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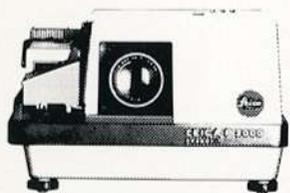
The Little Man

SUMMER 1992



So, you've spent wisely and got yourself a decent camera and one or two really good lenses. In choosing top equipment you've made a personal statement ... you've told the world that you like quality things around you and have the means to achieve them. Now what? You're surely not going to stay in the 'happy-snapper' mode - postcard pictures that stifle the potential that's in you and your camera?

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PRESIDENT'S VIEWPOINT

"Trill, Trill" went the telephone, an ominous sound that evening. We were to be off on our holidays next day at the crack of dawn. By Murphy's or someone's law it sounded like trouble. Happily it was my, and indeed our friend, Bill Armstrong, Editor of Little Man chasing me up. Holidays at the printers meant that we had to get "copy" in early. Could he have my piece in a couple of days? But we are off on our holidays I pleaded. Our intrepid editor turned not a hair, not that he has a lot to be turned. (Quite untrue - Ed.) Something for you to do in the evening. In vain I pleaded that we were going to the Falklands. Ask Maggie to bring it back. That'll be quicker than first class mail.



So here we are at Well-next-the-Sea, in wildest Norfolk basking in the evening sunshine, writing my piece.

When you kindly offered me the honour of serving as your President I was most proud, but did feel at the time that two years would be my limit. So it has proved as at 80 Years I am certainly not the person I was a few years ago. In addition, I know there are a number of worthy successors of wide experience waiting in the wings. So I thank you all for allowing me to serve you in the past. My two years proved most enjoyable and challenging. The challenges have been offset by the many kindnesses I have received.

During my two years as President I have made many friends. A number of Circles have invited Gwen and I to attend their social functions. A surprising number of members who happened to be visiting the district, have called on us. Hardly a day goes by without a 'phone call from someone on the Council or the Membership List.

So finally my closing words must be "Thanks" for your many kindnesses and for your confidence in placing the Club in my care for the past two years, which I must say have flashed by. I shall, of course, continue to serve UPP as long as I am able.

Before signing off I must record my heartfelt gratitude to Gwen for her unflinching support in this and indeed in all my photographic activities.

Ralph

EDITORIAL

A few weeks ago your Editor was feeling depressed or maybe annoyed and I was charging my pen with vitriol to labour those who "enjoy" the regular Little Man but don't put pen to paper or wordprocessor. Happily I went away for a few days and returned to a flood of articles, circle news and extra goodies from co-operative advertisers. So you are forgiven – partly! Most "copy" comes from friends who with a little gentle nudge seem as pleased to use their pen as their camera. But I am running out of nudgeable friends. As I reminded Ralph our President recently, I did a spell as editor about 20 years ago, and now I am at it again but getting past my sell by date. So how about a new young or even not so young editor with fresh ideas and a new circle of friends to nudge. I can assure you that its dead easy and good fun!!

This time we have a good mix. George Bowley presents a learned discourse on composition, a matter close to many of our hearts, and learned enough to stir those somnolent grey cells. Jim Walker shows that its all there in your own back yard if only you would look. Ian Platt tells of the wonderful photographic possibilities of far away places. The full tale took several months of notebook entries. I have Ian's permission to "edit" and have taken the liberty of cutting out much of the preparation work and the slog of getting there. I am sure that if anyone is interested in doing likewise Ian would be happy to supply more details. So there you have it. Something for everyone.

While potential advertisers find the recession a useful excuse for not supporting us, photo seminars, photo holidays (Lakeland Holidays run by David Dent Circle 10) and photo workshops seem to be a growth industry.

A month or two ago I went to an RPS Distinctions Workshop and found it very worthwhile. Quite exciting in fact. There were "gurus" looking after each stage of the Distinctions ladder. To have the requirements explained to you is much better than your own interpretation of the brochure. There were successful panels to be seen and discussed and probably more important there were lots of hopeful folios, collections, half worked out ideas and job lots provided by those present. There was a fine camaraderie. We were all looking for advice, inspiration and ideas and there was plenty on tap. You certainly ended up with a fair idea of what was required for what you were after. Eventually we went our ways some feeling hopeful, no doubt, some feeling hopeless but at least all having a reasonable idea of the way ahead. An excellent day and cheap at the price.

Many members must have thought about safaris, workshops and what-nots. Have you done any of these things. Your experiences could be valuable. DO WRITE and TELL LITTLE MAN about them.

I am asked to remind you that supplies of stationery may be obtained as usual from the Stationery officer, currently Mervyn Williams.

Congratulations to R. Antrobus of Circle 10 and to B.W. Sanderson of Circle 18 for gaining their FRPS distinctions.

And finally my thanks to Paul Damen of Circle 11 who provides the cover shot which was taken at their circle Rally. The Mill at Turf Fen, Norfolk Broads.

THE GALAPOGAS

(Those Enchanted Islands)

Ian Platt FRPS, M, FIAP, APSA, APAGB – Circle 36

Before we set off, this had the promise of being the holiday of a lifetime, but in fact reality so far exceeded expectation that it became the dream vacation. Getting organised was a major operation on its own. Jags and bags, yes, kit bags were the order of the day. And of course what photographic gear and films to take? The greatest sin would be to run out of film! And so via Madrid, Santo Domingo, Lima, Quito and finally to San Christoban Island.

On arrival in San Christobal island, we were by now no less than seven hours ahead of London time. A short trip in a rickety bus to the harbour and we were soon on board our late-replacement yacht the 'Amigo' for lunch. Super food throughout the week, but very cramped accommodation. About 3 p.m. after the heat (ca 30 degrees C) had eased somewhat, we returned to land and visited our first area of natural history interest near to the town. We had met our Naturalist Guide at the airport and he stayed with us throughout the fortnight, which was just as well because as a group we were unlike most; failing to follow the sheep along behind, stopping dutifully to take in the (undoubtedly) interesting lecturettes on the area and its ecosystem. That is the method that most groups are moved along the approved paths clearly marked. Not, I hasten to add, that we did anything irresponsible such as departing from these paths, merely that we always were wanting to stop and explore – photographically – areas, putting down tripods and generally spreading ourselves out so as not to get in each others way. Our guide soon got the hand of our method, and we invariably had an evening discussion about what we had seen that day, followed by his briefing for the following day. On this first occasion he was somewhat bemused by us all darting off in different directions, tripods akimbo, as we got to grips with our first glimpse of the main reason for the visit – the wildlife. What am I saying? Wildlife is a ridiculous word to use in these circumstances, the animals were so tame. I think 'tame' is really an inadequate word to use to describe the situation because it tends to imply a certain loss of wildness and a tending towards domesticity. Perhaps 'unafraid' is a better word, because they just looked at you and then ignored you and went about doing their own thing.

That day we saw from a distance Sealions basking and swimming, Blue footed Boobies and Great Frigatebirds flying, huge black Marine Iguanae that were extremely tricky to photograph due to frequently being on dark coloured or even black basaltic rock. We also saw some of the many varieties of 'Darwins' finches, sand and lava lizards, lichens and interesting plants. Quite an appetiser for what was to come. Dinner on board yacht, then early to bed and the boat set off for Espaniola (Hood) Island overnight. The map below gives you an idea of the relationships between the Islands, all of which are volcanic in origin; believed to be as a result of slow (ca.2 to 3 cm per year) movement of an ocean plate over a hot-spot or weakness in the Earth's mantle that permits occasional volcanic bursts of activity. The plate is moving roughly East, so the most

would have been alarming if we had not been laughing so much! It finally turned out that this spot – the ONLY shade for miles around was the place where they usually stopped, and then the party continued on foot. The fact that 10 other nags had plodded gamely much further on down the track made absolutely no difference to our maverick/lazy four, so once we had disembarked – it wasn't dignified enough to be called 'dismounted', quite without assistance, and also carrying quite large camera bags as well (no tripods this time thank goodness), we had to march along and catch up with the other portion of the party. The stiffness and soreness didn't really set in until much later thankfully, and we were finally able to complete the long trek down to the smoking caldera, past some impressive lava flows that were less than a year old. Then came the return trip, which was rather painful for most of us, because by now the stiffness had set in. My nag got slower and slower – I am almost certainly heavier than he would like to have on his back – and finally as a gesture of goodwill I walked him down the last 4 miles to the bus. One of our party, who had a bad back and didn't want to risk the horseride walked the entire way, over 20 miles in total. I believe he arrived at the top first!!

Overnight the yacht headed for Rabida Island, but despite exhaustion Patricia couldn't sleep due to the claustrophobic conditions and went aloft to nap on the day seats on deck. She and another member of the group were entranced to see the Dolphins playing and swimming alongside the boat in the near-total darkness, and their presence was shown by a phosphorescence effect on the water. The next day was a MAGIC day that I will tell you about next time.

UP THE KHYBER WITH A CAMERA or "STUFF YOUR TAJ MAHAL"

Jim Walker FRPS Circle 29

Adverts for exotic far-flung destinations lure the photographer with promises of wonderful opportunities. "Come with me on a photographic tour of India and Pakistan and come back an expert" Yes! You may come back with atmospheric pictures of say the Pushkar Camel Fair (though soon I suspect there will be more photographers than camels at the event) but you will not be any closer to understanding the country and its people. In case these remarks may be taken as sour grapes, I should perhaps mention that I spent 2½ years in India (courtesy of H.M. Forces) and it exerted such a pull that I went back three years ago for an extended holiday. But I feel that I can only ever be an observer as I don't speak their language nor do I live there.

This then is my plea for photographing what is around you – where you live or work – what you are familiar with. Believe me it is just as much a challenge as photographing in a foreign land. You have one big advantage in that you have an affinity with the place and it will unlock photographic doors that are barred to the casual observer.

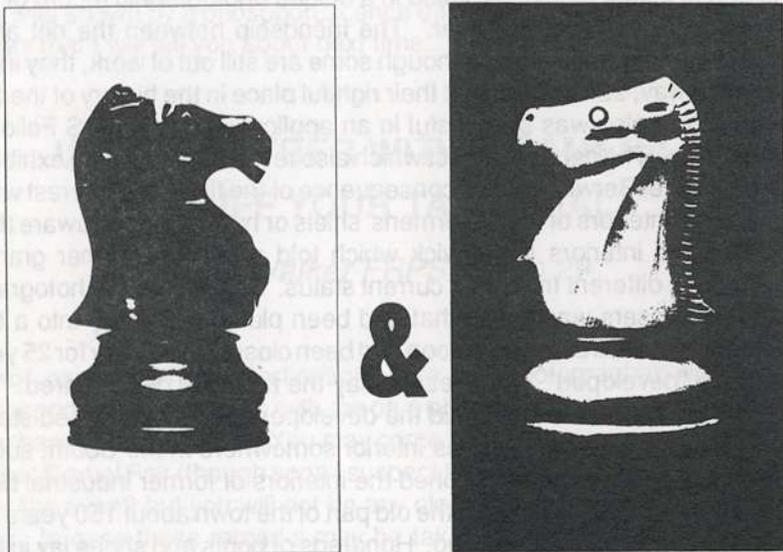
My first photographic essay "A Wake for the Salmon" chronicled the centuries old salmon fishing industry at the mouth of the river Tweed where I live. At first I was attracted by the pictorial qualities of the men hauling on nets and rowing their shapely cobs, which provided scenes of beauty especially at sunrise and sunset. These satisfied the hunger for pictorial representation but yet I had an uneasy feeling – surely there was more to it than pretty scenes. Where was the record of men fishing in winter, chilled to the marrow with snow flying horizontally, or desperately fishing by the light of the full moon on dangerous sands in a vain effort to reach a target and ensure their jobs for the next year? It took me three years of going out at all times and all weathers and it was literally sold up the river (to the powerful landowners organisation – the Atlantic Conservation Trust – and practically all the fishing stations were closed down and the men made redundant.

With the help of the Regional Arts Organisation, I mounted a touring exhibition and produced a book of photographs. These highlighted the plight of the industry and resulted in questions being asked in the House of Commons. Several TV programmes were made. Subsequently my record, comprising some 1200 negatives, was purchased for the archives for the Northumberland Regional Library. So something that started as a self imposed labour of love, resulted in a unique photographic record of a way of life which overnight vanished for ever. The friendship between the net and coble fishermen and myself remains and although some are still out of work, they indicate in their quiet sort of way, satisfaction that their rightful place in the history of the area has been recognised. I also was successful in an application for an RPS Fellowship in Applied Illustrative. The second project which also resulted in a touring exhibition and another book "Secret Berwick" was a consequence of the first. The interest which had been shown in the interiors of the fishermen's shiels or huts made me aware that there were buildings and interiors in Berwick which told a story of former grandeur or utilitarian use quite different from their current status. So I started to photograph such things as a hairdressers washbasin that had been plumbed directly into a beautiful Adams fireplace. The hairdressing saloon had been closed and empty for 25 years and was about to be "developed". Needless to say the fireplace disappeared. "It fell to pieces in me hands, your Honour" said the developer, aware of its listed status. No doubt it is now gracing some luxurious interior somewhere in the South, such is the demand for these things. I photographed the interiors of former industrial buildings, such as a shoe factory, established in the old part of the town about 150 years ago and largely left deserted some 50 years ago. Hundreds of boots and shoes lay in the attic, some with their crumbling repair tickets still attached and all covered in a thick layer of lime dust, the roof having partially collapsed.

The sense of being in a time warp was tremendous and it required little imagination to people the scene with shoemakers going about their tasks. Their hopes and desires, probably much like ours today, lay buried in the dust along with the shoes. A timely reminder of our own brief span, as was also the condemned cell in the old jail, with the

graffiti scratched on the walls 200 years ago and still visible. Other places waiting to be found and photographed were vet's waiting rooms complete with Georgian coving and anxious patients; attics in which boxes had been piled in such a manner as to suggest the work of a cubist painter; travelling people in their caravans or former travellers now established in snug houses. And just in case you think that it was all made easy for me because Berwick is an old and historically important town, I did photograph the interior of a gaunt and rather unlovely bus station, which given the right light assumed qualities more associated with cathedrals. Also, co-operation by owners was not always extended. Having made friendly contact with the owner of an absolutely magnificent 200 years old ice house, I suggested that the curator of the local museum might be allowed to see it and I was firmly pushed out of the door. The idea that anyone in an official capacity being involved is anathema to some people. It is therefore that you, being local, built up trust so that no one can feel that they have been used or exploited.

But what, I hear you ask, if you live in a modern town with no history? All I can answer is that what is today's commonplace thing or building is tomorrow's history – all it needs is looking at with different eyes.



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PHOTO ANSWERS
DECEMBER 1991

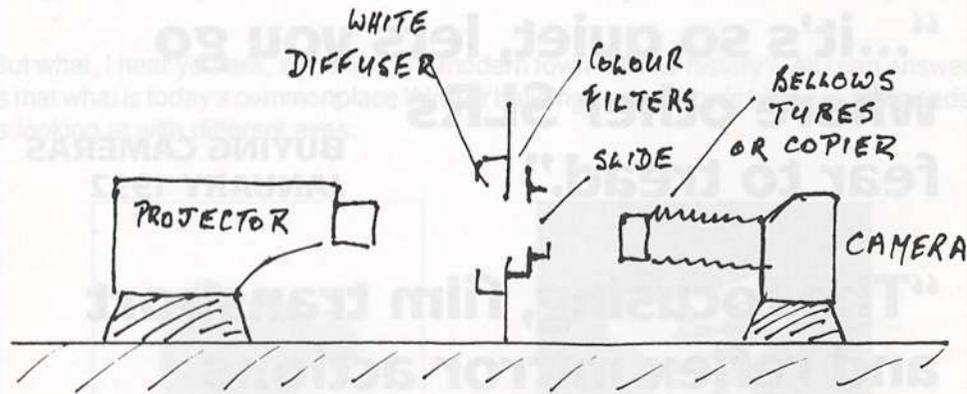
EOS 100

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BEGIN WITH A TRANSPARENCY

Cliff Steer FRPS, EFIAP.APAGB Circle 36

For many of us the taking of transparencies forms a major part of our interest in photography. Equally, many of us accept the transparency after processing as the final end product – irrespective of such things as incorrect exposure, burnt out white skies, faulty composition, eye-catching high lights, etc. The print maker in such cases looks at the negative and decides what corrective action needs to be taken at the printing stage. The final picture does NOT have to be exactly as depicted in the negative – in actual fact it rarely is. The slide worker has the same choice.



So, how do we go about making possible exhibition pictures from our none too perfect transparencies? Some means of copying or duplicating is the first essential. A "Slide Copier" is the answer – this in fact is the slide worker's "enlarger". By its use we can now enlarge or correct the original transparency, hopefully to create the image of your choice. The 50mm lens on your camera can now produce the equivalent you could have taken with your 500mm lens. Copiers or duplicators come in a wide range of choices, from the relatively inexpensive version by Jessops at about £30 to the top of the range job from Bowens costing £400/£500. However it is relatively easy to make your own copier at a fraction of the cost of the commercial article – and it could be vastly more versatile. We need to extend the camera lens to enable us to copy at a ratio of 1 to 1 or closer. If you have extension tubes, you could use them but it would be better to invest in a set of extension bellows. The use of bellows gives you complete control of the size of the enlargement. You can use the standard 50mm camera lens or reverse it to give an even greater magnification. Personally I prefer to use a 60mm enlarging lens, as this ensures optimum definition and at the same time permits 1 to 1 reproduction. Mounting the camera and bellows on a "focussing" rail (home made or commercial) provides ease of working and focussing.

The next requirement is a means of holding the transparency. I use a piece of 12"x12" 10mm thick plywood which is screwed to the end of the focussing rail. A hole 3½"x3" is cut in the board to enable the light from a projector to illuminate the transparency from the rear. A compartment on the front of the board, facing the camera, is needed to hold the necessary Colour Correction filters (gels). A piece of white or pale grey perspex is stuck over the hole to diffuse the light from the projector. The transparency is located on a piece of thin metal 7"x3", with a hole 1" x 1". Stick the back of an "Agfa" or similar type of transparency mount over the hole. A pair of "button" magnets are screwed to the board to hide the means of securing the mount to the board, and enabling it to be moved in any direction, so permitting the enlargement of any part of the original transparency. A standard projector about 12" behind the copyboard produces ideal illumination, and permits the use of exposures of 2 to 4 seconds if required for dodging or burning in.

It is, of course, possible to use any colour film in the camera, but if exhibition quality results are required I strongly advise using proper "duplicating" film made specifically for the purpose. Both Fuji and Kodak make such films. I much prefer the Kodak version – Ektachrome Duplicating Film No. 5071. The film speed seems to have increased recently and "pre exposure is unnecessary. I find that an exposure of f16/22 at 1 second give the correct result from an average correctly exposed original. Colour Correction filters MUST be used and the recommended filter pack of "5 yellow", from which I get perfect results by using 15 yellow plus 15 magenta. A pack of Cibachrome Print Filters doesn't cost the earth, and should last a lifetime.

So much for the "hardware". Now, how best to use it.

1. Correct faulty exposure. Up to 2 stops underexposure is correctable and 1 stop overexposure.
2. Improve composition. Experiment to find your "ideal".
3. Correct skies. Dodging with blue or tobacco gels or any other colour you wish, will give you the sky of your choice. "Holding Back" the sky for part of the exposure will provide an instant cure for burned out skies.
4. Shading highlights
A. Use a tiny "dodger" or B. use a square of glass about 5"x4". Stick a tiny piece (about square) of CLEAR SELLOTAPE on to the glass and place it between the projector and "copy board". Looking through the camera viewfinder, move the glass to and fro until you see a darkening of the highlight area on the original transparency. Ensure that the glass is sufficiently far away from the copy board to prevent a harsh outline of the darkened area.

project were looking for any excuse to point a camera in "unofficial" directions. By now, I was spending one full day per week working with the group and we were becoming quite a well known aspect of valley life as we religiously tramped the streets, lanes and mountainsides in the search for photographic subjects.

Of course, whilst all this was going on I was giving regular reports on the group's progress via numerous folio Notebooks, and was passing on the good wishes and encouragement being offered by my UPP friends. Then a member of C.27 came up with a brilliant idea: "Even though 27 is a slide circle, why not ask the photo group to enclose some of their prints for us to view and add our comments?" I put the idea to the group members, explaining how the UPP box system operates, and they were over the moon with excitement and enthusiasm. Each person chose and printed a negative to 5"x7" and it was decided that all prints should retain narrow white borders and be mounted on the same card. I then attached a crit sheet to each print and the panel was circulated in a normal C.27 box. Every member of the Circle added their comments in the usual way. In fact, one member who was experiencing some physical difficulties of his own at the time and found it extremely painful to hold a pen even went to the trouble of recording an audio tape so that the group could still receive his comments. In addition, from the six prints forming the panel, each Circle member nominated a 1st, 2nd and 3rd choice via our voting cards. When the box eventually returned to me I was able to calculate an overall "winner", to which I attached an Honorary Gold Label. The prints in 2nd and 3rd place received a Silver Star each.

As this box returned the photo project was drawing to a close. Both funds and materials were completely exhausted, and so were we. But the group members had worked together over a period of twelve months, enjoying each others' company, learning to work as a team, developing new skills and taking an in-depth look at the environment in which we live. The results of our labours finally culminated in a very successful exhibition of prints which were displayed to the public in Treorchy Library. We even had a number of enquiries for re-prints from local people who had been captured by our cameras.

I called the group members together for one last time and they sat enthralled as we reviewed the comments made on each print. They won't forget Trevor's tape for a long time. My final act as group leader was to announce the recipients of the Gold and Silvers. A fitting climax to a very satisfying project.

The whole group have asked that I pass on their sincere thanks to the members of Circles 9, 21 and 27 for their generous donations of equipment and for their continued encouragement. And a special thanks to all in C.27 who allowed us to become guest members for a box!

I'm sure that this must be a "first" both for UPP and for a group of people with learning difficulties. I would like to add my own thanks, as a fellow member of UPP, to those above. Let me close with a quotation from one of my group members: "People always tell us we are incapable of doing things. They said we can't use cameras. They said we'd never be able to mix chemicals or use an enlarger. But your friends in the Circle like our pictures and say they are good. We made those pictures. We can do things - if people will only give us a chance".

Could you share your interest and photographic skills with someone in your own area?
Could you give someone a chance?



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PHOTOGRAPHY AND THE SQUARE ROOT OF FIVE

E.G. Bowley FRPS Circle 36

"Since the days of early Greek philosophy", wrote Sir H. Reade "men have tried to find in art a geometrical law, for if art (which they identify with beauty) is harmony, and harmony is the due observance of proportions, it seems reasonable to assume these proportions are fixed. The geometrical proportion known as the **Golden Section** has for centuries been regarded as such a key to the mysteries of art".

More to the point in our context might be the term Ideal Proportion, as with the line AB divided at C (two possible locations) so that the **ratio of the smaller part to the larger equals that of the larger to the whole**, i.e. $AC:CB = CB:AB$ in Fig. 1. Euclid of Alexandria, c 300 B.C. gave a geometric construction for it. Pythagoras of Samos, c 550 B.C. adopted for the logo of his sect the pentagram of Fig. 2. Each line is cut by two others in points of Golden Section, e.g. AB at C and D. We are getting warm – here lie the remote ancestors of the Thirds which still survive as desirable elements of composition in our photography today – in postal folios at any rate!

Zeising's more illustrious compatriot Gustav Theodor Fechner (1801 - 1887) found in experimental aesthetics a field he was then able to pursue after incurring partial blindness, through excessively gazing at the sun in pursuance of "after" images. It was he who is credited with analysing the responses of a large number of people to question on pleasing proportions, including the asymmetric division of a line. More opted, though I believe recent American research has cast some doubt on it, for our Idea Proportion than for any other.



Fig. 1

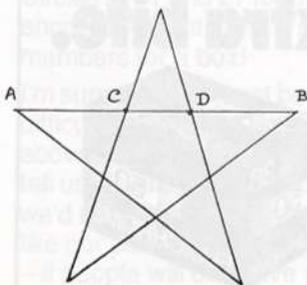


Fig. 2

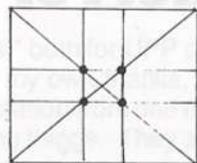


Fig. 3(a)
School Grid

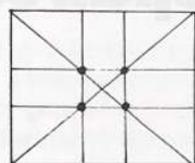


Fig. 3(b)
Popham's Grid

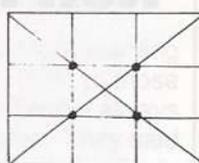


Fig. 3(c)
Photographers' Grid

How much more fortunate we are than those old Greeks! Not only, do we have, acquired from the Arabs as a much later date, a much more manageable number system, but computers and pocket calculators with which to perform calculations with ridiculous ease. The Romans who followed did not do much better. Try to work out a sum like MCLXVI + DVLXI and you'll see what I mean. You don't have to be an Einstein to spot the build up in the following sequence of fractions: 2/1, 3/2, 5/3, 8/5, 13/8,

21/13, 34/21 which we can turn into decimals at the drop of a hat to obtain (to three places), 2.000, 1.500, 1.667, 1.600, 1.615, and 1.618 respectively. This last figure is maintained no matter how far we proceed with these operations. Has it significance? Sure! It is quite simply $\frac{1}{2}(\sqrt{5} + 1)$. From your calculator the square root of 5 proves to be 2.236, again to three places. Add 1 for 3.236. Divide by 2 and lo! out pops our earlier figure of 1.618.

To verify that this must be so requires a few lines of not particularly profound algebra that we will skip. Suffice it to say that if the length CB of Fig.1 is reckoned to be 1 unit of length, AB will be 1.618 units and hence AC 0.618 units. These figures are consistent with Golden Section proportion quoted at the outset, and, incidentally, 0.618 is, everything rounded off to three places, $\frac{1}{2}(\sqrt{5} - 1)$. Root five seems intent on lurking there just below the surface.

From the Ideal Proportion of the line itself, we may now extend to two dimensions. His "Four Points of Composition" that our cranky but highly competent school "Drawing" master hammered into us were 2/5 and 3/5 of the way across the rectangular frame as well as up and down – strong points that we were encouraged to feature. (Fig. 3a). In due course it emerged that current **photographic** thought inclined to the grid of Fig. 3c., the divisions now being the simpler 1/3 and 2/3. Still later, among books on Composition written, as were the better ones for painters rather than photographers, came "Pictorial Composition" by J.K. Popham, (Pitman 1954), the most level-headed and helpful one I ever struck. He prescribed 3/8 and 5/8 as in Fig. 3b, for the Centre of Interest at a time when it was tacitly assumed that one had to exist. It will be seen that all three cases involve correspondence with early members of the sequence of fractions already quoted, and which continue to approach the Golden Number more and more closely. In practice the Popham approximation is as far as it is worth going towards the notional ideal. Next comes the School prescription and lastly the Thirds, so entrenched in photographic folklore. Is a consideration of all this likely to increase your tally of Gold Labels? I hardly think so! But I will go so far as to observe that whatever job (if any!) the thirds do, the other formulae do very slightly better.

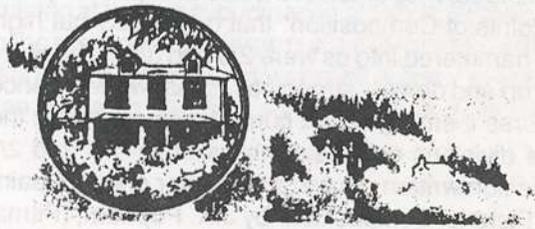
It could be of academic interest to wonder how **our** crude version evolved. I offer two improbable explanations, one more zany than the other. Firstly, with his head and camera tripodded up, both enshrouded under a light-excluding black cloth, the image that the photographer of yesteryear had to focus on the ground glass screen was both reversed and inverted. Compositional considerations proved at a discount.

Secondly, photographers as a Class at the time were not very good at arithmetic, and might have been hard put to cope with the more demanding fifths and eighths.

Composition, though probably not in a state of terminal decline, now gets less attention. I have been able to trace but one book published on it in the past twenty years. In the town in which I live, there is a nationally well-known College of Art and Design, with a prestigious photographic department, and a library of about twenty thousand volumes. Guess how many I found on Composition. You're dead right – not a single one! In our field the vast strides made in recent decades in materials and equipment have opened up so many avenues to investigate and shunt it into an apparently remote siding. Yet we seem to get along without it reasonably well. The board principles cause no undue difficulty and academic niceties become a bit piffling.

Nevertheless, the Gold Section has been around for some two and a half thousand years. Add another couple of thousand if you want to include the Pyramids of Egypt. It has received attention from some of the ablest brains in a number of fields for generations, altogether too extensive to go into here. Our own contact has been quite peripheral. Has it finally been laid to rest, or is it just taking a breather? The latter, I suspect!

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FROM MY SCRAP BOOK

Tad Palmer ABIPP Circle 14

If, like me, you are sick and tired of opinion polls you may have missed the results of a survey carried out by the Policy Studies Institute, which showed the most popular amateur arts pursuit to be – yes, you've guessed it. The survey revealed that seven million people practice one or more of the arts, photography taking pride of place with 19% of the population. I bet you'll never guess which "art" comes next with 11%. Would you believe disco dancing? It shares second place with textile crafts. Other pursuits such as drama, poetry writing and pop music performing account for about 2% each. I wonder how many people compose poetry whilst taking pictures on a dance floor?

Things have been happening at Ilford. They have had a go at revamping colour reversal printing, giving us a new process, P4, with greatly reduced times. Not content with that, the name Cibachrome is now a thing of the past. We now have Ilfochrome Classic in its place. In similar vein, Ilfochrome Rapid becomes the new name for Cibacopy. I have a sneaking suspicion that Ilfochrome Classic or not, the name Cibachrome will persist in conversation for a long time yet.

This is not the time nor the place to describe the nature and the optical system of a Camera Obscura. Suffice it to say that it has a long history as a drawing aid and as the grand daddy of cameras as we know them today. Those interested can easily find out what it does and how it does it from books. I mention it here because the latest one was designed and manufactured by the Sinden Optical Co. Ltd. for the Gateshead Garden Festival and was subsequently moved to near Hove in Sussex. It has been re-erected in the Foredown Tower, standing high on the south Downs. The image is seen on a dished table 165cm in diameter, the lens having a focal length of about 490cm and aperture of about f/18. If you have never seen the image produced by the C.O., then a trip to South Downs is well worth while. Further information from Foredown Tower, Countryside Centre, Foredown Road, Portslade, East Sussex. Tel. 0273 422540. Last time I visited the National Museum of Photography in Bradford there was a camera obscura there, giving a fine panorama of the city. I hope it's still there.

Are the days of the darkroom slowly drawing to a close? And maybe not that slowly. It seems that the newspapers of the News International group will shortly be scanning pictures directly from colour negs and their darkrooms at Wapping be replaced by an Imaging Dept. When some 3 or 4 years ago I worked for a while in the Daily Express darkrooms training their operators in the use of the latest, super equipment, the darkrooms manager told me that his main preoccupation was no longer the latest equipment – that was already old hat. He was more concerned with how images will be handled in 5-7 years time. This time is just about upon us. What happens in the professional sphere will soon be part of the amateur scene. Did I say soon? The following scenario can be enacted today, using equipment already available.

You come home from a photographic day out and plug the camera into a digitiser and have a look at the colour screen of your computer to see what you have taken. One particular picture takes your fancy but you decide to alter the colour of your wife's blouse as it clashed with the background. Using the electronic palette it takes only a moment or two and pressing the "print" button you have the picture in your hands in a few short minutes. Your printer has a slide projector built-in, so making prints from slides is no more difficult. At the moment all the necessary gear would set you back some £25-30,000 and the quality of the prints produced would not win you any prizes. Nevertheless, you would not need film, darkroom or chemicals to produce a print. But fear not. Photography as we know it will be around long after you and I have gone to that darkroom in the sky. Or will it ?

Kodak are about to launch their Photo-CD system and you will have the option of having your colour negs stored on a compact disk. You would then be able to view your pics on a TV screen using an interactive disk player, i.e. one which accepts both audio and photo disks. The quality is supposed to be very good

Finally, on a more cheerful note. I hear that when Liz Taylor married her eighth husband, truck driver Larry Fortensky, the number of films exposed on that occasion was 400 rolls. What we were not told was whether it was all on 35mm or were there also some 120 films used as well. Let's say there was one 120 roll to maybe four 35mm. That's about 1,000 2 1/4 sq. pics. and some 11,500 from 35mm. Just think. If they used them all, would they need a crane to life the wedding album?

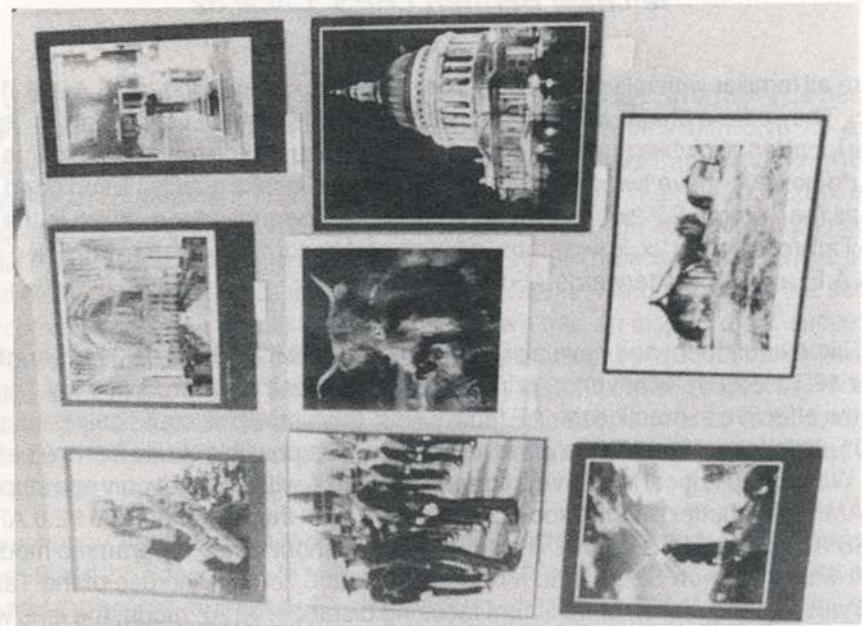
If you wanted to own just one of the only three known examples of a rare camera, how much would you be prepared to bid for it in an auction? Someone wanted one badly. The extremely rare Lancaster ladies' pattern patent watch camera was knocked down at Christie's for £29,700, setting a new record. Previous record was set in 1989 when a platinum Leica R6 fetched £26,400.

Pentax UK are to move into new headquarters at Heathrow West at the beginning of 1993. The 30,750 square feet building will cost them £400,000 per year in rent alone. Then there are staff salaries and lots of overheads That's what I call confidence.

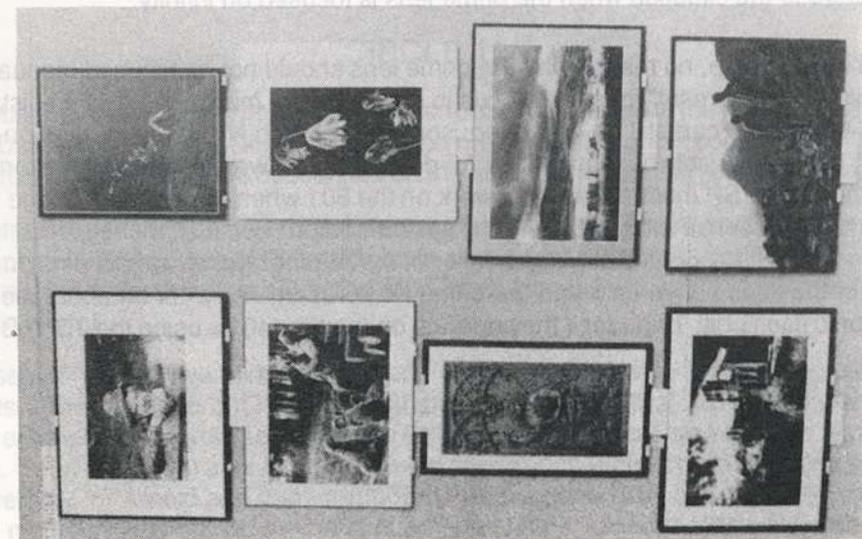
And still talking about finances, Eastman Kodak's net income for the first quarter of 1992 fell from \$178 million to \$145 million. You can't help but be sorry for the Big Yellow God to be reduced to such abject penury, with chairman Kay Whitmore describing the result as being "hardly satisfying". So keep on buying more and more goodies in yellow boxes to save Kodak from the bailiffs.

Finally, how many cameras do you suppose were made in Japan during 1991? No less than almost 31 million, of which 26.6 million were compacts. Laid end to end that lot would stretch near enough 2,500 miles! Maybe Pentax will be able to afford their new HQ after all

PICTURES from the 1991 AGM EXHIBITION



Circle 22



Circle 10

TELE CONVERTING A.F.

Michael Bennett LRPS Circle 32

We are all familiar with teleconverters. They come in various sizes, x 1, 4, 1.6, 1.8, 2, 3, etc. They offer a cheap way of increasing the focal length of virtually any lens over 50mm focal length, while maintaining the minimum focusing distance of the prime lens. They do however have two disadvantages; the first a loss in quality. Even good ones such as the Tamron SP 2x. The second is a loss of aperture speed, which in the case of the Tamron or other 2x, is two stops, a 200mm f/4 becomes a 400 mm f/8. Then along came A.F. and soon afterwards AF teleconverters.

I use Nikon equipment and have a couple of FA's, an FM, a 601 and 801. I bought the Nikkor 16B 1.6 AF teleconverter, principally to see how it compared with my Tamron, and how effective in practice the AF facility was, even though it could only be used on the 801. In theory at least, I surmised that it ought to be possible to use it on my beloved FA's. With the 801, focal length was increased by 60% with a loss of only one stop. But I lost AMP and shutter priority modes on the 801. With the Nikkor 80-200 f/2.8 AF, the TC 16B AF worked like a dream. It also worked – without losing programme mode, on the FA with a Tamron SP 90, and a Nikkor f/4 70-200 zoom. The use of the Tamron SP 90 raised the question of minimum focusing distance. In AF mode, the lens would not focus down to the minimum of the SP 90 (1:2), but there is no AF electrical rangefinder of the 801. Nikon in fact quote minimum focusing distances, but do not say this refers to the situation when the prime lens is focused on infinity.

There is, of course, no reason why the prime lens should not be focused manually, if the converter is "preset" for infinity focus to start with, the minimum focusing distance of the prime lens can still be employed: something which Nikon fail to mention as a selling point – possibly because of the AF designation. I was going to ask Nikon why the programme/SP modes would not work on the 801 when they worked on the FA – which has in essence the same metering system. I didn't because the response to my suggestion that the boffins at Nikon might put the Af/programme contact pins on both sides of the flash converter when the prime lens was an AF, went on about the 16B electronic flash unit! I wonder if they operate on the new 401 x using the TC 16B AF?

"GOING ROUND IN CIRCLES"

CIRCLE 10

Many U.P.P. Members will remember Hans Hoyer. He has been in several Circles and was a keen member of Circle 10 when failing eyesight made him give up active photography. However, he has always kept in touch with this Circle and now he has very generously donated a Trophy, to be awarded annually "For the most consistent photographer in the Circle". We also have two other trophies, the secretary's Portrait Cup and one for the Photographer of the Year, and all three were presented at our Annual Rally. This took place in May and was at Market Harborough for the second consecutive year. After dinner on the Saturday we had an inspection of successful R.P.S. Licentiate and Fellowship panels of prints, and one unsuccessful Fellowship attempt. A warm and sunny Sunday saw the party divide between those who wanted a second look at Foxton Locks and those who opted for a tour of local and very picturesque villages and churches – for which our "Church interior specialist" had to be dragged away more than once!

Another happy annual event which is becoming established is a contest between Circles 10 and 22, one complete round from each. They are marked by an independent judge and the scores averaged. Circle 10 seems to have a habit of winning this but at least the Secretary of Circle 22 can't lose – he is also a member of Circle 10!

CIRCLE 11

The May Day bank holiday brought more than brilliant sunshine to the home of member Paul Damen and his wife Christine at Paston on the North Norfolk coast. Members of the circle and their partners descended on the quiet hamlet for this year's annual rally.

The group were taken on tours of the area visiting Stow Mill; Sheringham Park; Binham Pirory; How Hill; the Coastal Path and had the opportunity to see inside The Great Barn at Paston. The barn built in 1581 and at 157 feet long is the second largest thatched barn in Norfolk.

Glasses of 'bubbly' were raised to many members who were celebrating various events. The marriage of Colin and Marianne Westgate; Silver (25 years) wedding anniversaries of the circle secretary Jim Dolan and wife Penny; also for Mick and Sue Willis. Pearl (30 years) anniversary for Brian and Brenda Whiston and Ruby (40 years) anniversary for Arnold and Eileen Hubbard. Plus – during the week prior to the rally three members had gained their A.R.P.S. – Pat Jones; Liz Scott; Clive Haynes.

The four day rally was once again a great success and the group now look forward to celebrating their tenth such rally next year.



"Circle 11" members and partners in the garden of Paul and Christine Damen of Paston.
 From left to right – back row, standing: Paul Damen; Brian & Brenda Whiston;
 Mick & Sue Willis; Peter Clarke; Hugh Milsom; Colin Westgate; Christine Damen;
 Brian Gibbs; George Jones; Arnold Hubbard.
 front row, seated – Marianne Westgate; Clive Haynes; Pat Jones; Janet Milsom;
 Jim & Penny Dolan, Bezz Gibbs.

CIRCLE 18

Whilst still a little low in numbers we carry on in good heart with the boxes circulating without too many hitches.

In May we are holding our Circle rally at Chester. We shall be a bit down in numbers. This is perhaps a little disappointing as we celebrate our 500th folio in July, and hoped to mark the occasion with a really good turnout. However, we have held one or two mini rallies this year. For one of these Jim Middleton travelled all the way from Winchester to spend a weekend walking in the Lake District with Brian Asquith and Lawrence Sheard who hail from Yorkshire.

Sam Hampshire has suffered a bout of ill health but has continued to turn out consistently good work. He has already scored three Golds for the current season with his fine infra red landscapes.

In May, Circle Secretary, Bryan Sanderson, was awarded his F.R.P.S. for a set of prints depicting the effects of slate quarrying on the landscape of North Wales.

In the next few months, one or two of our members are off to some far corners of the world. If the print rounds are any guide, some have already visited some distant lands!

CIRCLE 27

A number of members enjoyed a days meet in Bath during early May, but unfortunately our Sec got his dates mixed up and very nearly turned up a week late. He promises to buy a diary for next years! The year has seen us viewing some excellent slides and maintaining our friendships through the boxes, but we end the year on a doubly sad note.

Miss Marlies Kiworra sadly passed away on 24th May after suffering a long and painful illness. Marlies had been a member for many years, joining Circle 27 in September '74. She started to "fiddle" with cameras at the age of 10, supported and encouraged by a very understanding and enthusiastic father. Her other main hobby was also her job: Music. She and Mona, her long time friend and colleague, enjoyed walking in the mountains, especially those of Bavaria, the Alps and Dolomites from where they have returned with copious supplies of box fodder for us all to share. Circle 27 will be the poorer for our loss, but we would like to remember Marlies' own words, "I've always loved photography as a hobby. It's lots of fun, and what a gorgeous way of storing memories". Marlies has left us with many happy memories. She will remain in our hearts for ever.

Our other loss concerns one "Stan", or to be more exact, Squadron Leader J.R. Stanforth RAF (retired). Stan says that he took up photography at Christmas 1938 – whilst drunk – a state he's done his best to remain in ever since! The only time he has relied on professional processing was for ONE roll of K11 which was presented by a friend. He has always mixed his own solutions from raw chemicals and, over the years, has experimented widely with processes of all types. Stan joined Circle 27 in 1948, participating in Folio 2, so he could well be classed as a founder member! These days his photographic output, slides at least, is slowing down and he has decided to "phase himself out" of Circle activities. By the end of the current UPP year he will have withdrawn all his slides and be content to cease involvement with our mob. Fortunately, Stan is also a member of Circle 9 (small prints), of which he was Circle Secretary for over 14 years, and as he has a stock of unprinted negs it is hoped that his life in UPP will be continued there. In fact, Stan is such a long standing member it is hoped that Council can see fit to presenting him with some form of acknowledgement for his years of service and steadfast membership.

CIRCLE 36

Partly to celebrate the regaining of the plaque for the "Best Slide Circle" but more for the chance of meeting old friends, eleven members of the Circle assembled at their favourite meeting spot at the foot of Cadair Idris at the Dolgoch Falls Hotel. Eleven members exactly filled the Hotel making a close knit company.

Arriving on Friday the 3rd April, 1992, the first evening was kept clear for chat and renewal of old friendships. It was remarkable how soon the overtures were over and members were chatting as if they met every week-end. After dinner on Friday Ian Platt M.FIAP., FIAP Liaison to the Photographic Alliance of Great Britain presented a A.FIAP Certificate to Paul Bloomer ARPS. A honour he had recently been awarded.

Saturday was spent by the members visiting favourite spots to find old and new photographic masterpieces. After dinner on Saturday Ian Platt delighted us with a preview of slides taken on his recent visit to the Galapagos Islands. A photographic experience we were privileged to share.

In no time it was Sunday and several with work calling, left for home. The remainder stayed for an extra day enjoying the prevailing fine weather.



Back row: Gwen Couchman, Doreen & Martin Addison, Ian & Patricia Platt, Tom Fergusson, Paul Bloomer, Ralph Couchman.
Front row: Vin, Robbie & Cliff Steer, Mavis Ferguson.



Ian Platt FRPS., presents Paul Bloomer ARPS., A.FIAP., with his Certificate.

LIST OF NEW MEMBERS FROM DECEMBER, 1991

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G.W. JENKINSON, FRPS 8 Westcott Way, Cheam, Surrey RH4 1EG	C24
W.H. BURNS-BEGG St. John's Cottage, School Lane, Crowborough, East Sussex TN6 15D	CNHCC
G. OLSAK 16 Terrington Place, Cleethorpes, South Humberside DN35 9EW	C17
Mrs. G. CHARNOCK, FRPS, A,FIAP 12 Kenyon Road, Wigan	C24
C. CAMBER 4 Viburnum View, Abbeymead, Gloucester GL4 7US	C12
M.G. OWEN 40 Woodland Green, Upton St. Leonards, Gloucester GL4 8BE	C12
D.W. LOVELL 6 Folly Lane, North Crawley, Bucks MK16 9LW	C20
D.R. ELLIS, ARPS 62 Coombe Road, Nailsea, Bristol, Avon BS19 2HH	C26
B. PACE 52a Cardiff Road, Aberdare, Mid. Glamorgan, South Wales CF44 6HJ	C14
Miss R. JENNINGS 3, The Woodyard, off Oak Street, Deal, Kent	C32
A.E. SNELL, ARPS 8 Whitburn Bents Road, South Bents, Sunderland, Tyne and Wear SR6 8AD	C8
T. STOTT, LRPS 11 Byron Avenue, Wickham Bishops, Essex CM8 3NP	C7
G.T. JONES 26 Nelson Street, Wrexham, Clwyd LL13 7YD	C7
S.A.B. GRAY 'Autumn Sunset', 14 Manse Street, Kilmarnock, Ayrshire KA1 3BB	C11
D. ADNITT 33 Stone Road, Eccleshall, Staffs ST21 6DL	C32
Rev. ROBIN COUTTS St. John's Vicarage, London Road, Purbrook, Waterlooville, Hants PO7 5RS	C8
P.S. MOUNT Holly Cottage, 14 Chapel Street, East Malling, Kent	CNHCC2
N.W. SOUCH, LRPS 'Linden Lea', 5 Rock Park Terrace, Barnstaple, Devon EX32 9AQ	C3

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