ---- I thought that showing the marks was interesting and, if it is not too much bother for you, it would be a good idea.

FKJ ---- I like the computer printout very much ----

DKHM ---- Personally, I would prefer not to see everybody's marks. This has always been confidential to the Circle Sec. because it avoids any possible friction amongst members. Like you, I once tried it on a single trial basis and the members gave it the thumbs down.

IB ---- I have to say that I am much in favour of the idea. There are objections I know --- there is a danger of friction developing and thoughts that one members might be marking the person and not the picture. There are many benefits --- it is interesting to see the widely differing views of what constitutes a food (or not-so-good) nature photograph --- it may be that the display of marks will in time produce a more consistent view.

CMW ---- I think it is a good idea and most interesting to see the even-ness of marks awarded across the board with the odd exception where no-one can agree due to factors other than pictorial ones - as with natural history photographs taken in Zoos.

TBT ---- I think it better that the marks are kept confidential. I have seen friction arise and it has led to resignations. It was interesting, however, to see how our individual marking related to others ----.

IEW --- I personally like to see the breakdown of marks. If there are fears about seeing who-marked-whom you could have a bit more fun (!) and write an alternative program to sort each set of marks into descending order and omit the marker's identity ---.

PTC ---- On balance I'm against publishing the voting details although I must admit to being very interested in your trial run. I think it could lead to a mini-vendetta against someone who is seen to consistently mark your slides on the low side - even at a subconscious level. For example: I found myself looking at the marks awarded to my slide in this round. One member gave it the maximum whilst others virtually their lowest mark. I am in no way dissatisfied with the result but I don't think the slide warranted a mark bordering on 'poor'. This is not intended as a moan but merely indicative of the way my, albeit contorted, mind could work and this could spoil the Circle for me. Thumbs down I'm afraid!

AGB ---- It's nice to see what marks one gets from each member. It would be interesting to know why one member did not give my slide a mark - surely it wasn't that bad? (A voting oversight. No resignations yet if you please.)

SMJ ---- I am torn two ways. Fascinating as it is to have all the results, I can foresee snags. I always vote dispassionately, totally disregarding who the author is and whether I have any personal feelings for or against him or her. Nevertheless I always feel privately embarrassed about the two or three lowest marks I give in a round (especially if they happen to be for a person I personally like very much) and that embarrassment is multiplied when I know that everyone sees the marks ---

If you are sceptical about embarrassment Mr Circle Sec, I suggest a test. Compare your last 12 results before you became Circle Sec. with the first 12 for which you saw the voting cards. Now I'm not a betting man but I suggest it will confirm that people do not like giving low marks to those who will see them. (I did, but of course my standard of photography is improving, isn't it?)

Now if you want to have your cake and eat it - you could take up IEW's suggestion and preserve the anonymity of markers. Much would still be there to interest us with a lesser chance of damage to the Circle's future. I suggest you might have finished your printout like this:-

Pos.	Memb.	Total	Mean	Median	Mode	Range	Max.	Min.
11	CMW	100	7.1	7.0	7	3	9	6
11	FGL	100	7.1	6.75	6.5	3	9	6
13	SMJ	92.5	6.6	7.0	7	5	9	4
14	ADM	92	6.6	7.0	7	5	9	4
15	MDL	83	5.9	6.0	6	2.5	7	4.5

(SMJ went on with a statistical analysis of each member's voting and also stated - "This box is running very late. I intend turning it around in one day." The mind boggles as to what further scholarship we would have had if he had kept it for the usual 5 days.)

DMR ---- To use a Natural History idiom you have certainly stirred up a hornet's nest. I am a member of another Circle where the marks are shown. I enjoy looking at them - after all marking is only a bit of fun and seldom will two judges agree. However, I would rather not know who gave each mark.

Ah well! - Back into the computer room. Is it any wonder that I seem to take no photographs these days.

'DOUBTFUL DEFINITIONS'

Panoramic Head - One easily turned?

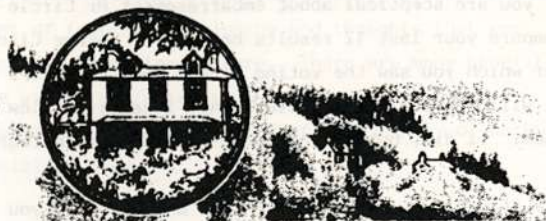
Camera Obscura - Someone in the way?

Hyperfocal distance - The long and the short of it?

Depth of Field - The length of the grass?

Yellow filter - A Chinese potion?

Lakeland Photographic Holidays



Enjoy the freedom of one of our holidays – with no set course to tie you down. You may take part in:-

Accompanied walks and climbs on the beautiful Lakeland Fells
Help and tuition on all aspects of black and white work at all levels up to international exhibition standard, and including E6 processing of transparency films followed by Cibachrome colour prints from your best slides

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Wander through our six acres of wooded fellside

Slide shows and print discussions in the evenings

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IT'S AN HONOUR – F.I.A.P. by Ian Platt, F.R.P.S., E.F.I.A.P.

There can be few, if any, members of UPP who are not aware of the honours – or more accurately – distinctions open to members of the Royal Photographic Society. There is however another kind of photographic distinction open to you all, without any subscription other than your normal UPP affiliation fee.

F.I.A.P., The International Federation of Photographic Art, operates its own honours and distinctions system, and since the Photographic Alliance of Great Britain is a member of FIAP, and in turn UPP is linked to PAGB through its membership of the Central Association, all of you are eligible to apply for these FIAP distinctions should you wish to do so.

Before explaining the "how" concerning these distinctions, permit me briefly to tell you something about FIAP itself. As its name implies it is an international federation made up of national associations from some 62 different countries, plus additional individual members in countries that either have no national association or where the national association exists but chooses not to join FIAP. Thus nearly half a million individual photographers – mostly amateurs – have some links with FIAP, whose stated aim is simply to "promote photography as a means of creating bonds of friendship between photographers in all corners of the world."

It attempts to achieve this aim by holding its own Biennial exhibitions in Monochrome & Colour prints, Colour slides, Nature prints and slides, Audio-Visual and Youth photography. Also it encourages member countries to hold their own international exhibitions with FIAP Patronage; organises and displays its own historical collection of pictures; organises and makes available portfolios of pictures from far and wide, and meets in a Congress every two years for member countries delegates to discuss matters of mutual interest. Between these congresses various other matters of import are 'worked on' by sub-committees, and to give you a recent example, world-wide opinion was sought on the sensitive topic "should trade-processed colour prints be admitted to FIAP Exhibitions and Biennials?"

So much for the background, other than to add that FIAP came into being in 1950, and Great Britain became members in the mid 1970's after Scotland and Wales had independently joined. Wales subsequently relinquished its individual membership after PAGB joined, but Scotland has maintained its own affiliation.

FIAP operates a distinctions structure that is based upon achieving a minimum number of acceptances etc., in exhibitions with FIAP Patronage. Currently there are about 100 different exhibitions per year that qualify, and 13 or 14 of these are held in Great Britain. In order to ensure that the applicant sustains an active interest in exhibiting, the bottom "rung" of the FIAP distinctions ladder - the AFIAP (where the 'A' stands for Artiste) cannot be achieved until at least 5 years after the applicants first qualifying acceptance. And the next step the EFIAP (where the 'E' stands for Excellence) not until a minimum of 8 years from the same datum.

The number of acceptances required to achieve the targets vary from one country to another, and is set by each national association. FIAP publish a 'baseline' figure aimed at the photographer who has no home-based exhibitions to enter and who has to send everything abroad. But FIAP encourages each country to set higher figures than these in the light of their own circumstances. PAGB recently revised their criteria, raising the minima in the light of the 100% rise in qualifying events over the ten or more years since the previous evaluation. If anyone reading this is interested in further detailed information, write to me at the address below and I will send the PAGB leaflet that explains matters fully, since limited space here will not permit.

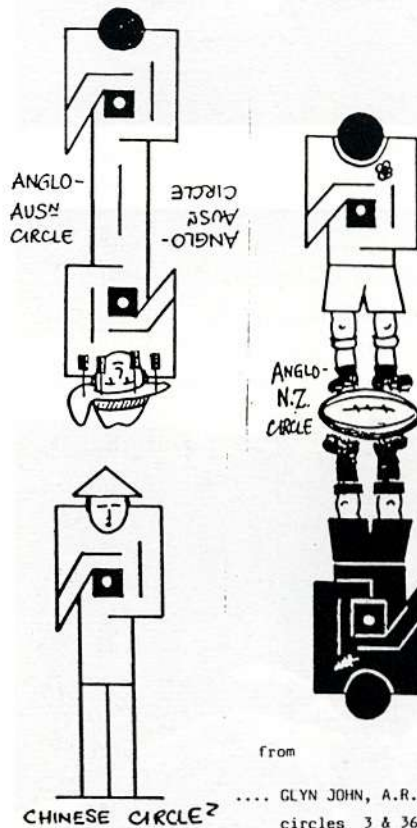
The letters AFIAP and EFIAP after a persons name are not achieved at the drop of a hat (or the single press of a shutter) but are worthy distinctions well-earned over a dedicatedly consistent period of time. Without doubt they are catching on, as can be seen from the increasing numbers of people who have achieved them. Indeed there are quite a few A & EFIAP's among the UPPER crust hierarchy and Circle Secretaries, let alone us lesser mortals among the lowerarchy!

/cont....

Finally a word about the two honours (as opposed to distinctions) awarded by FIAP. The Hon.EFIAP is only awarded by FIAP to people of exceptional merit for services to FIAP; presently only two people in G.B. have received this. The ESFIAP is an award for service to photography within the country making the nomination, and neither can be applied for by the individual.

For those interested in more information on FIAP distinctions, write to:

FIAP Liaison Officer,
Ian Platt, FRPS, EFIAP, APSA, APAGB,
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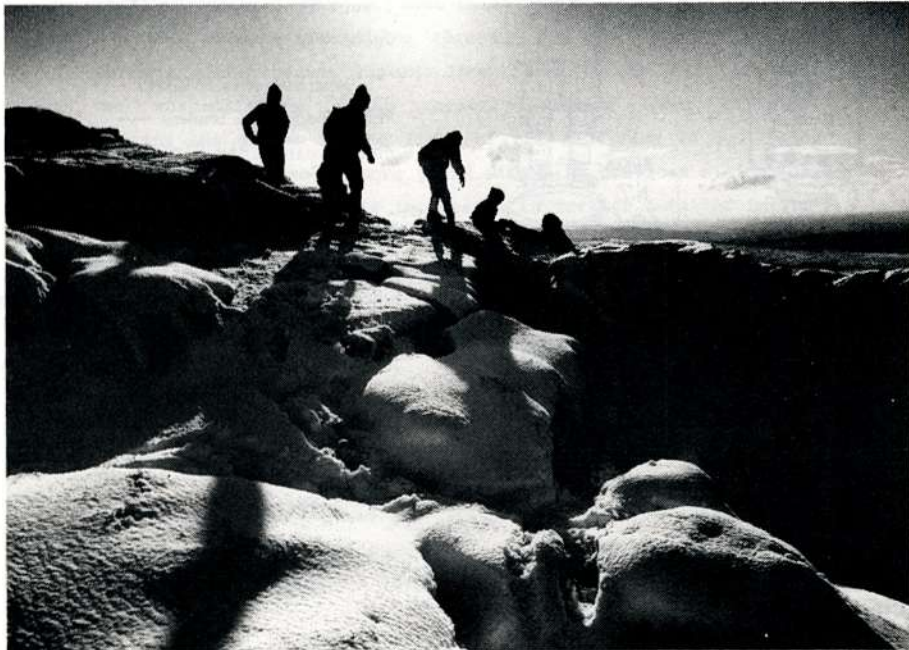
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"SEA SPRAY" – Tom Richardson A.R.P.S.



"A HELPING HAND" – Tom Richardson A.R.P.S.

A WOMAN'S PLACE

Joan Rooker A.R.P.S.

Having dutifully accompanied my husband to the Camera Club for a couple of years and having dutifully watched and twiddled his prints in the developer for the same said period of time ,I decided that it was time to have a go myself. I was duly supplied with a camera, as it was near to Xmas and was soon the proud possessor of a Boots Beiret and a colour film.

I was advised to photograph a series of objects to assess the limitations of the camera. A brick wall, a dandelion, a couple walking in a wood and even my husband. Boy were there limitations to a Beiret.

I quickly acquired a second hand Zenith and some black and white film, and soon began to twiddle my own prints in the developer. I became addicted. With no liking for M.C.P's (male chauvinish photographers) it gave me great delight to give them a run for their money, and even greater delight to beat them occasionally.

Now one meets the drawbacks of being a female monochrome photographer.

Here are a few examples of comments----

Male Comment Come to my place and I'll teach you how to make a decent print.

Female Comment Did you print that or did your husband do it for you?

Male Comment How can you share the darkroom?

Female Comment How can you go out together and both take photographs?

Both Sexes How can you both enter the same competitions and still speak to one another afterwards?

Male Comment Did your husband deliberately refrain from entering to give you a better chance of winning?

Male Comment A woman's place is in the kitchen at the sink

Female Comment Did you really take that black and white picture?

Male Comment Don't say you do colour as well?

Male Comment I thought that it was your husbands print as it got such a good mark.

Both Sexes You must have a very good camera.

And so on.....

Not all bad though. I now own a Mamiya body. No lenses. Just the body. I borrow his, which is how we take different pictures when we are out together.

He uses the darkroom,while I make the dinner, and that is how we eat and share the darkroom. He reads all the photographic literature, and I ask the questions of him, which is how I manage a full time job, run a home and continue in my hobby.

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GOING ROUND IN CIRCLES

CIRCLE 6

: The year started with a set back, when Fred Buddle tendered his resignation. Fred had been a member of this circle for 30 years, and when you lose someone who has been with you so long, the parting is tinged with sadness. His print work is now taking a back seat due incessant demands for his AV shows.

This has set us back to 14 members, but a short remark in the note book led to three new members, Eric Jones, LRPS., Paul Ager and Derek Whitmore, all in the space of five weeks. Now with 17 members we have a full house.

The honours this year went to Fred Horne who won the POTY with a beautiful misty early morning shot of a lone angler, in fact it was called "The Loner". With the trophy this year we have started to give the winner a small medallion which he will keep. Andrew Rothery won the Leagur Championship and he will receive his trophy in due course.

The new 16"x12" boxes are standing up to the Post Office giant crushing machine very well. No damage or accidents yet. I can only hope to say the same next year.

This years GLs were shared by six members, with Glyn Jones coming out top with four.

CIRCLE 10

We are maintaining our numerical strength and vigour- we lose one, we gain one- and an apparent hardening of the arteries caused by the Post Office, has now cleared and circulation has returned to normal.

We congratulate Rob Palmer on gaining his A.R.P.S. with pictorial prints. Those attending our annual Rally, the vast majority, at Nottingham this year were shown the panel of prints that gained this distinction in the Applied section for John Grainger, thereby giving all a good example of the standard required.

We were particularly pleased that David and Lesley Dent, of Lakeland Photographic Holidays, were able to arrange a couple of days away from their labour of love to attend the rally. With David in the circle it is not surprising that Lakeland scenes come thick and fast from him and visiting circle members. Fortunately it is an area of almost infinite variation and interpretation

Peter Humphreys again won our Photographer of the Year Trophy (highest aggregate marks), and Nigel Robeson won our annual Portrait round.

Ilford's fibre-based Multigrade paper is rapidly becoming the in-thing in this monochrome print circle, as it appears capable of richness of tones not attainable with earlier types of Multigrade

CIRCLE 11

Thirteen members spent an enjoyable rally at the home of member Paul Damen and his wife Christene at Paston, North Norfolk over the May bank holiday weekend.

Along with some partners, a total of nineteen had a sunny weekend visiting places of interest in Broadland and along the North Norfolk coast, including Hickling Broad, How Hill, Baconsthorpe Castle and Felbrigg Hall. Some photographs were taken of course, but as to whether there will be any masterpieces only time will tell. Much photographic talk went on around the dinner table and into the early hours on all three evenings.

Circle 11 enjoys great comradeship, our members travelling many miles for our annual get-together, to Norfolk from as far afield as Sunderland, Staffordshire, Kent, Hertfordshire and Cumbria



CIRCLE 18

We are enjoying a particularly good spell at the moment, with the inclusion of two new members, namely Paul Bowers and Mick Doyle, making us numerically stronger than for some time.

Boxes manage to circulate with a complete lack of problems! Dave Tarn is setting quite a hot pace in the G.L.Stakes with some quite outstanding work.

Congratulations to Jim Middleton on gaining his A.R.P.S. John Schuler has had an exhibition of his work hung at Banbury Museum. It was a project on the day to day work of Banbury cattle market. John spent about a year on this project, culminating with hanging about forty prints.

Twenty three people attended our annual weekend rally, held this year at Chipping Norton. John Murdoch was able to be with us on Saturday and Allen Green who is not quite so mobile as the rest of us attended both days. One member travelled well over three hundred miles to be with us. You will deduce from the foregoing that all is well in CIRCLE 18.

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CIRCLE 20

Our annual "Get-Together" was held at Lake Windermere at the Lakeside Hotel, on April 1st, an auspicious day to celebrate and have fun.

Unfortunately we were without Stanley Berg and Mamie and Alan Homes and family. Mamie hasn't been too well recently but I am glad to report she is well on the road to recovery. Alan had a conference to attend on the South coast and felt it was a long haul up to Cumbria from there. Irene and Tom Morton actually cycled to Lakeside from Seascale, some 35 miles, so didn't they do well! It just goes to show how keen we are to make this annual pilgrimage.

A presentation was made to our doughty circle secretary, Harry Buck for his stalwart service over so many years. Harry being a Rollei fan was delighted to receive the Collectors Guide to Rollei cameras.

Saturday April 1st. was no joke! We all set out on the Lake Steamer for Bowness, visiting the Steamboat Museum indulging in the "Chippy" and generally browsing in this delightful little Lakeside town. After a great day in beautiful weather we returned to an excellent dinner at the hotel and were well entertained by Harry and Edgar who showed their intimate video records of the days doings.

Sunday dawned wet and dreary, which dampened the idea of attending a balloon rally at Holker Hall. Despite the rain we all said a happy farewell and look forward to next year.



CIRCLE 22

Membership has increased during the last six months with the addition of Steve D'Arcy, Philip Stones and Ron Hargreaves, who all live in West Cumbria and Margaret Broadhead from Liversedge in West Yorkshire. This increase has been partially eroded as Adrian English has with drawn due to pressure of work. He will be missed, as his prints were good and he collected many gold labels.

Congratulations to Ann Davies on gaining her LRPS. We hope others will follow in her footsteps.

Our general standard is steadily improving, which must be an excellent advertisement for UPP.

A box was lost in early December. The compensation given was a niggardly £20, to cover the box, 24 prints and the effort put into their production. Should this matter not be taken up by COUNCIL with the Post Office parcels service? What has happened when other circles have lost boxes?

CIRCLE 24

This is a contemporary slide circle. The folio goes out once every three months so there is quite a time lag before your slide comes back. As there are four folio boxes in circulation it takes about twelve months before your work returns to you.

From time to time the circle members question and perhaps give their own definition of what they consider to be "contemporary". Not surprisingly there is not complete agreement. However there is a wide variety of work on view and together with the comments in the notebook, the arrival of a box is something to look forward to.

There were hopes of a member's meeting in Portsmouth in May but support was too limited. Not surprising as many members are very busy and others can be away for long periods. But it could take place later this year.

Having read of other circles celebrating milestones, I should mention that we are up to Folio 75 which makes our century somewhere in the mid 1990s.

CIRCLE 31

Having had the considerable euphoria of our Alison Baker's triumph in winning the Leighton Herdson Slide Trophy last year, we are already on the way towards this years entry with a good collection of Gold Label slides from a very varied mix of slides in the folios. This the second time we have won the LHT but the first was a very long time ago, in 1959. Judging by the standard of entries these days we may not have to wait for another thirty years before we do it for the third time.

Circulation of boxes has been progressing smoothly, in which we are very fortunate in that some of our members can pass them on by hand. Our latest issue is number 422.

Membership has hovered around the 12 mark for some time which is on the border line for a lively exchange, but has recently increased as we were delighted to welcome back Ada Tyler after an absence due to health problems. We have also benefited from the interest aroused by UPP advertising, by gaining two new members, David Eyre and Geoff Maxted. We are looking forward to getting to know them and to benefit from their contributions.

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CIRCLE 36

A sad year for Circle 36 as we have lost a true friend and member of long standing, Edward Eves, OBE, DPA. Edward joined the circle in 1965 and remained active until his passing on 30th November 1988 with a heart attack at the age of 87 years. The writer received a letter from Edward only ten days before his death mentioning future plans. Perhaps his character can best be summed up by a member who wrote in the notebook, I personally only met Edward once but this is such a friendly circle that it is like the loss of a friend and we shall miss him. I must admit to feeling a little stunned by the news.

In addition Ian Platt was involved in the Clapham Rail Crash. He suffered some cuts and bruises, but thankfully managed to crawl out of his carriage which was in a precarious position.

During these events we sent out our 300th box and to celebrate the occasion and our winning the Best Slide Circle Trophy five times in the last six years, now including a "hat trick", some two dozen members and friends are meeting at Dolgoch Falls for a long week-end in October.

NH CIRCLE 2

We are going very well with a present total of 11 members since Ray Winslade ARPS joined us. We are seeing some excellent slides covering a wide range of subjects. We are stressing the learning aspect, with two ARPS and two LRPS members to pass on tips. Several members are already attaining a high standard that might well earn them an L or ARPS should they decide to try. It seems hard to believe that the circle has been going for only 10 months.

The notebooks have been particularly interesting, being full of helpful advice. We have an extra folder going round called "Rogues Gallery" which contains a photo and a short potted history of the inmates. Its nice to be able to put a face to a name.

We are hoping to organise a get-together soon, probably in the Midlands. The most convenient would probably be around Northampton or Banbury. So if there are any UPPITES thereabouts we would appreciate information on nature reserves. A guide with local knowledge would be even better and of course any other UPPITES are welcome. Please get in touch and we will pass on details when available.



"HUMPHREY LYTTLETON" – Brian Asquith, Circle 18

DRY ROT
AESOP'S FOIBLES. 1.

By John Murdoch

Once upon a time, there was a doubly-poor photographer, that is to say he was both impecunious and not much good either at taking pictorial photographs whatever they may be. He could afford only an old fashioned camera on which he had to set all the controls himself and, not being very bright, he didn't always manage to get things the way they should be. Circles of confusion are not solely associated with lenses. He would usually get about 5 out of 10 marks in his photographic circle, that is to say, his prints were not good enough to be received with admiration nor bad enough to be considered progressive. In essence, he was just like most of us, perhaps even worse if that be possible, for he certainly could not remember the name of his camera. If you had asked him we would probably have said after a great deal of thought that it began with 'L' and equally probably ended in 'a'.

One day, just as he was leaving the house on his eternal quest for the perfect picture wherever it might be found, there was a ring at the bell or a knock on the door, (it doesn't really matter which) for when he went to answer it, there stood a delivery man holding out a parcel for him. 'Sign here please', said the man. 'Parcel from Bigwoods'. 'But I'm not expecting a parcel' said the poor photographer. 'There must be some mistake.' 'Mr Thorn, "The Hollies", Cactus Avenue, Prickleberry, Herts'? said the delivery man reading from the label. 'That's me' replied the addressee, ungrammatically, having been a schoolteacher in his earlier days, eventually and with some reluctance accepting the parcel. It was rather too large to be a bomb and rather too small to be an unsolicited 'Reader's Digest' Special Offer, Hurry YOU May Have Won £50,000 - Send Your Lucky Numbers in for checking - sort of thing. Neither did it seem to be a District Council communication trying to explain the Community Charge.

With some caution, he placed the parcel on the diningroom table and as it did not appear to be ticking, slowly unwrapped it. He was not used to getting unsolicited parcels and these days you can't be too careful. Indeed, it was none of these things. Inside was a brand new camera, the likes of which he had never seen nor heard of before and engraved 'Limbos 1', with a Lumbar f/1.8 lens. There were also 50 cassettes of an equally unknown oriental film calling itself

/NewP

NewP and claiming to give striking results. Now thoroughly intrigued, Spike (what else?) set out to load the camera which he succeeded in doing despite the instruction book which seemed to have been originally written by an Afghani refugee and not been improved by the process of translation. It was also apparent that although the camera looked capable of doing almost anything except make toast, the only control which was visible was the release button. So, summoning up the type of courage associated with ignorance, and now formidably armed, off went our hero on his eternal quest etc....still wondering whence it had come, and why. The conjecture, as is so often the case, was a poor second to the reality.

Several days elapsed. When the first film had been developed, it was obvious that Limbos 1 was certainly unusual. Apart from giving the right exposure, it seemed to possess a kind of intelligence, over and above that of recently advertised cameras which because they gave something like the correct exposure 80% of the time are represented by the advertisers to have the power of thought. The difference between these and this new unknown version was that the latter did in fact seem to have a facility of interpreting its owner's thoughts and transforming them, unbidden, into pictures of unusual quality and content. He had no recollection of working out the ratio $1 : b = b : (a + b)$ which is so essential for good composition nor of actually asking the girl in the office to pose like THAT.

Consequently, while almost overnight his reputation as a photographer soared, his inherent ability remained no greater than it had been. To make things foolproof is to encourage fools. The release button was indeed the only control he ever needed. On the strength of his new-found fame he was asked to judge the work of others with the unfortunate result that he became equally well-known for his incomprehensible marks and remarks. Keen competitors indeed found it impossible to find out beforehand what would be most likely to please him and therefore simply had to enter what THEY hoped might succeed. It was manifestly unfair. Gradually his name became a household word if you live in that kind of household.

Equally odd was the fact that when he tried to use another make of film in the camera, nothing came of it. The film came out either blank or mysteriously fogged. Only with NewP were any results achievable - and the stock of these was now rapidly running out. Not even a well-known multiple firm seemed ever to have heard of them and a diligent search of its pricelist with the aid of a borrowed electron microscope had failed to show any trace of them.

Sadly, this little story does not have a happy ending. When at last the fateful day came and Mr Thorn was extracting the last of the 50 NewP films, his attention was distracted for a few moments and when he turned to pick up the camera, it had gone. Where, he did not know though afterwards he vaguely remembered a dark saturnine stranger lurking in the vicinity and come to think of it, where did the hoof marks in the nearby grass come from? They did not seem to have been there before.

So back he went to his old camera which started with 'L' and finished with 'a' and back went his marks to 5 again. To him it all went to prove the new adage that it is the camera which counts and not the man behind it.

PREACHING TO THE CONVERTED? by Ian Platt, F.R.P.S.

I first became acquainted with the converter lens or "doubler" as they were sometimes called, in the early 1960's. The popular photographic press reviewed them from time to time, and as I recall the best of these lenses were considered worthwhile with long focus or telephoto objectives, but distinctly not recommended in combination with a standard lens. Among the leading brands at the time was the Auto Tele Plus which I eventually added to my screw-thread Pentax outfit, and found occasionally useful with 135, 200 & 300mm fixed lenses. Out of curiosity I tried it out with both the standard 55 and also an early Tamron 70-220mm zoom and was suitably rewarded with pictures of a sufficiently indifferent edge-sharpness to deter further use in those directions. Noteworthy was the fact that at that time none of the major camera manufacturers considered it worthwhile producing their own versions of converter lenses.

In 1977 I changed my screw-thread Pentax outfit for the bayonet fitting version, and presently use two MX's for monochrome and an LX and Super A for colour. In view of the comparatively small use I had made of my X2 converter over the previous decade or more, I decided not to replace it with a modern equivalent.

As most readers will be aware, the last 10 years or so has seen major advances in lens quality and choice. The advent of computer-aided design techniques has resulted in zoom lenses becoming incredibly light and compact; orders of magnitude better in resolution, and covering ranges of focal lengths unthought of not long ago. The technical 'spin-off' has produced improvements to prime, macro and (not surprisingly) converter lenses as well. The best of the last named are now usually of 7 or more element construction as opposed to the 3 or 4 element versions of the 1960's, and significantly the major camera manufacturers have entered the field with X1.4 and X2 versions.

Until fairly recently however I remained among the 'unconverted' as it were. Although keeping an eye on reviews of these optics from time to time, I had no inclination to buy one. The event that caused a change of mind was my first experience of a package holiday last year. No matter how carefully I packed my intended carrybag, there was simply insufficient space for all I wanted to take with me within the constraints of the airlines' maximum handbaggage dimensions. Equipment was selected in an order-of-merit based upon likely

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use, and once 3 camera bodies , essential lenses and accessories had been installed, came the shock realisation that insufficient space remained for my bulky macro lens. I could just squeeze in a set of extension tubes, and proposed using these for Nature close-ups with the 50mm standard lens - a procedure I had adopted for some years prior to getting a macro.

Just two weeks before the holiday, I spotted a secondhand X2 converter lens in a shop near work, and since it was one of the highly thought of models I bought it. It has the additional bonus of having its own focussing mechanism which allows 1:1 reproduction with both standard and converter lenses set at their closest focussing distances. I gave it a quick check-out using monochrome film to verify its worth and then substituted it for the extension tubes in my holiday bag, each being about the same size.

Both on that vacation and subsequently the focussing converter has been pressed into service on many occasions for both Nature and Pictorial work, and has always given entirely satisfactory results. When used in conjunction with the standard 50mm lens, 1:1 reproduction is achieved at a working distance of 5.25 inches from subject to the front of the prime lens, as compared to 3.25" with the same prime lens plus extension tubes. This extra 2" is frequently very useful in reducing the effect of natural light-loss on the subject when photographer and/or equipment tend to 'loom' over small subjects at such close distances. In non-macro focussing mode it gives excellent results with the prime lens closed down two stops or more, and in conjunction with the macro lens allows greater than 2:1 magnification with entirely adequate image quality. Using the converter with extension tubes and standard lens gives interesting results. The combination of camera body + tubes + converter + lens gives a maximum magnification of about 1.8:1 at a working distance of 4" from the front of the lens, whereas camera body + converter + tubes + lens allows up to nearly 3 times lifesize at a minimum working distance of 2.5 inches. The versatility of the macro focussing converter is quite considerable.

The illustration I have chosen to illustrate this is a geological subject taken with the standard lens, 50mm. f/1.7 Pentax and the macro convertor. The close up, lifesize on the negative, of the calcite crystal

prime and converter lenses at their nearest focussing distances.

The popularity of this concept of high quality focussing converter is gaining ground and I note that several versions are now available. My own is a Vivitar model which originally sold for over £ 50 a few years ago, but at a secondhand price of £ 10 I consider to be one of the best bargains I have had for a long time.

Calcite crystal growth in Ammonite chambers



DOWN MEMORY LANE with CIRCLE 6

Alan Challinor Circle Secretary

One dismal week end, with nothing to do, I searched through the the circle archives, which I had come across in the loft. It cheered me up no end and the "good old days" came crowding back.

When I joined the circle 21 years ago Sidney Pollard was the "Sec," affectionately known as the "Guv". He had two hobbies, photography and bee keeping and we were never too sure which took priority. Sid was a well loved 'character' in the best sense of the word. He livened up the "Any other business" part of the A.G.M. every year, so much so that it was sometimes referred to as "Sid Pollard's Question

Norman Houlgrave left before I joined. He came as a raw beginner but soon reached the 'gold' standard. Apparently he boasted that he was the meanest member of UPP, quite why I am not very sure. He went off to New Zealand but kept in touch with some circle members and indeed was in the Anglo-Australian-New Zealand Circle for a time. Another old timer I vaguely remember is Norman Lothead, and known to his friends as "The Wing Co." which of course he was. He lived at Birnam, near Perth and had one of the original Birnam Oaks in his garden (see Macbeth by that chap Shakespeare.) He wrote books on salmon fishing. He was in three or four other circles too!!!!

Bill Noot was a prankster from South Wales. He once included a fine quality print of a free standing lavatory on a demolition site. Sid was worried sick that it might get a G.L. and be on display at the A.G.M. It didn't but Bill made up for it by winning the LH Trophy with a print called "Wither"

I remember with affectio Bill Wilding. At one of our rallies at Maidenhead Bill was standing on Hambledon Weir, loading a film into his Rollei, when it slipped and unrolled. Quick as a flash Bill retorted "I always use available light." Bill holds our record for GLs, having won six on the run and having eight at one A.G.M.

Kay Powell of Rotherham, a retired school teacher won several GLs with "bench ends" and such. She left the circle to take up painting but came along to circle rallies years afterwards. Another "EX" who regularly came to rallies was John Nicholson FRPS and his wife Vera. We must have been a friendly bunch.

John also won the LH Trophy in 1970. He was well known in international exhibition circles. In the early 1970's he gave the A.G.M. evening lecture.

About this time another chap comes to mind, Bill Armstrong ARPS. He was also Editor of the Little Man for about five years. Recently his arm must have been twisted as he is back on the job again. He was also a prolific GL winner but a few years ago he switched to a slide circle and was soon on the winning trail again, getting the Slide Trophy and Plaque, also the Roland Jonas Landscape Trophy. Could it be that he has started drinking Carling Black Label?

And Circle 6 continues, taking pictures, posting boxes, having rallies, making friends and building up more nostalgia. For up to the minute information, see CIRCLE NEWS

CIRCLE SECRETARIES

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004 H Choretz, 1 Woodhouse Rd, Hove, S Sussex. BN3 5NA	
006 F Challinor, 171 Lansdowne Rd, Crewe, Cheshire. CW1 1LN	0270-589087
007 A Greenslade, Niger, Chestnut Walk, Little Baddow, Chelmsford CM3 4SP	0245-412775
008 F James, Frogmarsh Cottage, Eldersfield, Glos. GL19 4TN	0452-84419
009 A. Garden, 5, Sunnyside Avenue, Aberdeen, Aberdeenshire. AB2 3LY	0224-484935
010 L Holman, 14 Littlecoates Rd., Grimsby, Sth Humberside DN34 4LY	0472-53453
011 J Dolan, 17 Havers Lane, Bishop's Stortford, Herts. CM23 3BA	0279-500043
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014 D.M. Rawle, 11, Parc-y-Coed, Creigiau, Cardiff, Mid-Glamorgan CF4 8LW	0222 890072
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017 H Thompson, 2 Ellesmere Rise, Grimsby, S. Humberside DN34 5PR	0472-79497
018 B Sanderson, 11 Greenlands Close, Newport Pagnall, Milton Keynes, MK16 8JJ	0908-610443
019 F M Antrobus, 2 Grain Mill House, The Maltings, Lillington Ave., Leamington Spa CV22 5FF	0926-34228
020 H Buck, 2 Linkside, Seascale, Cumbria CA20 1QQ	094-02-630
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024 J Marsden, 34 Aldercombe Rd., Bristol, Avon BS9 2QL	0272-684498
025 C Naylor, 72 Burman Rd., Wath-on-Deerne, Rotherham S63 7NA	0709-872734
026 P Antrobus, 2 Grainmill House, The Maltings, Lillington Ave., Leamington Spa CV22 5FF	0926-34228
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030 V.P. Davies, ARPS., Blue Cedar, Love Lane, Pertersfield, Hants. GU31 4HW	0730-63436
031 C Johnson, Wheatstone Cottage, Moatbrook Lane, Codsall Wood, Nr Wolverhampton, W Midlands WV8 1QD	090-74-7235
032 Dr P Johnson LMA, Flat 1, 54 Station Rd, Acocks Green, Birmingham, W Midlands B27 6UN	021-707-5113
033 J Williamson, 1 Priory Cresc., Kents Bank, Grange-over-Sands, Cumbria LA11 7BL	04484-2675
034 Dr. P.A.N. Wainwright, AFAP, 5 Spring Pool, Winstanley, Wigan. WN3 6DE	0942-222554
035 A Greenslade, 'Niger', Chestnut Walk, Little Baddow, Chelmsford, Essex CM3 4SP	0245-412775
036 R Couchman, 179 Wilson Ave., Rochester, Kent ME1 2SL	0634-45769
CAA P Blow, 39 Cogdeane Rd., West Canford Heath, Poole, Dorset, BH17 9AS	0202-603279
CN1 G.T. James, 21 Harlech Court, Curlew Close, Manor Way, Whitchurch, Cardiff, S. Glamorgan. CF4 1BP	0222-610279
CN2 A.B. Volante, 4, Lake Louise Park, Latton, Swindon. Wilts. SN6 6DX	0793-751-502