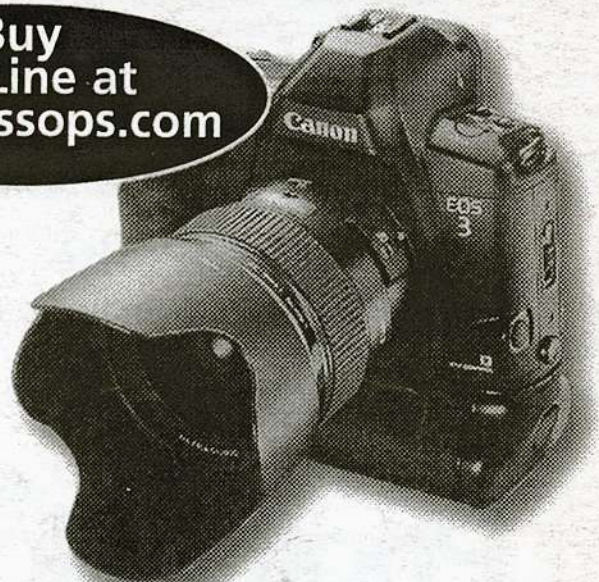


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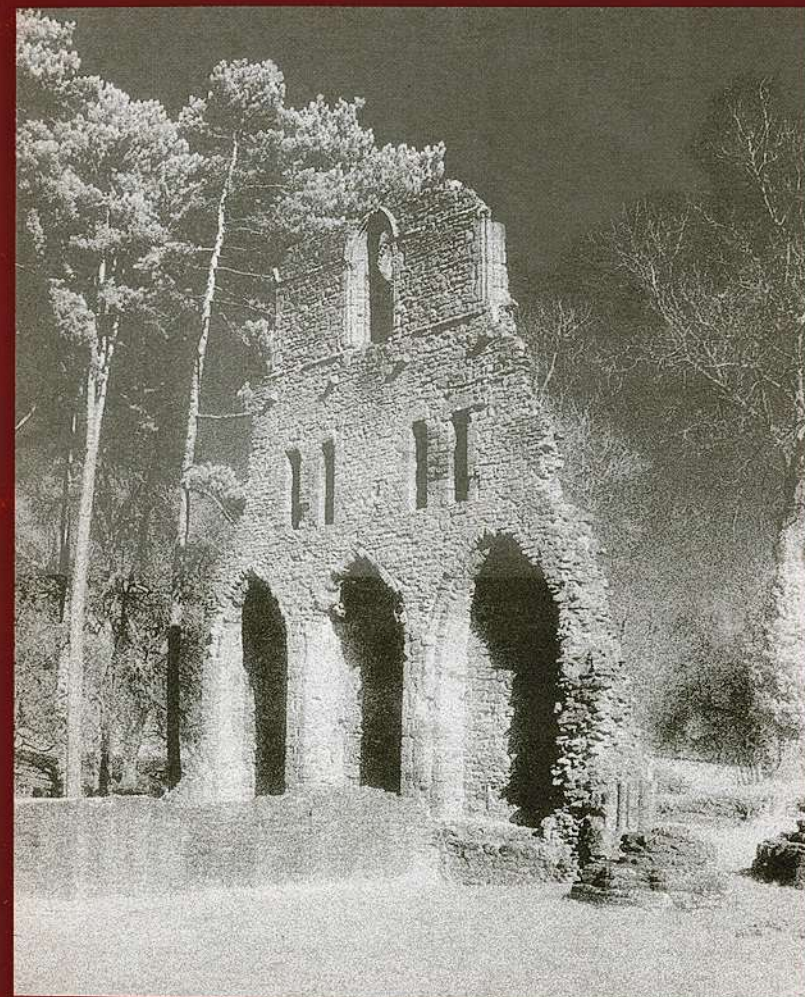
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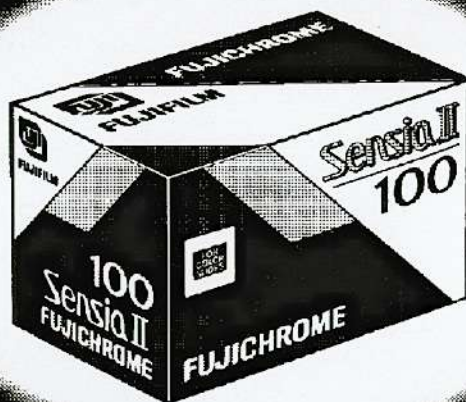
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The Little Man



Autumn 2001

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Little Man

Autumn 2001

Number 118

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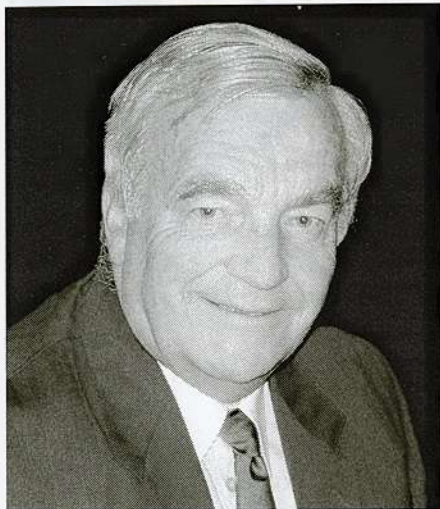
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Cover Picture 'Wenlock Abbey' by Alan Dye ARPS DPAGB BPE*

Presidents Report

My first full year as President has been hard but enjoyable, and I feel the club is moving in the right direction. My committee has been both hard working and supportive over the year.



There have been a number of changes both on council and in the circles.

Firstly on council: Anne Swearman, who took over as Publicity Secretary, has worked tirelessly to promote UPP and we are now seeing the results. This has been greatly helped by the Showcase CD. My thanks to Anne

In January Stanley Berg handed over the job of Membership Secretary to Liz Boud. Our thanks go to Stanley for all his hard work in yet another job he has held in council, but more about that later.

Liz has now computerized all the application information and it's encouraging to see that there are new members out there. However like most clubs and societies, the average age is high, so that due to age and health, there is a steady stream of departures. In 1946 the membership was 408 and at present it is still about 400. Considering the competition from the much wider range of leisure activities available now, this is encouraging.

My thanks to Liz for collecting and arranging our entry for the Surrey Rose Bowl and also to those members who supplied their images, I hope it's the first of many that we will enter.

Over the past year there have been changes of Secretaries with Brian Hirschfield, Fred Hearne, John Grainger and Aubrey Greenslade stepping down after many years. We thank them all for their support.

In the early part of the year it was sad to hear of the death of Stan Johnson who for a long time was circle Secretary of 31.

It's nice to welcome the new Secretaries, Howard Fisher, Ray Duke, Brian Hall, David Bennett and particularly Dennis Apple who took over Circle 9 with just 4 members. I would like to thank him and those members who joined the circle to keep it afloat, and also Philip Davies who acted as caretaker of Circle 22.

Special thanks to Ann Snelson for taking over Circle 12 at short notice in place of Alan Robson. I understand Alan hopes to be back shortly.

My final thanks goes to Barry our Hon Sec for all the arrangements he has undertaken with Hillscourt to make this weekend run as smoothly as possible, with the increased numbers now coming to Hillscourt the burden is getting greater.

Finally I would like to mention this years Showcase CD, which is now on sale priced £10:00 purchased today or £11:00 with postage.

Ken Payne and Roy Moore have worked very hard to produce a very professional CD. At the same time I would like to thank the membership for allowing their images to appear.

I do hope those members who buy the CD will not copy it. We are a small society and income from the sale of CD helps us substantially

Finally I would like to thank Peter Yeo for supplying the large screen and to Philip Davies for the use of the twin projectors.

PRESIDENTS VIEWPOINT

Another AGM is over and it was pleasing to see that the numbers attending must have been the highest for a very long time. This was our first AGM where every circle was represented. There is no doubt that since our move to Hillscourt it has become UPP's main event. I realize that this year there was an added attraction and I feel sure that in years to come it will be known as the Freeman Patterson AGM. When I told Freeman this, he laughed, and said "It was nice to know I can pull the crowds in, even for an AGM."

I feel sure that the outstanding lectures Freeman gave will be remembered for a very long time, and justified the effort that it took to set up the equipment on the Friday evening. My thanks to all who worked so hard.

I felt that there was a relaxed atmosphere and it was encouraging that Freeman enjoyed our company as much as we enjoyed his.

The Friday evening lecture by Ken Payne was well attended. It was called "The Darkroom v Light room", which compared the conventional method of producing images and their problems, with the rapidly improving digital methods..

On Sunday, the final day of the convention, Peter Young took us off to the canals of Birmingham and Gas Street Basin leaving Hillscourt in a number of cars, which was reminiscent of the tail of a kite as it left, to what I understand was an enjoyable mornings photography.

I thank both Ken and Peter for all the preparation they put in to add to what was a really memorable weekend.

Editor's Notes

The highlight of the AGM weekend was undoubtedly the lectures given by Freeman Patterson, who is not only a superb photographer, but also a very approachable and nice man.



The event seems to get bigger and more hectic every year. By the time it was over I needed a city break, even though I was not involved with the planning and setting up of lectures, and slide presentations etc. Our thanks must go to both Johns, Len, Barrie, Liz, Kenneth, Phillip and Francis and others for all the tremendous work they did, including overcoming some technical problems.

Francis presented the accounts with his usual efficiency- as a result our annual subscription will increase by only 50p.

The presentation to Stanley Berg was another special event. Stanley may now be an 'honorary' person, but if you are reading the magazine, you would not notice it.

This issue contains more monochrome prints, which, I hope, will assuage the complaints of those who have felt neglected. In this connection it is interesting to observe how 'old' techniques have been invigorated by the latest technology, for instance in the use of special sets of ink for inkjet printers.

The winners of this year's competition exemplify the wide variety of techniques now available to produce first class results- from studio shots which have been digitally modified, to use of compact camera by happy snapper.

I would like to draw your attention to the article by Pablo on 'diy'. Such articles can be found frequently in old issues of the magazine. I would welcome more articles of this kind.

This issue contains 4 pages more than the last. It would have been even bigger, had I received permission from Freeman Patterson to reproduce some of his pictures. As it is, I am still waiting. Perhaps next time?

I do however thank all the contributors. The section 'Round in Circles', which in some ways is the heart of the magazine, is particularly gratifying.

My picture appears on this page because perhaps I am not as well known as other members of the council. It is a once and for all event.

Regrettably, I have to draw your attention to the announcement on page 18

Walter Steiner

A Modest Proposal.

The piece by Eric Hall in the Spring 2001 issue of Little Man ("Pity the poor Judges") offers a thoughtful agenda for improving aesthetic standards, but fails to address the central issue. The rule-based banality and lack of photographic vision, which he rightly condemns, arise directly and inevitably from the all-pervading competition culture. For many years I avoided camera clubs. Like most outsiders I regarded them as competition-obsessed ghettos run by coteries of backward-looking old saddoes. Since taking the plunge in 1994, I have made many good friends, served three years as a comp. sec., done a bit of judging, and discovered that the popular perception is not an image problem but a reality problem. Competitions, those 'harmless bits fun which we don't really take seriously', are of course taken very seriously at all levels. Some of the more bizarre marking schemes are on the way out, but this is mere tinkering. If we are to grow out of our childish ways, establish a system of "picture assessment centred round the idea of generating rich associations and wide meanings", and welcome lots of interesting and creative new people, we absolutely must get rid, not only of marks, but of the entire competition culture, lock, stock and barrel. Trust me: I can still remember how the people beyond the stockade think, and their view is broader than ours.

We are all experts on receiving marks, because we all went to school. But what about the syllabuses, graded tests, marking schemes and external moderators, without which the giving of marks is quite futile. In my current circle portfolio results table the top print scored 5 at worst and 10 at best, and the bottom print between 4 and 8. If your child (grandchild, more likely) came home with some pieces of work independently assessed by 16 people, and the marks ranged between 50% and 100% for the 'best' piece, and between 40% and 80% for the 'worst' piece, you wouldn't be calculating the averages to two decimal places, you'd be phoning the governors. In 'live' competitions, most people want the commentary to justify the marks, low marks being accompanied by fault-finding, and high marks by compliments. Such a simplistic approach is doubly pernicious because it disheartens novices and allows experts to rest on their laurels. Judges who dwell on positive features in the work of those who are obviously struggling, and castigate minor faults in work of high general quality, are condemned as inconsistent and not invited again. Truly constructive comment is inhibited, and any non trivial aesthetic response is received with raised eyebrows. Thus the competition system marginalises the very judges who are most encouraging to individuals, and personal styles can only emerge in spite of

the system, not because of it.

If I seem to be taking a leisure activity far too seriously, think about the difference between serious and solemn. We all spend serious amounts of time and money on our photography, in pursuit of creative expression and/or fun. What we get from the competition system are trivial superficialities solemnly weighed and converted into meaningless marks, little room for serious wit or personal flights of fancy, and - in the case of 'live' competitions - definitely no audience participation. Where's the fun in that? Where's the meaningful communication? If you wonder why young people aren't rushing to join in, ask a bright twenty-something to listen to a typical club judging tape.

The PAGB system would be a hard nut to crack, but UPP could set an example by eradicating the competition virus in one easy move. Circles revolve around the frank and friendly comments in the crit sheets. We know whose work speaks to us, and whose opinions we can trust, and as mature self-motivated adults we don't need teacher to decorate our exercise books with prettily coloured stickers. But we do need to select work for the AGM exhibition. Simply let each circle member nominate one of his/her prints/slides each year. This would create total democracy by giving everyone a chance to see everyone else's work, reduce the circle secs' workload, and increase the number of prints in the annual exhibition - a rare win/win/win outcome. (Two superficially similar ideas for organising the AGM exhibition entry - Little Man, Autumn 1999, page 31 - are based on numerical marking systems and therefore irrelevant.) Ask any of the competition-free groups which are springing up why they abandoned the old ways, and how liberating it was. It's like giving up smoking, all those spurious arguments in defence of the status quo suddenly dissolve, then you wonder why it took so long, and what all the fuss was about.

John Thorpe. Circles 20 and DI 4

A Point of View

Firstly I wish to thank both 'Onlooker' and Eric Hall for their thought-provoking contributions in the Spring 2001 edition of 'The Little Man'.

I believe it is time that we gave serious thought to the direction in which amateur photography should be travelling. Instead of devisive banter of Wet

versus Dry processing and its respective benefits we should be giving greater consideration to what we photograph and why.

I have no problem in accepting that photography is an art form provided that we accept that it is the end product that becomes 'art', not the tools involved.

That being the case, why do we see so many static, meaningless subjects-object may be a better description- in our exhibits, instead of vibrant, animated subject matter for which our equipment and materials are uniquely suited.

It is time for us to stop aping the Painters and set our sights above the run of the mill picture-postcard type of photograph. No matter how well these subjects may be produced, without the vital basic requirement of subject interest, they can never be more than a technical exercise- a record.

By all means use your skill in whatever technique appeals to you to enhance your personal interpretation of your chosen subject, but keep in mind that subject interest is the foundation of a successful picture

Stanley Berg ARPS APAGB

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"Conversations 2"

You have met my three friends before. But just to remind you, three keen photographic friends meet regularly in a pub for lunch and a natter. Two of them, 'A' & 'B', belong to the local camera club, the third, 'C', is not a member of any organised photographic group, and yet is just as keen on image-making as the other two.

"What do you think of these then?" asks 'C', fanning out a dozen 10 x 8's onto the table top, carefully avoiding the beer drips.

"Hey" said 'B', "I didn't know you still did monochrome. All we have ever seen from you in the recent past were colour prints."

"Well" responded 'C', "I've only recently done these. I suppose this arty-crafty approach from you two has finally rubbed off a bit, and I felt I wanted to try my hand at it once again."

'A' joined in, having had a first glance at the images. "Not bad at all old friend, but you always did have a good eye for a picture. Have you started doing your own processing or did you have these films trade-processed like your colour negs?"

"They are from colour negs" replied 'C' with a smirk, and looked on with amusement as the prints were re-scrutinised in the light of this information. "And, no, I haven't started processing my films. It's actually cheaper to have them trade done, as well as a damn sight less messy around the house."

"But the prints must have cost a fair bit surely. It's not exactly cheap to have colour negs printed in monochrome, and certainly not to this high quality." 'B' added, thinking out loud.

By this time 'C's smirk had expanded into a broad grin. "Ah. Don't misunderstand me. The negs are trade-processed but the prints I did myself at home."

There was a pause while comprehension slowly dawned on the faces of 'A' and 'B'.

"You crafty blighter" muttered 'A', "You've bought yourself a computer haven't you?"

"Nope." replied 'C', splitting hairs with great precision. "My wife bought the computer for doing all her WI admin. I just installed the Photoshop software and bought the inkjet printer. It's been tremendous fun making prints for myself instead of hoping the processing lab will do the job well. And, of course, I've been doing black and white prints for the first time in years."

At this point 'B' groaned in a distinctly theatrical manner, and lowered his head onto his hands, only just missing the small pool of Theakstons Old Peculiar that had spilled from 'A's glass as he tried to steady it whilst drinking and laughing at the same time. "Oh No" he gasped, "Not that subject again so soon"

'C' looked baffled at this comment, and he cocked a quizzical eye towards 'A', who elaborated. "We had our Club AGM a couple of weeks ago, and the subject of Digital Imaging came up under AOB, and there followed the most heated discussion"

"Argument" said 'B' butting in – "Oh all right argument" continued 'A', "and the topic was thrashed to death for nearly 40 minutes, with some individuals getting very hot under the collar at times."

Various liquids were replenished and this interrupted the conversation for a few minutes. "I'm surprised to hear there was a fuss." said 'C', "Surely anyone can see it's just another method of making pictures. What was the problem?" From the glance that passed between 'A' and 'B' it seemed obvious that this was a subject that had been discussed before. But since none of these conversations had taken place within 'C's hearing, 'B' decided to drop his exaggerated look of despair and explain the situation as fully as he could.

"Well, last year we only had two members making DI prints, and since there was no club rule prohibiting them, they were accepted without undue comment."

There was a short pause whilst the food was ordered, and then 'B' continued "But such was the interest in this aspect of print making, especially among the younger members," "And a few of the older ones" interrupted 'A'. "Yes that's true" continued 'B', "Anyway towards the end of this season well over half the prints entered were DI, and the rumbles of discontent were starting to become too obvious to ignore. I was surprised that nobody had tabled a specific motion for discussion, but when we got to AOB on the agenda, all hell broke loose."

'A' took up the narrative, "Our oldest member Sid Cobweb started the ball rolling by declaring that since DI was cheating – I think he used the expression computer-generated pictures – they should be banned from all future competitions. I can remember when he wanted to ban trade-processed colour prints a few years back, and have been told that he was completely against colour prints being allowed way back in the 1950's."

"There's a rumour that he was anti neg-pos monochrome printing, when it came in to supersede Daguerrotypes" added 'B' mischievously. All three grinned at the thought, and started to tuck-in to various meals.

When reasonable conversation was possible once again, 'C' asked "But how can anyone think it's cheating? It still needs a lot of skill from the photographer to produce a really good print – I reckon I have really only just started to get to grips with the various techniques needed, and I used to work with computers. When I used to print my own negatives in my wet darkroom days many moons ago, I could make quite a decent image after a few weeks practice, but it has taken longer to reach that stage with DI."

"It's impossible to assess what Sid really thinks, because he's always been a bit of a Luddite" replied 'B', "but once the topic was raised in that manner, all sorts of opinions were forthcoming from other members. It became clear that those against DI had a fixed idea that since a 'masterpiece' could be produced 'at the touch of a button' I believe the expression was used more than once, it wasn't fair on the members who couldn't afford computers themselves."

"Sounds like a variation on that oldest of old stories of those that have versus them as haven't" mumbled 'C'. "There's something in that" replied 'A', "because in the past there has been a palpable feeling of resentment from certain members, when the Record trophy is frequently won by one of the two people who use large-format cameras in the club."

"It started off by being quite funny," continued 'B' "because after Sid's patently absurd stance, all sorts of daft theories were bandied about by several people who stated that DI wasn't photography at all. Even if the original image had been taken on conventional film, they argued that an inkjet print didn't qualify as a "photograph" because it wasn't made using light."

"This caused another uproar," added 'A' "and most of the noise came from another of our old members who has been doing Bromoils for years. He reminded everyone that his prints were not made with light either, but with ink." "Same as an inkjet printer then" offered 'C' with a twinkle in his eye.

"The Secretary put a stop to this line of argument by reading out the definition of photography provided by the Federation, which quite clearly does not discriminate against DI." 'B' said. "And after a short pause whilst the anti-brigade gathered their thoughts, they started on again by insisting that DI prints should be put in a separate section, and despite the efforts of the less militant views, this was eventually voted upon and passed by a small majority."

"Oh well; at least they haven't banned them completely" said 'C' "Is there any real harm done by having them in a separate section?"

'A' joined in again, "Not in theory. But if you put DI prints into a special section only because they are not printed using a light source, which is how the argument was put to the meeting, you should include the few bromoils and perhaps even after-toned prints into the same group as well." He paused and

then added "what they really meant was a special section for any print made using a computer, but didn't actually say so."

"But I read recently" said 'C' "that using the latest Digital cameras it is possible to connect them directly to the printer without going through a computer if you wish. I wonder what your members would make of that?"

"I don't like to think what confusion that might have caused," offered 'B', "especially as right at the end, one of the keen DI practitioners asked for the exact wording of the agreed motion to be read out by the Secretary. And when that had been done he turned to a friend and said quietly that he would put his DI slides into the normal class, because the new restriction only applied to prints."

"Oh very good." said 'C' "I wonder how long it will take the members to cotton on?"

"Not very long I would think." 'B' replied "His prints are amazing montages of several different images, and I don't suppose his slides will be any different."

"It will all blow over one day." said 'A' "And we'll see DI accepted into the usual sections alongside trade-processed colour prints – they used to be in a separate section a few years ago too."

"Ah but what about the Daguerrotypes?" said 'C' with a smile as they parted company outside the pub, "As the only images Sid hasn't objected to, they may be the only ones left in a separate section one day."

Mike Rowsoft

The concluding article in the series 'Great Brits' has been held over to the next edition, due to lack of space.

**The last date for copy for the next issue is
1st April 2002**

Exhibition Impressions

Following the depressing week of heart rendering news and pictures emanating from the tragic and unprecedented disaster in the U.S.A., it was with considerable relief and pleasure that I drove into the familiar surroundings of Hillscourt to be met by friendly and smiling faces.

From the moment of entering the reception area you were aware of the brighter, fresher and even more welcoming atmosphere that the recent refurbishment had produced.

In the exhibition hall I was immediately impressed by a sense of change. The general layout was the same, but there were subtle differences, but what?

You will be aware of my high regard for the effort and ingenuity of our long standing Print Secretary John Butler, who initially had to work with makeshift assortment of screens and ordinary room lighting. Over several years he improvised and introduced steady improvements that greatly enhanced the presentation of the fine work being displayed. Regrettably, due to ill health, John was forced to relinquish this important task to Ken Payne, our genial C.D. genius, who volunteered to take over in addition to his commitment to produce another, highly acclaimed, CD.

I must admit to some reservation about Ken's ability to achieve the same standard of display, but I need not have worried!

The complete uniformity of the modern, uniform, metal framed, felt backed frames, enhanced by the new fluorescent lighting contributed to an excellent setting for the exhibition. The use of clear plastic clips to hold the prints in place was totally unobtrusive. The use of identification tags and cards, first introduced by John, had been greatly improved by Ken's computer skills, with colour accents, resulting in a truly 'professional' presentation. Congratulations, Ken to you and your team of helpers and many thanks.

What about the prints ?, you must be asking. Two years ago I developed an eye problem, which was seriously aggravated by the concentrated and lengthy viewing at close quarters involved in writing a detailed critique. We appealed for someone to take over, guess what, there were no takers!

So here is a general impression. The standard of work this year was so high that it would be invidious to select just a few for comment.

The 'little gems', as always, held their own against their larger brothers and sisters and the larger prints showed an interesting variety of subject matter, in both colour and monochrome. Some stunning landscapes in colour nicely balanced the moody atmosphere that mono captures so well.

The four digital circles clearly illustrated the steady advancement that

experience brings to this latest development in our hobby. Gone is the plethora of 'gimmick' pictures and we are now seeing a sensitive use of technology for truly artistic and aesthetically creative purposes. Garish colours too are becoming rare. I also enjoyed the few examples where the technique had enabled the operator to introduce some much needed humour in the display.

D.I. was not confined to the designated circles either. There were some interesting examples in many other circles. I feel it is time to stop segregating techniques in a comparative sense and consider them all simply on the basis of their appeal, or otherwise, as an image!

This year's exhibition was undoubtedly a great success and thanks must go to the members for their support, as well as those involved in the final presentation at Hillscourt. Considerable effort goes into our one day event! To those who weren't able to attend the conference, I can only say-'You missed a treat.'

Stanley Berg APRS APAGB

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Last year's Millenium Showcase Cd was an enormous success and 105 copies were sold

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Recording the making of History

On my annual visit - or has it become a pilgrimage ? - to this year's Edinburgh Festival I found myself able to visit six wonderful exhibitions during the course of the day. Mind you the whole city was packed with displays of art and given a week it would have been possible to have feasted to one's heart's content on a very broadly based variety of styles and media. The Festival is always well worth a visit and if it was possible to drag oneself away from the Fringe and all its accompanying street entertainment any artistic appetite would be completely sated.

My first and final choices of exhibitions to visit turned out as it happened to have been the ideal way of viewing two stunning shows, and I came away from the last one mentally and emotionally drained. In between I saw the Edinburgh Photographic Society's annual International Exhibition which also contained the RPS Pictorial Group's exhibition followed by a wonderful display of paintings of the Old Pretender - James Edward Stuart - entitled "The King Across The Water". These large paintings were full of vibrant colour with costume and dress shown in minute detail.

My next exhibition was again a happy choice because it displayed the earthy and drab colours of the old master Rembrandt himself with all his close attention to character rather than detail. It was packed with people because it was the major attraction in Edinburgh this year.

However, let me get back to the first photographic exhibition I saw. This was a series of pictures taken by Lee Miller, a beautiful Vogue model turned photographer, who became the first fully accredited American woman war photographer in WW2. She was flown into Normandy six weeks after D-Day to record and report on the US Army casualty evacuation hospital near Omaha Beach. This led her to the front line and during the siege of St Malo she photographed the first use of napalm amidst exploding bombs. She used a Rolleiflex with no telephoto lens which meant she had to get into the thick of the action. Her smallish black and white prints displayed all the horrors of war, particularly Buchenwald and Dachau concentration camps soon after their liberation, but in a rather matter-of-fact unemotional style which perhaps was what Vogue required for publication. I came away feeling all about the "pity of war".

With the Lee Miller pictures still fresh in my mind I was not prepared for the emotional shock of my last gallery visit that day. Even although I had been looking forward to seeing it, it was just as well that it was to be my last call because I came away with nothing on my mind except the shock of the images presented in the Sebastiao Salgado exhibition ! It was entitled "Migrations" and

recorded the mass migration of refugee people from all over the world at the end of the twentieth century. The pictures were large and monochromatic and showed the pitiful remnants of humanity in all their awful degradation. Camps with thousands of people living on nothing, files of others making their slow progress along a river bank shrouded in mist, a group of refugees standing in a circle staring mutely at the dead body of an old man and so on, with every sort of horror described in detail. I had seen Saigado's work before but the sheer impact of several hundred images in one place was truly daunting.

Unlike Lee Miller's all these pictures were not just a matter-of-fact, they were full of heartrending emotion and recorded with such a masterly eye that the wonderful pictorial arrangement and use of available light added enormously to their impact without diminishing the messages being conveyed to the viewer. The series of portraits showing a selection of refugee children from all over the world was stunning and I left the gallery feeling mentally utterly drained.

The Edinburgh and UPP exhibitions in retrospect seemed to be just an assortment of pretty pictures without true purpose and rather pointless to the viewer. I have remarked on the futility of most club exhibitions before and wondered why they were not recording more of life as it is around us all. We are living in a rapidly changing world heightened by the American Disaster and perhaps we should be showing existing conditions which may possibly never be seen again. We owe it to posterity surely?

Onlooker

Freebooters at the Hillscourt AGM Convention

It has come to Council's notice that a number of day visitors to Hillscourt on the Saturday helped themselves to breakfast without prior notification and without payment. We enjoy very good relations with the management and staff at Hillscourt and this sort of behaviour does nothing to enhance the reputation of UPP.

Should any member find him/herself in the situation of overlooking payment for a breakfast he/she may have taken will you please send a cheque for £8 to the General Secretary. Otherwise the club - and that means all of us - will have to meet the cost from general funds. Please search your memories and if in the excitement of the day you forgot to pay up, now is the opportunity to put matters right. Thank you.

About Freeman Patterson

In spite of the many honours and awards he has received and books he has published the speaker at this year's AGM, Freeman Patterson, is not as well known in this country as he is in North America and South Africa. Yet most members attending the conference felt that his two lively and instructive lectures one in the morning and one in the afternoon, made this meeting special. They were illustrated by some of Freeman's memorable audio visual shows with images captured around his home in Canada and also in Namibia. As he was staying at Hillscourt for the whole weekend there were also many opportunities to talk to Freeman at mealtimes and in the bar.

Freeman Patterson was born in New Brunswick, Canada, where he now lives. Having obtained a B.A. in Philosophy and a Master's degree in Divinity he studied photography and visual design in New York. His active work in photography began in 1965 and he worked in various different fields. Freeman has always been a strong supporter of the amateur photographic community. In the early Seventies he started establishing workshops for photography and visual design. He teaches several week-long classes every year, not only in Canada but also in South Africa, where he has a second home, the United States, Israel, New Zealand and Australia. He has written several books, some in co-operation with one of his photographic partners, and completed a CD-ROM.

In his lectures and through his pictures Freeman conveys his deep feeling for the natural world around him. Photography for him is an art through which he aims to capture what he sees in his environment - colour, shapes, movement. It was a privilege to get a glimpse of this world through his eyes and to learn about some of the ways in which he achieves his amazing images.

Further information on Freeman Patterson's activities and publications can be obtained from freeman@freemanpatterson.com

You may notice that this Email address differs from that given in the previous issue of 'The Little Man'. The change is due to the original site being taken over by an intruder who linked it to a porn site. Freeman has had a long battle to prevent his original site being used in this manner, but surprising as this may be, this is a lengthy procedure. It is clear that the law relating to such activities is quite inadequate and despite help from the various web search engines and media publicity the matter has still not been satisfactorily resolved.

ARTISTIC STATEMENT

Freeman Patterson

Every artist is, first of all, a craftperson thoroughly knowledgeable about the materials, tools, and techniques of his or her particular medium and skilled in using many of them.



However, in my view, no amount of technical knowledge and competence is, of itself, sufficient to make a craftperson into an artist. That requires caring — passionate caring about ultimate things. For me there is a close connection between art and religion in the sense that both are concerned about questions of meaning — if not about the meaning of existence generally, then certainly about the meaning of one's individual life and how a person relates to his or her total community/environment. This is not to say that every work of art is or should be a heavily

profound statement, indeed many may be very light-hearted, but rather that consciously and unconsciously an artist engaged in serious work is always raising or dealing with the question: "What really matters?"

For me, answering that question means recognizing the factors that produced and shaped me. I cannot escape dealing with these things if I am to live creatively as a human being or, to put it another way, if I am to take control of and maintain the integrity of my own life. Photography (and, more generally, visual design) has been my enabling medium.

In the broadest sense I photograph Nature, which includes human beings. Growing up in a rural community, I was surrounded by natural things. Unlike a child in a totally urban environment, my friends and peer group were not only

other children, but also wild and domesticated animals, plants of every sort, brooks and waterfalls, rocks and sand. In winter I listened to the wind-chiming of ice-covered branches, wandered through spring's greening fields, splashed about for minnows in the river, and gathered bouquets of autumn leaves.



However, the obviously beautiful in my environment was balanced by other realities. I saw the food chain operating, experienced the effects of droughts and floods, and daily observed the process of aging. When my little sister died, the loss I felt was assuaged by my having learned early that this happens to everyone and everything.

I believe that the ability of human beings to be creative depends fundamentally on the health and well-being of our biosphere, the few kilometers of air, water, and soil that surround our planet like the skin of an apple. Quite simply, they are the physical and spiritual bases of our lives, and the only source of materials and tools that enable us to express our responses to questions and feelings about ultimate things. Creation and creativity are inextricably linked.

This awareness now forms the central core of my work. The abstracting of visual elements in order to recognize their particularity has become automatic, but seeing, combining, and creating them as integrated "wholes" will remain a lifelong challenge.

Walkabout



At 10:30 on 16 September, a line of cars left Hillscourt, "looking like the tail of a kite," said our President, heading for the centre of Birmingham. Three carloads failed to reach the appointed car park but turned up later. We had all gone to the Gas Street canal basin - Birmingham has more canals than Venice. Also taking place was ArtsFest 2001, the largest free arts event in the country. Peter and Jill Young lead the group of 31 UPP AGM attendees onto Centenary Square, through the International Conference Centre past Symphony Hall and into Brindley Place, talking about some of the sites on the way. There were plenty of photographic subjects and the group dispersed, after the obligatory "team photo," to pursue their own interests. After some early rain, the weather brightened and we even saw some sun. We all seemed to bump into one another at some time during the day and everyone enjoyed their day of photographer. One FRPS was last seen trying to find an open Jessops - he had run out of film. People left Birmingham to accord with their travelling arrangements having had an enjoyable time.

Peter Young CPAGB APAGB

UNITED PHOTOGRAPHIC POSTFOLIOS of Great Britain

Annual Competition 2001

Judges – Bill Wisden Hon. FRPS APAGB
Roger Maile

LEIGHTON HERDSON PRINT TROPHY & PLAQUE
Ray Grace LRPS DPAGB GOTHIC YOUTH Circle 19

LEIGHTON HERDSON SLIDE TROPHY & PLAQUE
Martin Addison FRPS FUNGI Circle 36

ROLAND JONAS (LANDSCAPE TROPHY) & PLAQUE
Alan Thompson ARPS MOLE IN THE MIST Circle 18

GLENN VASE (NATURAL HISTORY TROPHY) & PLAQUE
Martin Addison FRPS FUNGI Circle 36

RALPH COUCHMAN (CREATIVE TROPHY) & PLAQUE
Anne Harrison LIGHTS UP Circle 31

BEST SMALL PRINT
Brian Hirschfield ARPS END OF THE DAY Circle 29

GOLD STAR CIRCLE – PRINTS
CIRCLE 19

GOLD STAR CIRCLE – SLIDES
CIRCLE 36

CERTIFICATES & COMMENDATIONS

Small Print Circles

Aubrey Greenslade	RIEVAULX ABBEY	Circle 7 Cert
Dennis Apple	THE VOYEUR	Circle 9 Cert
Philip Wall	WESTWARD HO	Circle 17 Cert
Trevor Sawyers	THE LONG WALK HOME	Circle 21 Cert
Brian Hirschfield ARPS	END OF THE DAY	Circle 29 Cert

Large Print Circles

Bert Elliott AAPs	JOHN BY WINDOW	Circle AA Cert
Maurice Booth ARPS	BIKERS GIRL	Circle 2/25 Cert
Paul McAllister	MORNING	Circle 3 Cert
George Wadland	THE FLASHER	Circle 4 Cert
Philippa Buckley ARPS	DESERTED LAUNDRY	Circle 6 Cert
Adrian Joyner	CHILD AT VARANSAL	Circle 8 Cert
Ken Breare FRPS EFIAP	BEACH HUTS	Circle 10 Cert
Ray Hadlow ARPS FRSA	FLORIBUNDA ROSE BOWL	Circle 10 HC
Len Holman	GOTHIC STYLE	Circle 10 HC
Bob Norris	AGAINST A DARK BACKGROUND	Circle 11 Cert
Arnold Hubbard FRPS	SANDESEND	Circle 11 HC
EFIAP		
Colin Westgate FRPS	SUNBURST – SIERRA NEVADA	Circle 11 HC
Mick Willis	THE BOATHOUSE	Circle 11 HC
Lionel Squire ARPS	PEACE BE WITH YOU	Circle 12 Cert
Roy Jones ARPS	WOMAN IN BLACK	Circle 14 Cert
Chris Taylor	PARIS 2 IN PINK	Circle 14 HC
Rob Lloyd FRPS DPAGB	AUTUMN FERNS	Circle 14 HC
Ian Thompson ARPS	MOLE IN THE MIST	Circle 18 Cert
Peter Rees FRPS EFIAP	WINTER WALK	Circle 18 HC
MPAGB		
Ray Grace LRPS DPAGB	GOTHIC YOUTH	Circle 19 Cert
Ted Atkinson ARPS	MEDITATION	Circle 19 HC
DPAGB BPE2*		
Ray Grace LRPS DPAGB	THE POINT	Circle 19 HC
David Coombes ARPS	LYN GWYNANT	Circle 19 HC
David Coombes ARPS	BARN OWL	Circle 19 HC
Ted Atkinson ARPS	AVOCET TURNING EGGS	Circle 19 HC
DBAGB BPE2*		

Anne Stobbs CPAGB	WALL OF WATER	Circle 20 Cert
Les Harris	THE LOOK	Circle 20 HC
David Miller	WASTWATER WOOD	Circle 22 Cert
Gayle Kirton	STUNT LEAP	Circle 26 Cert
Anne Swearman AFIAP	LOOKING AHEAD	Circle DI.1 Cert
DPAGB APAGB		
Richard Poynter	ROVER 90	Circle DI.2 Cert
John Wigley CPAGB	SAY IT WITH FLOWERS	Circle DI.2 HC
Graham Coldrick LRPS	SAND RIDER	Circle DI.3 Cert
Peter Smoothey LRPS PSA*	TUNISIAN BACKSTREET	Circle DI.4 Cert

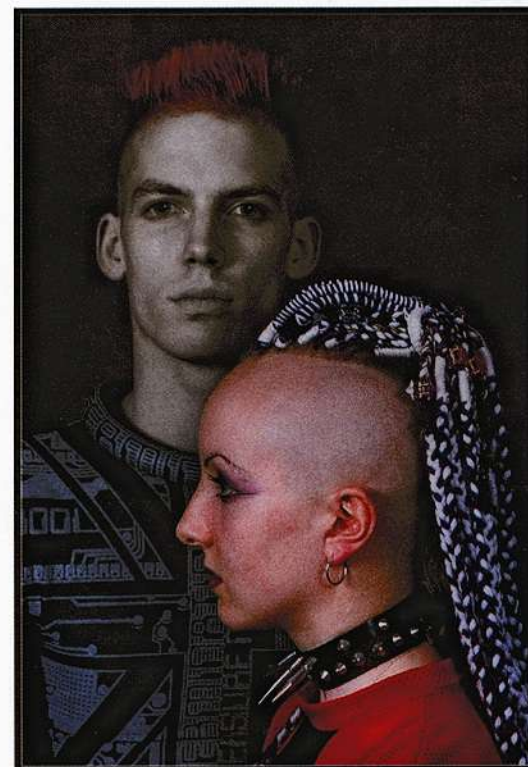
Slide Circles

Derek Larkin EFIAP BPE2*	GREEN VEIN WHITE	Circle 23 Cert
Roy Jamieson LRPS	MORNING SHADOWS	Circle 28 Cert
Ian Whiston	NIGHT BURN	Circle 31 Cert
Neil Humphries	HELLEBORE	Circle 32 Cert
Alan Homes APAGB	INDUSTRIAL SUNSET	Circle 33 Cert
Les Upton	BACKLIT POPPIES	Circle 34 Cert
Dave Bennett	FLYING COLOURS	Circle 35 Cert
Martin Addison FRPS	FUNGI	Circle 36 Cert
Paul Bloomer ARPS AFIAP	ASIAN BEAUTY	Circle 36 HC
John Butler ARPS	VENICE	Circle 36 HC
DPAGB APAGB		
Dave Coates ARPS	ULLSWATER MORNING	Circle 36 HC
PSA2* DPAGB		
Bill Armstrong FRPS	WOODS IN WINTER	Circle 36 HC
Nigel Turnbull	MARbled WHITE	C. NHCC1 Cert
Adrian Langdon ARPS	PYRAMIDAL ORCHID & SNAIL	C. NHCC1 HC
Mark Welfare	ZANZIBAR RED COLOBUS	C. NHCC1 HC
	MONKEY	
Roger Pinn ARPS	AMANITA MUSCARIA	C. NHCC1 HC
DPAGB BPE2*		
Roger Pinn ARPS	RED GROUSE	C. NHCC1 HC
DPAGB BPE2*		
Adrian Langdon ARPS	GREY HERON CHICKS	C. NHCC1 HC
Kath Bull ARPS	SOLDIER BEETLES	C. NHCC2 Cert
EFIAP DPAGB	Canthair sp Pairing)	
Philip Mugridge	PURPLE HERON (Ardea purpurea)	C. NHCC2 HC
David Jarvis ARPS	GLISTENING INKCAP	C. NHCC2 HC
	(Coprinus micaceus)	



Phillip Antrobus ARPS,
Secretary of Circle 19
accepting the award for
best Print Circle

Ian Platt FRPS ESFIAP MFIAP
APAGB Circle 36 Secretary
accepting the reward for best
Slide Circle



'Gothic Youth'
By Ray Grace LRPS DPAGB
Leighton Herdson Print Trophy
and Plaque

'Fungi'
Martin Addison ARPS
Leighton Herdson Slide Trophy
and Plaques
well as Glenn Vase (Natural
History Trophy) and Plaque





'Lights Up' by Anne Harrison Ralph Couchman (Creative) Trophy & plaque



'Limo' by Clive Haynes FRPS



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File Storage?

Storage problems? Welcome to the club! Doing it 'dark and wet', I have always filed a contact print of all 36? next to the sheet of negs. I am still doing that although now the 'contact prints' are very low res scans, - 9k-ish jpegs.

I have also started keeping completed print files on Cds as TIF files. In case, for example, the club needs something quickly or, as happened recently, somebody actually wanted to **pay** me for a particular picture - provided he could have it yesterday! Here comes the funbit.

You can quite comfortably store 18-20x30Mb images on one Cd and the low-res 'contacts' as well. Put the resulting Cd into a jewel case and before very long you will have lost 1/2sq ft of shelf space and be looking to find room for the next stack.

I thought me to use one of those little square plassie bags that get filled with AOL or Compuserve or, or, - disks and stuck into or onto magazines.

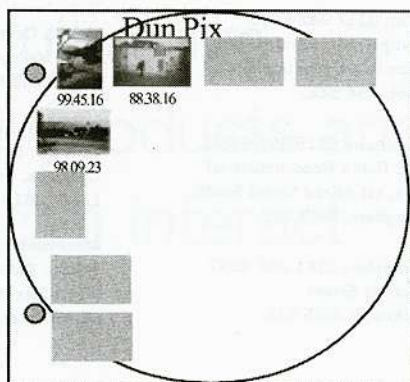
If you print the 'contacts' from one Cd onto a piece of paper which will fit into one of those bags and insert the paper, a two-holer punch will go through paper and plastic quite satisfactorily. Remember to leave spaces in your cover design for where the holes are going to be.

Now stuff the Cd in behind the paper, and the bag will clip quite nicely into an 'A5' two hole file cover. What's more, due to the size of the bag, the shape of the disk and the positioning of the holes, the Cd won't fall out, - even if you put the file on to the shelf upside down!

Doing it that way, there is also room on the piece of paper for the original neg file reference number to go on the paper as well. Now all you need is a little 'tlc' and you can also stay up to date with your filing! One little bit more for luck, - for not a lot, in my local cheapo record shoppe, I recently **bought** some plassie covers which are designed to hold **2 Cds** each, having a sillwhatsit impregnated piece of material down the centre for the 'sensitive' side.

I shall very shortly be clearing shelf space by the squareyard. So might you!

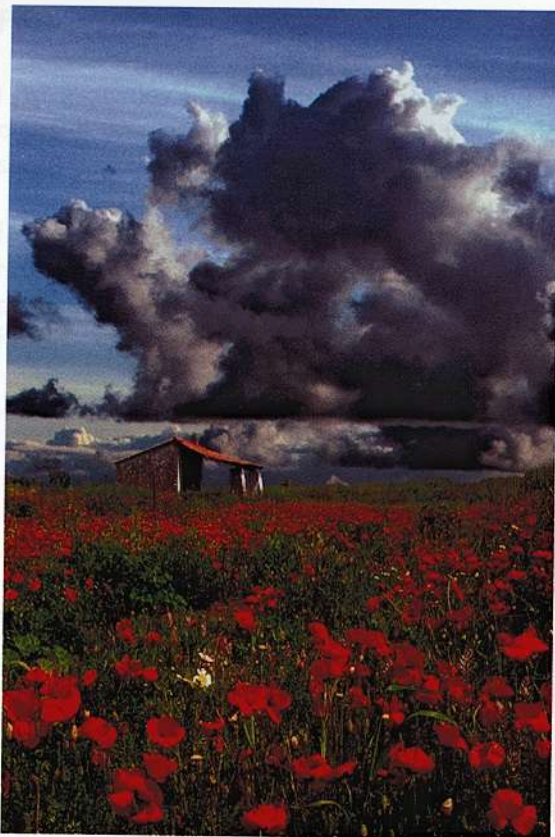
Pablo



Tunisian Backstreet
by P Smoothey LRPS PSA*



The Flasher
by G.Wadland



Field of Dreams
by Brian Gaylor FRPS

Sand Rider by Graham Coldrick LRPS



Winners write

Gothic Youth



The picture taking process was very simple. It was taken in a studio with a two-light setup. The bright colours of Heather's hair (actually knitting wool) and clothing was so dominant that I wanted to emphasise that against the greyness of her boyfriend (Karl). I tried a number of differing poses but this is the one that seemed to work best. The picture was taken on Fuji Provia slide film and after processing was scanned and manipulated to ensure Karl was monochrome. This was done quite simply by making a duplicate layer, desaturating it (via channel mixer) and then erasing the necessary bits to get the right combination. Just to leave a little bit of colour in Karl I left his eyes coloured. See picture page 27.

Ray Grace LRPS DPAGB

End of the Day

Whilst staying in the Lakes I always keep an eye open on the weather. Whilst we are having dinner and the evening was looking good - that spot is always good for a sunset but the sunset is not always good ! It was merely a case of wandering down and walking along the edge of Derwentwater until I found a suitable spot to give strength in both foreground and background. The shot was absolutely straight forward - hand held, metered for the sky and given a half stop less than indicated to add just a little to the shadow areas. A tad of burning in for the central sky area but otherwise a straight print. The details are as per the criticism sheet. As always, it was a case of being lucky with the light and the cloud formation and just being in the right place at the right time. See picture page 38.

Brian Hirschfield ARPS

Lights Up

I was on holiday in Madeira the week before Christmas 1999, and was wandering around Funchal about 23.00 on the 19th December with my son, after imbibing some splendid wine and some local fish delicacy with him. The city was illuminated for the Millennium, when they expected perhaps 25-30 cruise ships to come into the vicinity to see the spectacular fireworks. Funchal was devoid of tourists the week we were there.

For this particular New Year they had erected over one million extra lamps along the boulevards, in the trees, on most public buildings, and erected special decorations in the squares. Most of the themes were the glorious Madeiran flowers. I was really playing around with my flash, being in an unfamiliar photographic situation at night. My camera was a Canon Z135, the film Boots 200 ASA. The slide depicts the inside of a huge cone standing by floodlit fountains in a plaza.

I regret that I shall not be joining you at Hillscourt on the 15th September, as I am already committed to be leading a walking holiday in Snowdonia starting that day. I do hope you have a very enjoyable and worthwhile conference that weekend. See picture page 28.

Mrs. Anne M. Harrison

Fungi

I photographed this rather nice clump of fungi in the Lake District in the third week in October. Doreen and I were staying at Lakeland Photographic Holidays and this was our first full day there. We decided to make the rather long trip to Wasdale as the weather was overcast and we thought we stood a better chance of change from that direction. This was not to be and we had dull weather all day so we went into 'macro' mode and were searching amongst the grasses for interesting patterns. I found this tree which had groups of fungi all around the one side and after spending some time photographing the larger view, I concentrated on this much smaller group which had such lovely textures and were in really excellent condition.

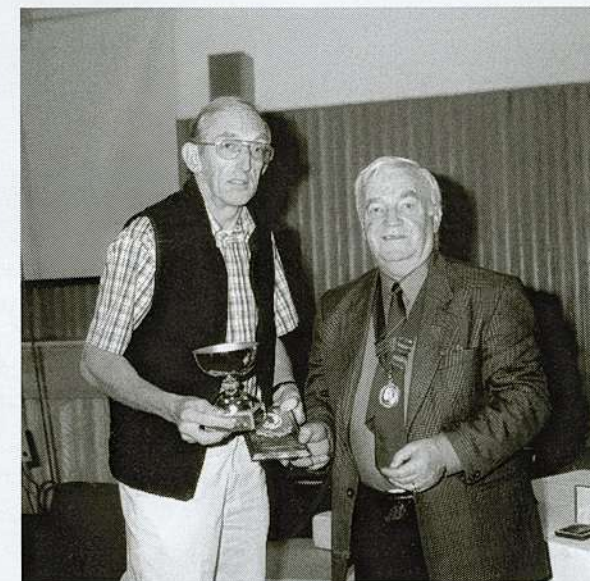
After framing it on my Benbo, I did the usual job of removing all the distracting stalks, which were around the base of the group. The dull light helped to keep the detail intact and I used a piece of white card to reflect some light up into the undersides. I used a Nikon F801S camera with a Nikkor 105mm micro lens and Velvia film. See picture page 27.

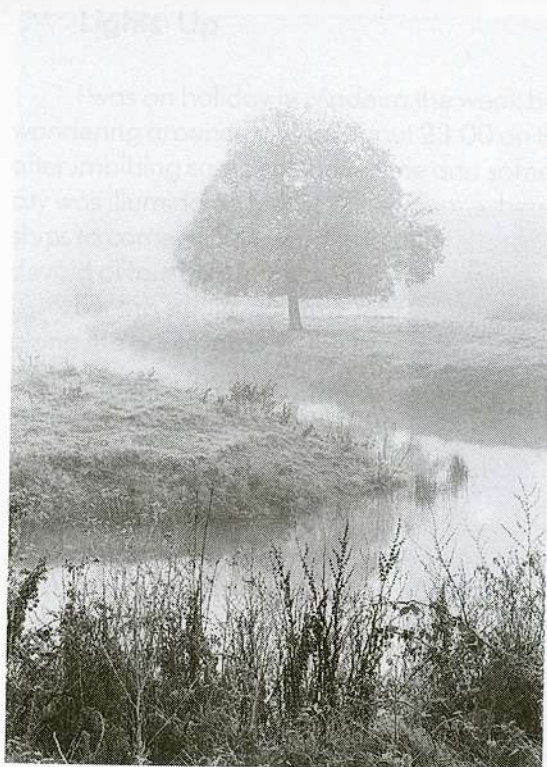
Martin Addison AFRPS



Martin Addison FRPS
receiving the Leighton
Herdson Trophy & Plaque

Alan Thompson ARPS
receiving the Roland Jonas
(Landscape) Trophy





'Mole in the Mist'
by Alan Thompson ARPS
Roland Jonas (Landscape
Trophy) and Plaque



'End of the Day'
by Brian Hirschfield ARPS
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Tribute to Stanley Berg ARPS, APAGB

It is with a mixture of humility and homage that I pen this short but fitting tribute to a friend and true UPP stalwart. If anyone is to take on the mantle of Mr UPP from the late Roland Jonas, then it has to be Stanley Berg; there can be no one within



our Society more entitled to this accolade. His 57 years as a member, and his even more striking 44 years as a serving member of Council, culminating in his eight-year term as President - from 1982 to 1990 makes him by far the longest serving officer on Council. Prior to this he had served for twenty-one years as Vice President.

Early 1939 saw Stanley as a member of the Jewish Lads Brigade, which at that time was affiliated to the Royal Fusiliers, in which he had become a qualified Physical Training Instructor. It was suggested that with the impending

hostilities, they should 'volunteer' for one of the armed forces. As odd man out he went for the Royal Air Force, rather than the army, and was commissioned to the rank of Pilot Officer. Because of his less than perfect eyesight he was chosen to work with the 'Air Training Corps', most probably because of his past experience in Youth Organisation.

It was while serving in the RAF, and living in Bedfordshire, that he met a local Headmaster by the name of Wilf Lawrence, who happened to be the Secretary of the newly formed Circle 20. This started Stanley's long and illustrious membership of UPP. In 1957 Dick Farrand (President) persuaded Stanley to take on the office of Hon. Gen. Sec., the same year that he gained his Associateship of the Royal Photographic Society, and also his first acceptance at the London Salon, then in 1958 his name first appeared on the Central Association list of Judges.

In 1961 Stanley was elected as Vice President, and from 1970 to 1982 acted as both Vice President and Chairman, as Glen Robson became unable to travel

from Northumberland to London for the Council meetings. In 1982 Glen resigned leaving Stanley to take over as President, eventually handing over to Ralph Couchman in 1990. On relinquishing the post of President, he immediately volunteered to take over the vacant position of Membership and Folio Secretary, only recently handing this over to Liz Boud.



Along with other members of Council, I was privileged to be present at the meeting in London when Stuart Pickford arrived unexpectedly to present a very surprised Stanley with his APAGB award, and it was with some emotion that he received a Life Membership Certificate from President Alan Homes at the 1996 AGM.

It would therefore seem that Stanley has been on continuous 'active' service since 1957, and while he no longer holds any official position he still attends the Council meetings as an honoured guest. I would very much doubt that Stanley's record of service to UPP will ever be broken, I, along with many others are proud to call him a friend.

Len Holman - Immediate Past President.

Thank You

I am indebted to the editor for affording me the opportunity of expressing my sincere appreciation for the great honour bestowed upon me at the AGM.

My many years as a member have brought me considerable pleasure and comradeship, as indeed has my 44 years on Council, which itself has brought me great reward.

I cannot thank our President and every member of the Council enough, for conceiving the innovative distinction of awarding me the 'Honorary Life member

of Council', which I shall treasure forever.

I am also most grateful for the warm reception by everyone present at the presentation of the unique and appropriate trophy, which will find a prominent place in my home.

To one and all- Thank you.

Stanley Berg



Passing through by John Butler ARPS DPAGB APAGB

Round in Circles

Circle 4

The first report on circle activities for some time that goes to show that circle 4 is not just alive and kicking but getting into the swing of being a fully integrated circle once again.



We have, over the years, had our ups and downs but with, hopefully, a steady membership base provided by our then membership officer Stanley Berg we can go on gaining strength. Thanks Stanley for all your assistance.

Some changes along the way have seen us go from a bi monthly colour circle to a monthly integrated

circle. We accept black and white and colour, made in the darkroom, tab processed or digitally tweaked. Prints are accepted up to large print circle size.

We are one of the very few circles, catering for the digital Photographer wishing to print in A3 size. With work from all three mediums regularly appearing in the boxes it lays to rest the myth that digital cannot live alongside traditional methods

This year saw us for the first time, for many new members, gathering together for a circle rally organized by Peter Young.

Peter based us at a Holiday Inn at Birmingham, a great choice near motorway, reasonably priced at weekends and facilities for meetings in the evenings.

As well as two days of visits to local Beauty spots he had organized us a visit to Smethick Club House for Saturday evening.

After a superb meal, well up to cordon blue standards, we toured the premises and then were entertained by Doreen and Martin Addison.

We shall long remember our night out at Smethick. We were wine, dined and entertained. Our rally photograph taken outside the watering hole at The Black Museum Village, is hopefully the first of many that will grace our scrapbook.

In circle 4 we like to be different, so next year's meeting will be on the Isle of Arran in May.

If you would like to be there, just join our circle.

Philip Davies Circle Secretary

Circle 6

This year we met in Middlesmoor and may have started a trend.



Middlesmoor is the small (three dozen residents) village near Pateley Bridge in Upper Niddledale, which is our home. There is a pub and a B & B and between them the group could be accommodated. The foot and Mouth epidemic limited activities to some degree, but the

remaining possibilities could have occupied us for several weekends.

Most of us spent our full day together travelling through Wharfedale towards Skipton. We had coffee at Stump Cross Caverns in one of the highest cafes in England. Had it rained we could have investigated further.

We continued to Appletreewick and Embsay via Barden Tower. After a trip on the steam train to Bolton Abbey station we lunched in the limited but pleasant refreshment room. Some of us would have liked to walk to Bolton Abbey, but the footpath was closed.

Back at Embsay we found the day had passed more quickly than expected

and we returned to Middlesmoor in time for a an expensive dinner at the Yorke Arms, Ramsgill.

My wife and I, together with our one guest had breakfast with the B & B group on Saturday and with the Pub group on Sunday. Both were excellent. The accommodation proved very satisfactory too, explaining the popularity of our village for walkers.

It turned out to be our cheapest weekend, in spite of the posh meal on Saturday. No doubt some arrangements could have been improved, but all seemed to enjoy our corner of the Dales.

We hope that this year's meeting will lead to weekends with other group members, starting next year in Pevensy on the south coast.

C.Neilson, circle 6 Secretary

CIRCLE 19

The 2001 Rally of Circle 19 began in a pleasant way on the evening of Saturday June 9th,



when several members attended the home of Lynne and Adrian Smithson in Yate near Bristol. There was much news to exchange and two new members to meet. Brian Barnett has been a member for 1 year, but could not attend the 2000 rally. Paul Kessler has recently joined

the circle, and both new members came to make themselves known to their fellow photographers. A good buffet supper was supplied, and of course wine and soft drink was in plentiful supply.

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

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

Adrian Smithson Circle 19

Circle 22.

All circles have their ups and downs and in 2001 circle 22 had their low point with a membership down to 5.

When our council was advised of the predicament it quickly came to the rescue with more members.

It was at this time the secretary for some 12 years decided that that was long enough and a spell as an ordinary member was the order of the day. However, John Grainger handed over a well-organized circle, which helped to get it up to strength again so quickly.

So hopefully we will now have a period of stability and rally next year. This is the first year that we have not had a rally in the 16 years I have been involved with 22.

Even as a Black and White large print circle we are seeing more and more digital work coming forward, Will it last? Many workers are realising that to get good quality B & W means a further investment in equipment. Some are deciding to go back to the darkroom..

Whatever changes the future may bring, we expect circle 22 to flourish as it has in the past.

We have passed the low point and have risen again like a Phoenix.

As our new secretary Ray Duke says come on lads and lasses best foot-print- forward for the 2002 AGM

Philip Davies

Circle 33

Not put off by the breaking foot and mouth crisis we decided to meet as planned for the circle 33 rally. A small group of nine met at the Stretton Hall Hotel, near Church Stretton in Shropshire on a Friday April evening. Other members of the group were unable to join us due to distance, work or other commitments. We sat down to a five-course dinner and introductions were

made, several of the group not having met before.

The hotel we stayed in was a small country hotel of the traditional type; the staff knew all our names by the end of the weekend. The food was plentiful, and we only just managed to get up and go out after having been well fed!

We were unable to go up onto the Long Mynd, which is a large moorland area above Church Stretton, due to



the foot and mouth outbreak, but found plenty of other things to do. On the Saturday the weather was sunny, and we visited several Shropshire sites. Our first port of call was a picturesque corner of Little Stretton, where Stanley had found a Tudor wood beamed cottage and stream for us to photograph. We then went on to the market town of Much Wenlock where we visited the Priory, and photographed its remains. We also had lunch in a quaint pub, and took photos of the town and market hall.

We then drove on to Ironbridge, the world heritage site where the industrial

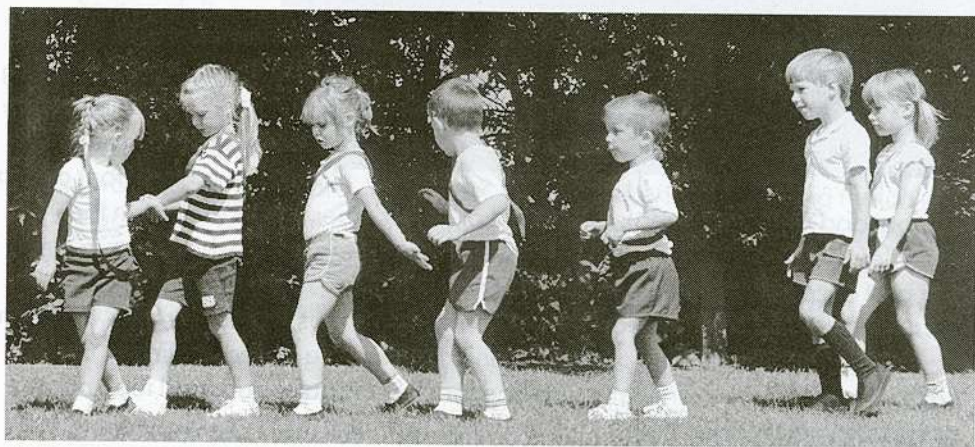
revolution began. Many tourists here made it hard to get a good shot, although we all tried hard! We then split into two groups, some visiting the Blist Hill open air museum near Ironbridge gorge, whilst others visited the town of Bridgenorth. At the end of the day we returned weary to the hotel. In the evening we enjoyed another meal, then had a circle meeting. Philip showed slides from the Holy Land, whilst Bill and Stanley presented a selection of prints.

The following day the weather was not so kind. Some people made an early start for home, whilst some drove south and stopped at the Shropshire Hills visitor center. A hot air balloon simulator flight showed us how the hills looked, which was a low energy alternative to several days hiking! We then went on to Ludlow, where we looked in on a local art society exhibition, and had a quick browse around the market before a light lunch. We then went our separate ways, at the end of a pleasant weekend.

Although we've not seen many slides from the weekend yet I'm sure some are to come in future folios. And we have plenty of ideas for next years rally!

Thank you to Philip and Stanley for organizing the rally and researching the area, so we were able to see so many places in a short weekend.

Zoib Smith



Age of Innocence by Bryan Sanderson FRPS

Circle 34 weekend 6-8th July 2001

The circle is grateful to Judith Heyworth for arranging this years weekend, which was a great success. Sadly, Paul Wainwright, who was circle secretary for over thirty years, was unable to attend.

The venue was the Middle Ruddings Hotel in Braithwaite near Keswick, where the staff made us very welcome. After a shortage of guests due to the foot and mouth outbreak, I think they were delighted to welcome eleven of us at



dinner.

After dinner on Friday, we indulged in an evening of chat and looked at members' masterpieces.

A trip to Whitehaven turned out to be warm and sunny and provided plenty of photographic opportunities around the newly renovated harbour. Merely going round the harbour took us over two hours. Combined with a lunch stop and watching the local carnival procession, we passed a large part of the day there. However, we did find time to go to a National Trust teahouse at Watendlath for a little refreshment.

A special show was put on for us, on Saturday night by Bob Hawes, a friend of Judiths. Some wonderful pictures of the area were shown and we hope that they have stimulated us to even greater efforts.

On Sunday morning we watched the start of a local yacht race before repairing to the local Inn for lunch.

Like all good C34 weekends, it was Photography and Food and fine Friends.

Mike Hinchliffe

In the Circle 34 picture on page 49 from Left to Right-. Fred Cutts, Hazel Bird, Judith Heyworth, Bob Cooper, Miriam Cooper, Margaret Hinchliffe, Mike Hinchliffe, Cyril Hildreth, Bryan Lindley.

Photograph by Bill Bird.

Circle 35

The boxes have been running very smoothly and, in most cases, have returned quite early. This is due to the help and co-operation of the members and I thank them for this. As always the notebook is a source of interest and enjoyment with topics from photography to gardening being covered as well as one or two more obscure items! Brian Hirschfield is a big contributor to the notebook and always has an interesting entry, he apologises at times for dealing with print topics in a slide circle notebook but I can assure him we all appreciate his writings, whatever the subject. Quite a few members have had holidays in such far away places as Venice, America, Lanzarote and Cuba; we look forward to seeing the images they captured during their travels. And finally, one of our members was successful in gaining his associateship of the Royal Photographic Society, so congratulation to Colin Douglas, ARPS.

Dave Bennett, Hon. Sec. circle 35.

What they say about the Showcase CD

BTW Congratulations on the 2001 CD. Excellent Presentation.
Anne Stobbs CPAGB Circle Secretary DI 4

A great CD, very professional and well done to those concerned.
Christine Jones C28

Great CD, congratulations. Anne Swearman ARPS DPAGB
APAGB Publicity Secretary UPP

Many thanks for replacement CD. Runs beautifully on the Mac. A very classy production. Eric Bower DI.1

Circle DI1 and DI 4

The initial omens were not good. We were in the heart of the Peak District with all footpaths closed due to foot & mouth restrictions and the rain hammering on the glass roof of the hotel dining room. Fine weather would be along by Monday, we were assured.

Two digital circles, DI 1 and DI 4, had met for a joint rally in Buxton in early April and the dozen or so members and partners from each circle were



soon to discover that neither fine weather nor country walks were necessary for a very successful weekend.

On the Friday evening, a 10-10 print battle was held. This was judged by Dr. George Beaumont of Circle 20. In a close contest, DI1 came out tops on points, though DI4

provided the highest-scoring print, thus keeping both sides happy. The fascinating discussion that followed, as each author talked about their print, went on so long that we only just made 'last orders'.

On the intermittently wet Saturday, some found novel ways to avoid the forbidden landscape, by either going underneath it in some of the many limestone caverns, or over it in the Matlock Bath cable car. A large contingent headed for the big city to the new, and photogenic, Lowry Centre at Salford. After a fine meal back at the hotel, DI1's Jack & Lynne Bamford presented two excellent AV sequences on Yellowstone and Bodie.

This was the first Circle weekend for DI 4, who were delighted to get to meet

each other at last. There was also the added bonus of being able to forge new friendships with the members of DI1. Indeed, the joint weekend was enjoyed so much, the two circles have agreed to meet up again next Spring in Cambridge.

Anne Stobbs, Circle Secretary DI4.

Circle DI.3

Friday August 3rd was the date set for DI.3's very first rally and thirteen of us (six members from our circle) met up at the Mill Hotel in Sudbury, Suffolk



during the afternoon to start the rally. The hotel was superb with haute cuisine food that was fit for a King. The rooms were delightful with old oak beams spanning the ceiling and the restaurant and bar were of the same standard. After dinner on Friday night, we were directed to the drawing room for coffee, which we had to ourselves. This was

wonderful as I was able to set up the computer and answer any queries.

The following day we set off for Kentwell Manor, set in the heart of Suffolk where there was a re-enactment of "World War II", which turned out to be a bit limited, but nevertheless there were bags of opportunity to get the perfect grab shot. I used eight rolls of trannie film and after a fairly exhausting day for all of us firing our shutters continuously, we made our way back to the hotel for another cracking meal.

Once more we retired to the drawing room for coffee and this time I set up an 880 Epson printer with the laptop and gave some demonstrations on different

print settings.

Sunday morning soon arrived and after a full English breakfast we made our way to Lavenham, a small historical village. The Tudor houses are glorious and there was plenty of opportunity to get some very good shots. Soon it was time for some members to make their way home, but Graham, Ann, Helen, Stewart, Warren and myself returned to Kentwell for a Glenn Miller concert, which ran late into the evening. The concert was fantastic with many people dressing up in true 1941 style. The weather throughout the whole weekend was glorious and everyone had a fabulous time.

KEN PAYNE -Circle Secretary.



Gardens in Bellagio by Lionel Squire ARPS

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A/A C22	R.M.Connor ARPS	82, Evan Street, Stonehaven, Kincardineshire, AB39 2HR	01569 76 65 82
C22	Mrs A.Davies	Chapel House, Oxwich Green, Gower, West Glamorgan SA3 1LU	01792 39 10 33
C19	J.D.Cucksey LRPS	Pinewood, Saxlingham Road, Blakeney, Norfolk NR25 7PB email cucksey@btinternet.com	01263 74 04 15
DI.2	B.Fairclough	15, Bellwood, Westhoughton, Bolton, Lancashire BS15 4SB	01942 81 14 43
C8	R.Henstock ARPS	8, Bent Lea, Bradley, Huddersfield, West Yorkshire HD2 1QW	01484 54 11 95
C19	P.Kessler LRPS	5, Stockwell Close, Downend, Bristol, Avon, BS16 6XB	01179 40 27 43
C22	P.Lambert	52, Latham Lane, Gomersall, Bradford, West Yorkshire DD19 4AP	01274 86 10 72
C9	Miss J.G.Morgan	70B, Heol, Llanishan Fach, Rhiwbina, Cardiff CF14 6LF	02920 61 10 67
C9	M.North	11, Woolacombe Close, Mapperley Plains, Nottingham, Nottinghamshire, NG3 5SL	01159 26 81 40
C7	Mrs F. Palmer	45, Queen Elizabeth Road, Humberston, Grimsby, North East Lincolnshire, DN36 4DQ	01472 81 29 64
C22	N.Robson ARPS DPAGB BPE1*	19, Page Avenue, South Shields, Tyne & Wear NE34 0RX	01914 21 86 16
DI.1	D.I. Ross DPAGB	2, Grieve Walk, Heathhall, Dumfries, Dumfriesshire DG1 4SY	01387 26 33 69
C 2/25	S.N.Scott	15 Cornfield Road, Seaford, East Sussex, BN25 1SP	01323 89 29 57
C34	F.N.Stirrup	Rose Lea, Bassenthwaite nr Keswick, Cumbria CA12 4QTP	01768 77 66 88
D1.4	Mrs J.Templeton	Copper Beach, Brundholme Road, Keswick, Cumbria CA12 4NL email jilltemp@aol.com	01768 77 24 06
C7 C32	S.Terry ARPS	The Skye Picture House, Broadford, Isle of Skye IB49 9AJ	01471 82 25 31

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

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**C14	P.A.Blow	39 Cogdeane Road, West Canford Heath, Poole, Dorset, BH17 9AS e-mail pabloid@bournemouth-net.co.uk	01202 60 32 79
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*C19	P.M.Antrobus FRPS	2 Grain Mill House, 'The Maltings', Lillington Avenue, Leamington Spa, Warwickshire, CV32 5FF	01926 33 42 28
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Based on information available 1st September 2001

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