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# The Little Man



# Autumn 2002



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# Little Man

Autumn 2002

Number 120

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Editor Walter Steiner, Longlands, Quarry Heads Lane, Durham DH1 3DY

Tel No 0191 386 4662

Email [walter.steiner@btopenworld.com](mailto:walter.steiner@btopenworld.com)

Advertising Assistant Gisela Steiner

Cover Picture The Weightwatcher by Derek Lovell

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UPP histories, covering first 60 years of the organisation will not help your appearance, but make you more knowledgeable

Ralph Bennett, circle 3 secretary has blue and maroon sweatshirts, with logo at £ 16.50 each including P & P

## Presidents Report.

I feel I must start my report by giving an apology to you all. Due to family illness I had to take a backward step from my Presidents position and I would like to take this opportunity in thanking Brian for taking the necessary measures to cover and to Barry and your committee in taking on the added responsibilities during that period.



I'm pleased to say that this problem is now behind me and I am looking forward to taking the club forward. In the meantime your committee has been working hard on your behalf on publicity and recruitment. As a result new members have joined.

However though our membership in the Print and DI circles is in a healthy position, our slide circles need a little more encouragement and I feel that this is where the ordinary members could help by persuading members and friends from your local clubs to participate in UPP. It could mean shared costs on folios. I feel sure that this is our main avenue for recruitment and most of us joined by personal recommendation. It is encouraging to see that there has been a request for an additional Black & White darkroom circle and a Natural History circle for prints. These would need both secretaries and members. If there is anyone interested or you know of someone who might be, please let Liz know.

Membership numbers are slightly down on last year mainly due to the march of time and illness. After many years of being a secretary Brian Hirschfield has decided to stand down from circle 29. This is one of the oldest circles, having being formed in 1937. Brian joined UPP in 1956. During his time with UPP he was secretary of circle 21 for a total of 12 years. He was a member of circle 29 for 24 years and their secretary for 22. He also served in various positions on council during that time.

I wish Brian the very best in retirement after 46 year of active club life. However we have not lost him entirely as he will continue to run the membership database for the club.

I'm pleased to say that Colin Westgate, who most of you will know and those who don't, soon will, as he comes to collect his various awards, has

taken over as secretary of circle 21. I would like to thank him, and wish Colin and the circle the very best for the future.

In the early part of the year it was sad to hear of the death of Dr. Paul Wainwright who joined UPP in 1957 and was the first secretary of circle 34.

I would like to give a special mention to both Ken and Philip for the work they have done in bringing your images to us. I know Philip will not mind me giving a special thanks to Ken for all the hard work he put in on both the prints and slides to make them available for the judging at "Barnjet" and for producing images for our CD. All this work takes up a great deal of time. My personal thanks, Ken.

I feel it was a great pity we were unable to arrange an entry for the Surrey Rose Bowl this year, one wonders why this should be when you look at the images today taking the various awards and the quality of slides from various circles that we will see.

We all know of the amount of work Barry does in arranging lectures, raffle, prizes and seeing that this weekend runs as smoothly as possible, but in addition there are a number of people who give up their time for the club but are very rarely mentioned and I would very much like to put this right.

Ron and Liz Boud let us use "Barnjet" for our judging and Liz arranges the meals. This makes for a relaxed day and saves the club money. Where would we be without the help of John Butler and Nick Bodle in assisting at the judging, it would not be the same without them.

Now to this weekend, when we are all enjoying the day, behind the scenes we have Alan Homes liaising with Hillscourt management and ourselves to make sure that problems are kept to a minimum. Vince Rooker for a number years has been the clubs photographer and puts a great deal of effort to recording the events of the weekend.

Roy Moore is really a backroom boy and rarely seen, he puts our CD together creating a balanced show, Each year Roy has improved it greatly and I understand that we now have voiceover on this years. The Cd is still only £10 if bought this weekend.

Before I close I would mention Jean Holman, who, though not a member

of UPP, has run the raffle since we have used Hillscourt. This has been a great source of revenue for the club.

## **John Bullen**

### **Editors Note**

This publication is being put to bed, as usual, between the date of the AGM and the start of my autumn holidays. Also, as usual, there is the last minute rush, which may explain some of the errors. On this occasion please accept my apologies in advance!

I suppose each AGM has its own characteristics. What I will remember about this one is the amazing amounts being spent on digital cameras. Think from £1000 up and that is just the basic price, lot of goodies must be added., such as microdrives. It is a long way from the days when photographers built their own bits and pieces.

Only a cursory look into your archival material will convince you that our output since the old days has improved only marginally, if at all.

Of course, that should not discourage anyone. A lot of fun has been had on the way. Furthermore, what would we talk about, were it not for computers crashing, new versions of Photoshop, new printers and so on.

This issue has, I think two firsts. This is the first time we have inserted loose advertising material and for the first time colour 3-D pictures have necessitated including anaglyph spectacles.

I have not received any letters for publication. Is this due to total satisfaction with the running of UPP and this this magazine ? Surely not.

I echo our Presidents call for members to recruit actively. I am sure that this is the main way to increase our numbers. My own circle DI 1 is an example of this, due to the efforts of Anne Swearman ARPS DPAGB APAGB and others.

## **Walter Steiner**

## The AGM

Another AGM has passed and it was nice to see that a third of the membership was in attendance.. Only one circle was not present at the roll call. The spread of membership which has been a feature since holding our AGM at Hillscourt confirms it as the ideal venue.

Our Friday lecture was organised by circle 11. Twelve members were given just 3 minutes to comment on 17 panels containing a total of well over 100 images. The title of the lecture, "Devils and delights-the Magic circle 11" proved well chosen as the evening became magical for the audience.

Saturday lectures were well attended both in the morning and afternoon.

In the morning Angela Rixon ARPS and Peter Cook ARPS took us on Safari with their lectures of "Aspects of Africa" which included some beautiful and powerful images. This was followed by a series of AV shows and concluded by a sequence "Man" on ecological problems.

The afternoon lectures were by Michael Busselle FRPS. First there was a leisurely tour of the world though Michael's strong images using the 35mm format. In the second half Michael moved to the medium format for a look at the European landscape. Once again there were some beautiful images both in composition and colour.

To end the AGM weekend Peter and Jill Young took us to the "Black Country Museum" giving us a wonderful opportunity to take some really nostalgic shots.

The weather was kind enough to allow those having bar meals to enjoy them in the sunshine on the lawns of Hillscourt.

All in all it was another enjoyable weekend, sharing one's hobby with like minded folk, which is the very essence of the UPP.

## John Bullen

## The Exhibition

It was an interesting experience to undertake commenting on the print exhibition this year, not least because of following the excellent and interesting reviews of previous years written by Stanley. The task certainly requires concentration and, I found, a much more considered approach to the exhibition than when I had only to view, discuss various images with friends, and not consider a written review. My approach was to review all the award and Circle Certificate prints and then choose one or more from each circle which drew my attention some way or other.

## THE AWARDS

The LEIGHTON HERDSON Trophy was awarded to Baron Woods of D13 for 'Quiet Corner of Venice'. A fine mono image of a deserted and damp Venetian street at night. A different approach to photography in Venice.

The ROLAND JONAS LANDSCAPE TROPHY was awarded to a beautifully printed mono image of 'The Cheviot' by Colin Westgate of Circle 10. This image is full of mood, expressing the time of year. You can almost feel the chill of winter and whistling wind.

The RALPH COUCHMAN – MOST CREATIVE IMAGE TROPHY was gained by Brian Davis of D13 with a 3-D image 'People of Birmingham'. Appropriate glasses were provided and show an excellent use of the 3-D technique by Brian.

BEST SMALL PRINT went to John Long of 21 with 'Peaceful Corner', a Mediterranean style garden shelter with appropriately aged statues, urns and plant pots. A real feeling of warmth exudes from the image.

All the above took their respective circle certificates.

## CIRCLE CERTIFICATES

Circle 3's Andrew Rothery's 'Walking on the Moon' is a very high quality mono image, as we are accustomed to seeing from Andrew. Two figures in the mid distance, reflected in wet sand, are essential to this images as are tiny figures in the far distance.

'Ice' by Keith Smith of 4 is a beautifully simple, colour, image, almost monochromatic and printed on textured paper which forms an integral part

of the image.

Circle 6 has Peter Bullock's 'Home Before the Storm', showing excellent use of sunlight against a dark sky background and the figures in just the right place in the frame. In Circle 7, Colin Douglas handles the weak light of a winter afternoon superbly in his colour print, 'Afternoon By The Canal'. This is lighting all colour workers pray for and Colin found it and was rewarded by smoke issuing from the chimney of the third barge.

'The Dance' by Jean Ashton of 8, shows her ability to see an image in unpromising subject matter. Who would think that patio furniture could produce such a good image, the infra-red was an excellent choice of film. Ken Payne's 'Vic The Weightlifter', Circle 9, is similarly amusing though in a totally different way. Ken set this one up to produce a smile and his mono technique aids his intent. I liked the bar extending into the white borders.

Colin Westgate took the Circle 11 award with a very well chosen and colourful close up, 'Bristle Cone Pine Detail'. Faces to be imagined in this one.

'95-Not Out' by Ann Snelson of 12 shows hardly more than a pair of gnarled clasped hands, and needs no more for its story. I gained a feeling of a long life, perhaps with some hardship, but a present state of contentment, in the owner of the hands. Totally different is Len Harrison's 'Mesmerised', Circle 11. The eyes are the real subject of this well caught moment in time.

Circle 17 won the Gold Small Print award and the displayed images showed this to be well deserved. Harold Thompson's 'Distillery Vat' is a record image of a museum piece but the light is so well handled that the smooth texture of the vat and rough texture of the stone building are equally drawn forth. Circle 18, 'Bench at Leith Hill' by Alan Thompson, shows the value of being out in adverse conditions. Light breaks through mist and catches a fortuitously bent bench, making for a very atmospheric image. In a different way, Adrian Smithson of 19, uses a somewhat stormy sky most effectively in his colour print 'Keeping An Eye On Parliament'. A title with a pun.

Sport figures next. In 20 a very colourful action shot of grass track

riders is shown by Angela Rixon with 'Ahead of the Pack'. This is a much photographed sport but Angela's image has superb lighting and is at the top of the genre. A direct contrast is 'Leading the Chase' by Alan Brown of 22. A mono shot of racing greyhounds and all the better for being in mono. I could hear the shouts of the spectators as I viewed this print.

2/25 A bromoil from Gilbert Hooper, 'Shute Cottage - Shorwell', illustrates the beautifully crafted technique to perfection. A complete contrast is 'Peppered Moth Camouflaged' by John Berry of 26, which shows his title to perfection and, as an image of nature, without being expressly N-H, Andrew Rothery of 29, shows his eye for an image and mastery of mono printing in 'Silver Birch and Horsetail Ferns'. The Anglo-Australasian circle has had its logistical problems of late but still produced a good selection of prints with 'Night Construction' by Bruce Hutton taking the certificate. A man sitting behind a blazing fire at dusk leaves us to form our own ideas of the circumstances.

In DI 1 'The Corridor' by Gavin Hoey is a very well constructed image with subtle colours and a so essential figure rushing out of the frame on the left side. DI 2's certificate was a totally different offering, 'Bobby' by John Long shows a typically enigmatic looking clown in monochrome with a bright red nose. Di 4's Rod Dixon's 'The Tramp', is a superb character study, tightly frames where the grime of the skin and grease of the hair is almost touchable, if you would want to!

## PERSONAL SELECTION.

The non award and certificates prints had many worthy of comment but I now indulge myself in mentioning some which particularly caught my eye. Other viewers will differ from my selection and have their own favourites, but this is as it should be, we are all different and bring to our vision different thinking and experiences. I do strongly commend the CD to you, especially if you were unable to attend the AGM. It is superbly put together and the quality of the images is excellently shown and gives a real 'feel' of the exhibition overall.

I enjoyed Bob Redman's 'Treescape' in 2/25 for its graphic and minimal quality. In 3, Tony Pool's 'Take the Next Left' is an evocative, yet accurate, rendering of a typical Icelandic landscape. 'Weight Watcher' by

Derek Lovell in 4 is gentle humour and I also liked Val Burdis' 'Red Deer', looking up at the animal with a blue sky background, and you can almost count the hairs of its body. A similar comment applies to Fred Horon's mono image of the head of an Emu (or similar bird), 'I Am Not Amused', circle 6, and in the same circle 'Inominate Tarn' by Phillipa Buckley brought back memories of the tarn in many moods, here less hostile. In 7, Dave Bennett's high key portrait of 'Marnie' caught the eye as a high class portrait of a lovely lass and Fay Palmer's use of evening light in 'Smoking Chimneys' and 'Sunset Over Grimsby Fish Docks', leapt off the boards at the viewer.

'Cacti Detail' by Keith Saunders, 8, is a fine monochrome image showing pleasing patterns, whilst Peter Moody's comparison of a disused vehicle and a plant bears the title '27.1.91', although, I understand this is short for the real. judge baiting title of '27.1.91. Nature Taking Over After Man Has Finished Playing With His Toys'. Don Langford's circle 9 'Dome Reflection' caught the eye, once again made more meaningful by an over-cast sky.

We now reach the Gold Award winning Circle 10. As one passed the entrance door to the Exhibition Room, Len Holman's HC awarded portrait of Vince Rooker bending over his trusty Mamiya C330 stared straight out. John Butler's 'Smoking Matterhorn' pleased with its curving rock face extending into the cloud above. There was not a weak print in this circle's display, in which Colin Westgate's excellent mono prints figured highly.

'Into the Light' by Sara Bunn of 11, suggests the power of a galloping horse whilst 'Colours in Slate' shows Ian Platt's visual awareness of colour and patterns superbly. 'Derwent Water' by Bob Norris, printed on art paper could happily reside on one of my home walls. There is nice contrast between an advert on a bus and the ascending passengers in 'Hong Kong Bus' by Trevor Gellard, circle 12. 'Barley Sunset' by Chris Taylor, 14, is a subject frequently seen but executed happily here. The traditionalist in me enjoyed Harry Hann's 'Pittenween Fife', a pleasing and pin sharp mono print, whilst I also enjoyed Alan Thompson's image of a rock 'Great Dane Head' in circle 18.

I smiled at Liz Boud's 'The Minder', 19, and wondered what reaction she received from the subject, however, I'm sure her ready smile would easily handle any adverse situation. In this circle I also liked 'Use The Other

Door' by Ray Grace, another often seen subject, but Ray's is so well done. Circle 20's Bob Jeffrey's well titled 'Lowry Loos', is colourful and amusing and his 'Abstract' shows how well he sees his subjects. I must also mention here Peter Crooks delightful print of a family scene in 'Lioness With Thee Cubs', excellent N-H work.

In circle 21, Ian Boulton's HC print, 'Four Chairs and a Table' and Trevor Sawyers HC print 'Puritan Girl', impressed as much as when they were in the folios. 'Ghuman' by Alan Brown of 22, another HC print, is a striking portrait and Ann Davies' 'Seven Sisters' is a lovely infra-red cliff-scape. To circle 26 where John Berry's several prints demonstrate his love of N-H and mastery of close up techniques. In contrast Geoff Hodgson, 29, with 'Donna in the Arch' is striking, as is his HC print 'Clevedon Pier', for the use of colour; whilst in further contrast Andrew Rotheray's 'Bird Watching' shows excellent mono quality combined with gentle humour. Mary Round in A/A 'Preparing the Ground' contrasts home landscape with images from 'down under'.

The DI circles perhaps show the use of digital as a medium in its own right, rather more than a relatively straight use of the ink-jet to produce a wet style print. DI 1's Ron Boud's 'Flowering Dogweed' is a delightful image of soft but complementary colours and very pleasing, whilst Ann Swearman's 'Long March of Everyman' is fun yet showing great technique. Clive Tanner in DI 2 has a delightful image in 'Small Window in the Chancel' and Ian Boulton shows excellent mono digital work with 'St. Michael's Mount'. Ken Payne in DI 3 has a high viewpoint of 'Loco 80079' giving an excellent impression of speed and Brian Davis' second 3-D image of the Millenium Bridge demonstrates his mastery of the technique. DI 4 carried four of Eric Bower's images which show his artistic vision as well as mastery of Photoshop. My favourite is 'Arabesque'. Vince Rooker's 'Phillipou Dawn' is a relatively 'straight' but very pleasing image.

I really enjoyed this years exhibition and hope some of my enthusiasm comes through this article. All members who had a print shown deserve our highest congratulations.

**Howard Fisher ARPS DPAGB**

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## Annual Competition 2002

Judges –SYLVIA KEITH ARPS APAGB  
SUSAN HILL FRPS EFIAP MPAGB

### LEIGHTON HERDSON PRINT TROPHY & PLAQUE

Baron Woods FRPS QUIET CORNER – VENICE Circle DI.3

### LEIGHTON HERDSON SLIDE TROPHY & PLAQUE

Virginia Jarosz BPE3\* A TOUCH OF FROST Circle 32

### ROLAND JONAS (LANDSCAPE TROPHY) & PLAQUE

Colin Westgate FRPS MFIAP APAGB THE CHEVIOT Circle 10

### GLENN VASE (NATURAL HISTORY TROPHY) & PLAQUE

Douglas Hands ARPSBLUE-TAILED DAMSELS PAIRED Circle NHCC2

### RALPH COUCHMAN (CREATIVE TROPHY) & PLAQUE

Brian Davis PEOPLE FROM BIRMINGHAM Circle DI.3

### BEST SMALL PRINT

John Long ARPS DPAGB PEACEFUL CORNER Circle 21

### GOLD STAR CIRCLE – PRINTS

CIRCLE 10

### GOLD STAR CIRCLE – SLIDES

CIRCLE NHCC2

## CERTIFICATES & COMMENDATIONS

### SMALL PRINT CIRCLES

Colin Douglas ARPS CPAGB	AFTERNOON BY THE CANAL	Circle 7	Cert
Ken Payne	VIC THE WEIGHTLIFTER	Circle 9	Cert
Peter Crook LRPS	ONE TWO THREE	Circle 9	HC
Harold Thompson	DISTILLERY VAT	Circle 17	Cert
John Long ARPS DPAGB	PEACEFUL CORNER	Circle 21	Cert
Trevor Sawyers	PURITAN GIRL	Circle 21	HC
Ian Boulton	FOUR CHAIRS AND A TABLE	Circle 21	HC
Andrew Rothery	SILVER BIRCH AND HORSETAIL FERNS	Circle 29	Cert
Geoff Hodgson ARPS	LALU FARM - BEDDON HILL	Circle 29	HC
Geoff Hodgson ARPS	CLEVEDON PIER	Circle 29	HC
Geoff Hodgson ARPS	DONNA IN THE ARCH	Circle 29	HC
Andrew Rothery	WALKING ON THE MOON	Circle 29	HC

### LARGE PRINT CIRCLES

Bruce Hutton	NIGHT CONTRUCTION	Circle AA	Cert
Gilbert R Hooper FRPS	SHUTE COTTAGE- SHOREWELL	Circle 2/25	Cert
Andrew Rothery	WALKING ON THE MOON	Circle 3	Cert
Keith Smith	ICE	Circle 4	Cert
Peter Bullock LRPS	HOME BEFORE THE STORM	Circle 6	Cert
Jean Ashton ARPS	THE DANCE	Circle 8	Cert
Geoff Camber	GRASS AND GRAIN	Circle 8	HC
Peter Moody ARPS DPAGB	27.1.91	Circle 8	HC
Don Maslen DPAGB	KILCHURN CASTLE	Circle 8	HC
Colin Westgate FRPS MFIAP APAGB	THE CHEVIOT	Circle 10	Cert
John Grainger ARPS	QUIRE - WELLS CATHEDRAL	Circle 10	HC
Len Holman	VINCE ROOKER ARPS APAGB AFIAP	Circle 10	HC
Colin Westgate FRPS MFIAP 1 APAGB	MONO LAKE #2	Circle 10	HC
	2 BRISTLECONE PINE	Circle 10	HC
	3 BRISTLECONE PINE DETAIL	Circle 11	Cert
Ann Snelson	95 - NOT OUT	Circle 12	Cert

## Certificates & Commendations-Contd

Les Harrison ARPS DPAGB	MESMERISED	Circle 14	Cert
Alan Thompson FRPS	BENCH AT LEITH HILL	Circle 18	Cert
Alan Thompson FRPS	TOWARDS ABINGER	Circle 18	HC
Adrian Smithson LRPS	KEEPING AN EYE ON PARLIAMENT	Circle 19	Cert
Angela Rixon ARPS	AHEAD OF THE PACK	Circle 20	Cert
Alan Brown	LEADING THE CHASE	Circle 22	Cert
Alan Brown	GHUMAN	Circle 22	HC
John Berry ARPS	PEPPERED MOTH CAMOUFLAGED	Circle 26	Cert
John Berry ARPS	MINERS TRAIN AT SAUNDERSFOOT	Circle 26	HC
Gavin Hoey	THE CORRIDOR	Circle DI.1	Cert
John Long ARPS DPAGB APAGB	BOBBY	Circle DI.2	Cert
Brian Davis	OLIVE TREES	Circle DI.2	HC
Baron Woods	QUIET CORNER - VENICE	Circle DI.3	Cert
Ken Payne	ROD DIXON	Circle DI.3	HC
Brian Davis	PEOPLE FROM BIRMINGHAM	Circle DI.3	HC
Rod Dixon	THE TRAMP	Circle DI.4	Cert
Eric Bower ARPS	AFTER THE CHINESE SCHOOL	Circle DI.4	HC

### SLIDE CIRCLES

Colin Tompson	BRIDGENORTH SHED	Circle 23	Cert
John Wigley CPAGB	DUNES OF DEATH VALLEY	Circle 28	Cert
Ian Whiston	RIVER DANE IN WINTER	Circle 31	Cert
Virginia Jarosz BPE3*	A TOUCH OF FROST	Circle 32	Cert
Neil Humphries	FLUID FALL	Circle 32	HC
Virginia Jarosz BPE3*	SHEER MAGIC	Circle 32	HC
Pam Sherren ARPS	SAND PATTERNS	Circle 33	Cert
Mike Hinchliffe	ICICLES	Circle 34	Cert
Eric Ball ARPS	THE SCHOOL	Circle 35	Cert
Colin Douglas ARPS CPAGB	ICY MOORINGS	Circle 35	HC
Dave Coates ARPS AFIAP	LIGHT ON THE ROCKS	Circle 36	Cert
David Eaves ARPS	PORCELAIN FUNGUS	Circle 36	HC
Roger Pinn ARPS DPAGB BPE*	REDSHANK DISPLAYING	NHCC1	Cert

## Certificates & Commendations-contd

Adrian Langdon ARPS	GANNETS IN FLIGHT	NHCC1	HC
Douglas Hands ARPS	BLUE-TAILED DAMSELS PAIRED	NHCC2	Cert
Philip Mugridge ARPS	RED THROATED DIVER (Garia stellata)	NHCC2	HC
Kath Bull ARPS EFIAP DPAGB	MEADOW CRANESBILL (Geranium pratense)	NHCC2	HC



David Jarvis collecting the Gold Star Circle Award



Virginia Jarosz BPE\* receiving the Leighton Herson Print Trophy & Plaque



Douglas Hands ARPS receiving the GlennVase (Natural History Trophy) & Plaque

## **Award Winners write**

### **QUIET CORNER – VENICE.**

The picture was taken on colour negative film one evening during a short holiday in Venice. The only difficulty, at the taking stage, was that I had to wait for quite a time for the Square to clear of people. I did not want blurred figures in the picture caused by their movement during the long exposure.

In the computer, a number of rubbish bins were removed as was a pile of iron railings; gaps thus created in the lines between the paving stones were filled. Both these steps were taken with the cloning tool. There was then some adjustment to the overall contrast; the image was desaturated and, after using the colorize button in Hue/Saturation, the colour and saturation were adjusted to give the warm tone. A small amount of Noise was added to give the effect of some grain. The print was made using coloured inks.

I had originally made the print as a colour picture, but ultimately concluded that a warm tone monochrome image was the better.

### **Baron V. Woods, F.R.P.S.**

### **Blue Tailed Damsels Paired**

My wife and I are keen fly-fishers and this photograph was taken at our syndicate fishery near my home in Kent. It's part of a long-term project that I have set myself to try to document the flora and fauna of the fishery. I often take my camera on a fishing expedition and have to admit that most times the fishing comes second and I'm rooting around the vegetation looking for more subjects.

I like to keep the technique as simple as possible and so this picture, along with 90% of my photographs, is taken in natural light using just the camera, a 200mm macro lens a cable release and a tripod. I very rarely use flash but sometimes resort to a reflector – but that's pretty difficult with insects because I don't have the three hands necessary to juggle the focus, make the exposure and hold a reflector.

On this occasion I remember that it was one of the very few windless days

that we get at the water and so I was also able to use my mirror lock-up facility. I also remember that I had a choice of subjects (maybe it was the damsel equivalent of the Easter wedding season) and so I was able to select a pair which would give me a good background. All too often reflections on the water or vegetation spoil the background of an otherwise excellent shot.

I would also like to say that I'm delighted to be part of the successful NHCC2 circle. I'm not a 'competitive' photographer. I'm not a member of a local club but I do enjoy the constructive and supportive comments that I get from the fellow members of 'my' circle. Thanks to all of you.

### **Douglas Hands.**

### **Peaceful Corner**

This was taken at Iford Manor Gardens, near Bradford-on-Avon in Wiltshire. These gardens were landscaped in the Italian style by Harold Peto, an Edwardian Landscape architect. I was attracted by the lilac Wisteria growing on this beautiful Pavilion, and captured the scene with my Fuji Finepix 2400 Digital camera. After downloading the picture, I created a soft edge and the print is on Epson paper and the print made via my Epson 1200 printer.

### **John Long ARPS DPAGB**

### **A Touch of Frost**

I took this scene on one of those magical mornings, with clear skies, beautiful light and, of course, "a touch of frost". I realised that as the sun rose higher the frost would disappear very quickly. So, I decided to visit one of my favourite places, Manesty on Derwent Water, which was not far from where I lived. I was not disappointed!

The lake was frozen around its shoreline and I could hear the tinkle of the ice as the water moved to and fro. All the trees were covered in a heavy hoar frost and the far side of the lake being quite dark (because of the position of the sun in the sky) made a perfect background. There was not a breath of wind, as conditions were absolutely still. The low winter light

modelled the foreground area superbly. Without doubt, this was one of those special moments (that happen all too infrequently) and I had make sure that I captured it, on film, as precisely as I could.

I had Fuji Velvia in my Nikon F4 and I was using a Sigma 75 – 300mm lens. I always make use of a tripod (to achieve ultimate sharpness) and, with the aperture at f16, I spot metered on a highlighted area of green field, which, certainly, gave me the best result. I also matrix metered for the same scene but, on viewing all the results later, felt the matrix metered “shots” had lost impact due to being slightly over-exposed.

I can still feel the excitement of the time I was there that morning in January. Derwent Water has offered and will always offer so many photographic opportunities to me. It is one of my favourite “special” places where I am happy to press the shutter. I am delighted that this transparency has been chosen to do so well for me. I sincerely hope that you enjoy viewing it as much as I enjoyed taking it.

## **Virginia Jarosz BPE3\***

### **People from Birmingham**

The picture that has been awarded the trophy is in actual two separate photographs.

The shots were taken only a few miles away from Hillscourt Conference Centre, our AGM location, in the centre of Birmingham.

I am also a member of the Magic Lantern Society, and they hold meetings at the Midland Institute which is only a few hundred yards from Centenary Square which is in front of Birmingham International Centre. The lunch break at the Sunday meetings, lasts for one and a half hours and during that time I usually wander around looking for subjects to take. There are plenty of them in the centre of the city.

I have taken this statue several times and on the previous year I had tried a sequential pair which had worked quite well. I tried again two years ago and it is one of the pairs that was successful.

A sequential pair was taken, as I do not have a stereo camera. The two shots were taken with the feet fixed in position the first shot taken with a slight lean to the left, and the second taken with a slight lean to the

right. The picture being taken had to be the same from both positions.

It was then into the computer, with both images being scanned into separate layers on the same image.

Then the channels are selected and the red channel is copied on the left hand image, which in my case is always the first of the two..

The second layer is opened and only the red channel is made active. The copied red channel from the first layer is then copied into the second layer

The anaglyph is now created and to view the rgb channel is activated and the bottom layer is then switched off on the icon. The final image requires viewing with the red/green glasses with the red lens over the left eye. It can be printed out in the normal way with only the second layer being printed.

The problem with taking sequential pairs is that nothing in the subject must move during the time between the two shots. This is over come if a stereo camera is used with both images being taken at the same time.

I must thank the Magic lantern Society for holding their meetings close to such an interesting subject.

## **Brian Davis**

# Workers wanted

- To join a new Natural History Circle
- For Monochrome Workers
- For Slide Workers

Apply to the Membership Secretary, Liz Boud on 01342 71 73 18,  
email Liz@bouddi.freemove.co.uk

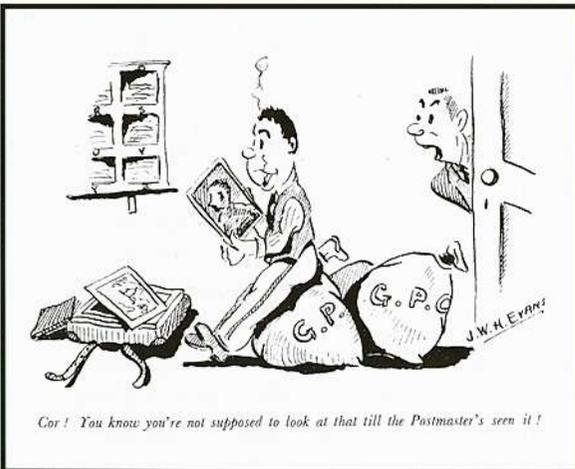
Hello Ken

CD received this morning. Thank you.

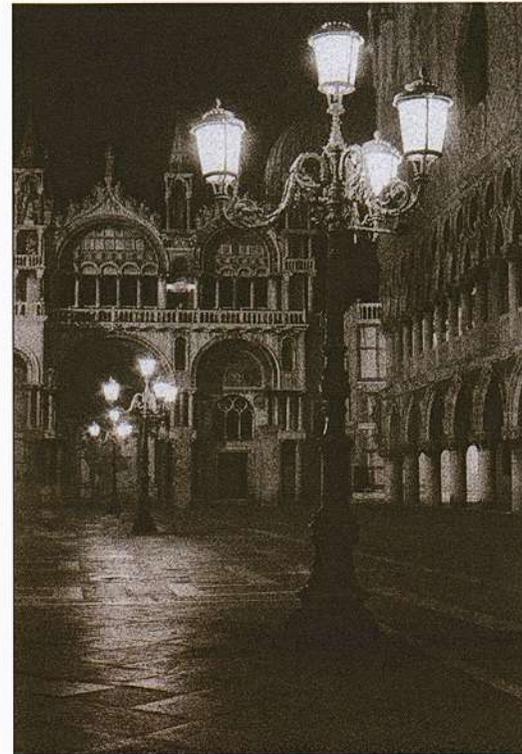
Of course I just couldn't wait (didn't even make my bed!). Roy, and your good self, have really excelled yourselves in giving us such a polished and professional - and most enjoyable - production. Music tracks are super too. Well done all of you. These CDs get better every time!

Best regards

Lavina



From 'The Little Man'  
October 1959



Leighton Herson Print Trophy  
& Plaque

Quiet Corner- Venice  
by Baron Woods FRPS

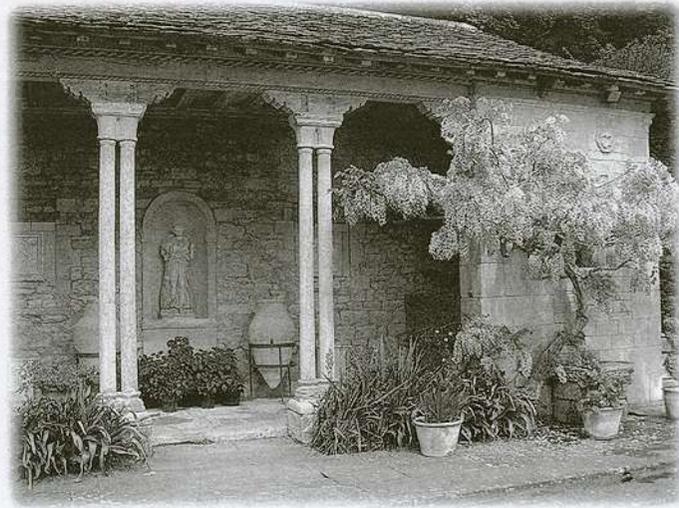
Leighton Herson Slide Trophy  
& Plaque

A Touch of Frost  
by Virginia Jarosz BPE3\*





Glen Vase (Natural History Trophy) & Plaque  
Blue -Tailed Damselfs Paired by Douglas Hands ARPS



Best Small Print "Peaceful Corner by John Long ARPS

**3-D**

Ralph Couchman (Creative Trophy) & Plaque  
People from Birmingham By Brian Davis



Roland Jonas (Landscape Trophy) & Plaque  
The Cheviots by Colin Westgate FRPS MFIAP APAGB

# Canon Professional Centres

The following EOS dealers all carry comprehensive stock and hire equipment. They have a specialist for each of the main product groups and are able to advise customers on the full range of our professional products including the very latest state of the art digital imaging solutions.

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Burgess Hill  
West Sussex RH15 9AA  
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**R W Walters**  
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Mid Glamorgan CF47 8UL  
01685 723419

**The Flash Centre & Digital**  
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Marchmont Street  
London WC1N 1AE  
020 7837 5649

you can  
**Canon**

# United Photographic Postfolios of Great Britain

## Membership Application Form

Full Name\Distinctions  
Address

Town County  
Postcode

Telephone  
Email Address

To ensure that you join a circle that will correctly cater for your personal interests, please tick the appropriate box.

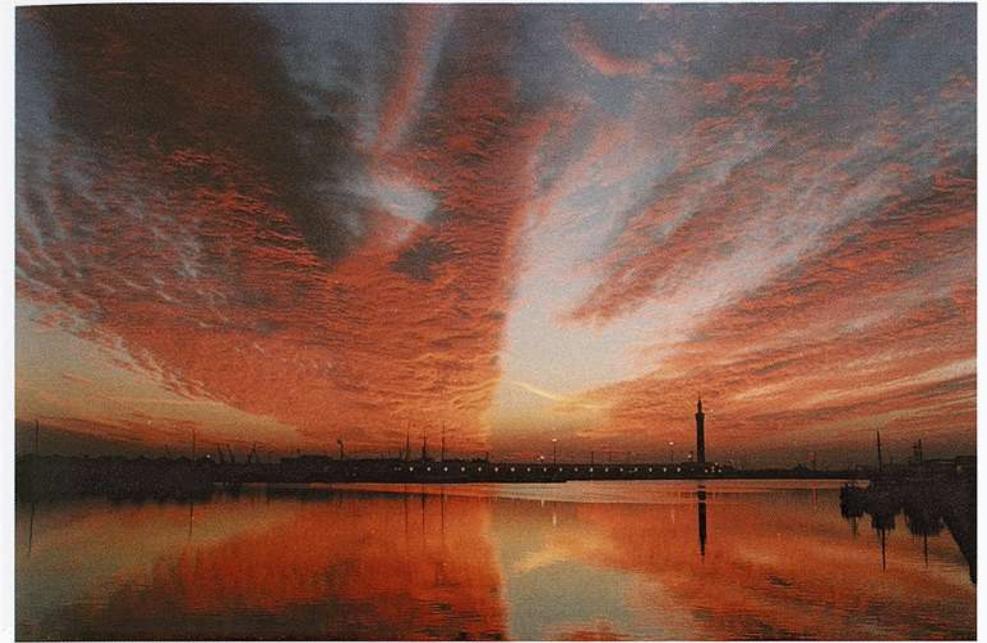
	A3	A4	A5
Monochrome	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Colour only	<input type="checkbox"/>		
Mixed	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Digital			
Slides	2"X2"	<input type="checkbox"/> General	<input type="checkbox"/> Natural History

Non Voting

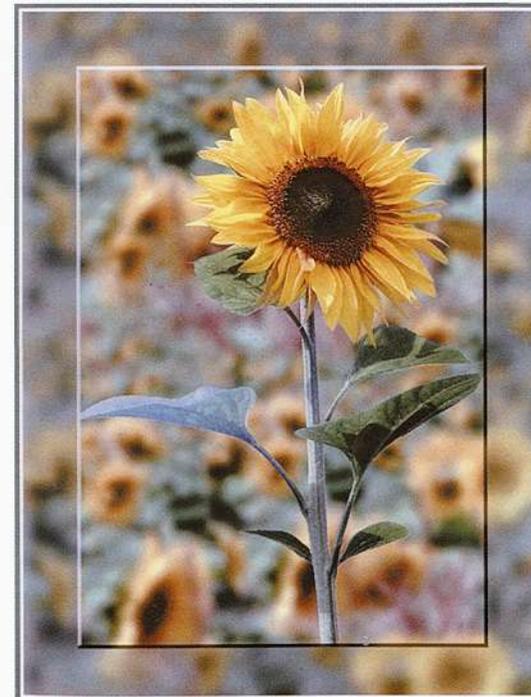
Please enclose a cheque made payable to U.P.P.

Joining fee	£ 2.60
Between 1st September-30th April	£ 13.00
Between 1st March and 31st August	£ 6.50
Additional Circle	£ 2.50

Post this form or a copy of it with cheque to membership secretary Mrs Liz Boud, 'Barnjet', Cuttingley Road, Crawley Down, West Sussex, RH10 4LR.  
Telephone number 01342 71 73 18, email [liz@bouddi.freeseve.co.uk](mailto:liz@bouddi.freeseve.co.uk)



Sunset at Grimsby by Fay Palmer



One in a million  
by  
Ray Grace LRPS DPAGB



Immature Thornbill by Angela Rixon ARPS

**3-D** The wobbly bridge by Brian Davis



Nick Bodle receiving the Gold Star Circle -Print award on behalf of circle 10



Brian Davis receiving the Ralph Couchman (Creative Trophy) & Plaque



Colin Westgate FRPS MFIAP APAGB receiving the Roland Jonas  
(Landscape Trophy) & Plaque



John Long APRS DPAGB APAGB receiving the Best Small Print Award

## Colab Offer

As a token of our appreciation for your interest in Colab, if any of your Club Members would like to write to me quoting they are a part of your organisation, I will send to them one of our Price List packs and a voucher entitling 10% off their first/next order. I have written to a number of individual societies/clubs with my offer so in some cases this letter may be duplicated. I regret, however, that the offer is for one order only per customer.

Please note, the 10% discount will remain valid until the end of December 2002.

I trust my offer to be of interest and look forward to being of any assistance I can.

Regards,

Alison Ward  
Administrator

[www.colab.com](http://www.colab.com)

**The UPP Web Site is [www.upp.org.uk](http://www.upp.org.uk)**

**A number of back copies of 'The Little Man' are available. Would anyone interested, please contact the Editor**

## The Black Country Museum

"Would all those wishing to visit the Black Country Museum tomorrow please be at the Hillscourt car park at 10 a.m.", we were instructed before the President officially closed this year's AGM on Saturday afternoon. There was more than a hint of autumn in the air on that Sunday morning but the sun was shining as Jill and Peter Young arrived to give us our "marching orders" and collect monies for group entrance and parking fees. Everybody found the museum – apparently there were 29 of us – we were each given a map of the place with a list of the facilities, but then the group quickly dispersed so that we never managed to take a record shot.



The Black Country Museum aims to tell the story of life and work in that part of the country in the 19<sup>th</sup> and early 20<sup>th</sup> century. The sound of an old fashioned tram arriving immediately evokes childhood memories for many over 60's, so do some of the items displayed in the shop windows and implements used by the women in period costume preparing the family's Sunday dinner on a range in the small cottages. We watch a glass cutter demonstrate his craft in a small workroom behind the shops, cutting delicate flowers and grasses on tankards and glasses and, on request, personalising them with a name. A smiling baker poses holding a tray with a large freshly made harvest loaf. A horse drawn cart stops to pick up children and their parents for a leisurely ride through the little town. At lunchtime queues form in front of the Fried Fish shop and at the "Bottle and Glass Inn" which is doing a steady trade in beer and cheese and onion cobbles- 19<sup>th</sup> century fare at 21<sup>st</sup> century prices. - One can visit the mine, watch an old film at the tiny cinema or just stroll along the canal looking at the mostly colourful boats, observe the remains of Black Country industrial heritage, and much more. UPP members are in many cases recognisable by their newly acquired sweatshirts with Little Man logo and, of course, tripods and a diverse assortment of cameras. It looks as though many rolls of film and lots of digital memory are being used - no doubt some evidence will in due course be making the rounds in some of the boxes.

Thank you Jill and Peter for organising yet another enjoyable outing to round off an AGM.

## Loch View Holiday Bungalows

Surrounded by wonderful photography,  
bird watching and walking.

In an atmosphere of sand, sea  
and high mountains.

Situated on the shores of Loch Ewe  
nr. Inverewe Gardens.

For details; Virginia Jarosz BPE 3

Loch View House, Ormiscaig, Aultbea,  
Wester - Ross IV22 2JJ. tel: 01445 731446

member of circles 32 and N.H.CC2

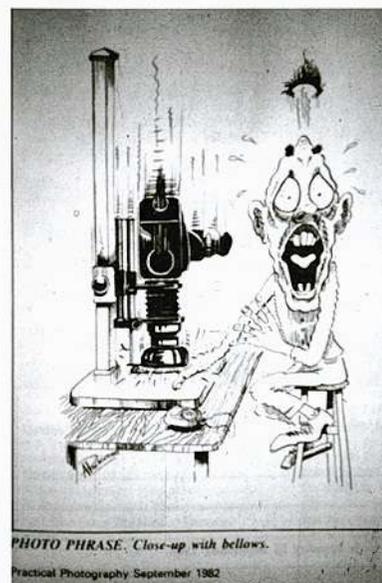


PHOTO PHRASE. Close-up with bellows.  
Practical Photography September 1982

A reason for going digital ?

## Whither Photography?

At my local camera club a short time ago, we had an evening devoted to members presenting their own work to the audience, with a view to choosing which of the better pictures would go on to represent the club at the Winter season of local Federation competitions.

One very experienced member (FRPS) showed a series of prints, one of which was a most artistic and 'dreamy' landscape - clearly DI but none the worse for it. He elaborated on how it had been achieved from an original transparency, and then revealed that he had 'painted' in the background hills with a stylus. These hills had not existed, except in his imagination, and because he was exceptionally skilled artistically, this addition was undetectable and entirely in keeping with the remainder of the print. I gently pointed out that by his own admission the added hills were non-photographic and therefore technically made the picture ineligible for use in competitions outside the club.

Thinking about this a few days later, I recalled when the subject was first raised in a discussion forum at a FIAP (International Federation of Photographic Art) Congress in Spain several years ago. The host nation had organised a presentation one evening in which two lively and amusing speakers discussed the trends in artistic endeavour at a specific international photographic exhibition held regularly in San Sebastian. Their concerns were raised when a small group of young artists in the area, who specialised in abstract paintings, had started entering the photographic exhibition with abstract prints. Enquiry had revealed that the images had been made by the application of chemicals directly on to the photographic (colour neg/pos) paper. The artists were firmly of the opinion that the images were "photographs" because of the paper and the fact that the chemicals were all in regular photographic use.

Because the subject had been sprung on us unannounced the discussion that followed the presentation was desultory to say the least. A few thought "why not? Their reasoning sounds acceptable." Others were against on the grounds that the very definition of the word photography translated from the original language as 'photo=light, and graphy=drawing' and that without light, the artistic endeavours of these young Spaniards were not photographs. The FIAP hierarchy decided that

the subject was of sufficient interest to need further clarification, so they organised an essay contest to define what was, (and indirectly what was not) acceptable as a photograph. It should be pointed out that at that time DI in amateur photographic circles was very much in its infancy, and what images we had seen were all too often classifiable as 'too clever by half', sometimes containing components 'borrowed' from sources other than those taken by the authors themselves.

To cut a long story short, the outcome of this essay competition was that a definition arose that a "photograph was an image made by the action of light of any wavelength using any means available." The last few words being incorporated to cover both digital image capture (without film or paper) and any future as yet un-invented means of recording pictures. The particular benefit of this definition in my opinion is that it is short, uncomplicated and easy to understand. It has been adopted, with minor variations of wordage, by the PAGB & RPS, as well as FIAP.

Now that DI has assumed such an important part of our photographic thinking, an addition to this simple definition has become necessary in order to discourage the indiscriminate use of imagery not taken by the author. Many people have made use of CD's containing photographs from other sources in the mistaken belief that these are copyright-free, and therefore OK to use. Almost invariably this interpretation is mistaken. The photographs may well be free of any need for royalty payment to the original author, but usually the images themselves remain the copyright of someone else. I'm not suggesting for one moment that entire pictures taken by someone else, have been 'tweaked' and then presented as the work of a third party on a massive scale. It probably has happened, but I would estimate not all that often. Where it becomes a possible grey area, for example, is if you wanted to insert a moon into your landscape, but did not happen to have one taken by yourself. What harm can be done by 'borrowing' that nice moon image you saw on a CD, or even for that matter photographing a magazine picture containing such a moon? I'm sure this has been done at some time or another.

The PAGB (Photographic Alliance of Great Britain) decided at a quite early date to adopt the definition above together with an additional clause that all parts of any given picture must have been taken by the author. This then led to my presenting a discussion paper to the next FIAP Congress,

which explained our stance and this was illustrated with prints displayed round the walls containing examples of acceptable and unacceptable "manipulation" in DI. The unacceptable containing inserted components not taken by the author and also, in one specific case, a fractal background to a portrait. In case you have forgotten the argument about fractals, let me remind you that these (often beautiful) patterns are quite literally created by a computer programme, without you having to do anything other than start the equation running. The paper was bound to be of interest, so PAGB had provided copies of the script in both English and French for fellow delegates to take away and read at their leisure. Indeed, at least a dozen different countries solicited permission to reprint the PAGB document in their own national newsletters.

And that really brings us up to date. The stated definition of what constitutes a photograph has been stretched to its limit with the direct scanning of solid or semi-transparent objects such as leaves, flowers, seedheads etc., into the computer. But quite legitimately in my opinion. And of course it's fun to dabble around with the many and varied effects that our software imaging packages offer. If some of us occasionally 'tinker' with an image from clip-art or a photo CD that was the work of someone else there is no real harm done unless the final image is passed off as one's own. As President of PAGB at the time, my opinion was solicited by the UPPer crust when they approached the subject of what is acceptable within UPP for DI. Their present definition is almost exactly the same as PAGB on the matter.

Finally, it is fascinating to conjecture that had the original Spanish artist/photographers used a torch covered with suitable coloured gels to 'paint' their abstract patterns on the colour neg/pos paper, and then developed the final result, they would have been perfectly acceptable as photographs!

**Ian Platt, MFIAP, FRPS, HonEFIAP**

## Notes on the Accounts

Income £1. Expenditure 19/11d - result: happiness.

I've always said treasurers shouldn't apologise for showing a surplus on the year's accounts. So I'm not going to do so for this year's record (at least in my time as treasurer) of £146 1.

I've also always said that balances on a particular date don't reflect cash-flow irregularity or bulk purchasing for economy. Look at the longer term, I said.

My first full year as treasurer started on 1st July 1993. We then had £5522.22 in the Bank. Nine years later we had £5523.23 - an increase of £1.01. Not bad for a non profit organisation (yes, I know it doesn't allow for inflation). I confess I was surprised how close the figures were, and again a few cheques and invoices arrived just after the books closed. But I'll still claim it was careful house-keeping!

The sales of CD ROM's in the last 2 years have helped - £688 profit this year, added to last year's £725, though out of that we did buy a projector last year. Stationery expenditure fluctuates wildly as it's cheaper to buy in bulk - £314 this year compared to £1754 last year, and next year's budget is £700. Thanks to the efforts of the successive editors of the Little Man (or their advertising manageresses) the adverts in the magazine continue to cover about half the total costs involved.

Membership has dropped to 370 so we have lost numbers overall despite gaining 36 new members this year. The result was that subscription income fell by £250. The small increase in the subs this year will just about cover that but we do still need to recruit more members.

So do we need 51/2 grand in the Bank and will there be a dividend? Yes, we do, and no, there won't be. It's prudent to keep about 1 year's worth of subs in reserve to cover committed expenditure in advance of the subs coming in (though most of you do pay very promptly, thank you). It also means we can get stocks of eg. ties and sweat-shirts for on-sale, not to mention the odd projector when we need it.

Next year I'm budgeting for a £200 surplus, but I won't promise to end

up to within £1.01 of that figure. On Council we'll continue to watch the pennies and everyone please keep recommending UPP to your photographic friends. Word of mouth is the best advert, and try also flashing around the new tie or the CD ROM!

## Francis Ouvry LRPS

### FINANCIAL STATEMENT 30<sup>th</sup> June 2002

<b>Balances 1<sup>st</sup> July 2001:</b>	current account	£ 113.36	
	reserve account	<u>£3949.02</u>	
			£4062.38
<b>Surplus year ended 30<sup>th</sup> June 2002</b>			<u>£1460.85</u>
<b>Balances 30<sup>th</sup> June 2002:</b>	current account	£ 320.09	
	reserve account	<u>£5203.14</u>	
			<u>£5523.23</u>

F A H Ouvry LRPS  
Hon Treasurer

I have examined the accounts of the United Photographic Postfolios of Great Britain for the year ended 30<sup>th</sup> June 2002 and to the best of my knowledge and belief the Income and Expenditure Account and the Financial Statement are correct.

A R Nisbett ACIB  
Hon Auditor

## UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

### INCOME AND EXPENDITURE ACCOUNT: YEAR ENDED 30th JUNE 2002

	£	£	£	£	2000/01
<b>Subscriptions:</b> current	4701.00				4990
previous	81.25				54
advance	10.55				
New members' fees	<u>90.00</u>				119
			4882.80		
<b>Sales:</b> ties					30
badges	18.00				12
histories	18.00				18
CD ROM's (net)	<u>687.55</u>				725
			723.55		
<b>Donations</b>			5.21		5
<b>Reserve account interest</b>			<u>54.12</u>		67
			5665.68		<u>6020</u>
<b>AGM 2000</b>					
Accommodation & dinner	6504.10				4400
less cost	<u>-6233.10</u>				-4584
Raffle (net)	<u>212.01</u>				150
			483.01		
<b>Expenses:</b> room hire	-375.00				-350
lecturers/judges	-476.89				-245
coffees & teas	-480.00				-168
gratuities	-60.00				-60
plaques, engraving etc	-99.35				-74
admin, travel etc	<u>-296.68</u>				-396
			-1787.92		
			<u>-1304.91</u>		
<b>Stationery:</b> general	-202.34				-1193
boxes	-112.12				-475
postage					-86
			-314.46		
<b>Magazine:</b> printing	-1423.66				-1207
postage	-191.40				-434
less adverts	<u>680.00</u>				935
			-935.06		
<b>Secretaries' expenses</b>			-334.63		-351
<b>Council expenses:</b> room hire	-142.95				-135
travel	-683.86				-805
treasurer	-143.82				-162
general secretary	-41.69				-86
membership secretary	-77.16				-93
other officers	<u>-54.39</u>				-80
			-1143.87		
<b>Advertising</b>			-4.70		-41
<b>Surrey Phot. Assoc. affiliation</b>			-44.00		-38
<b>Public liability insurance</b>			-39.20		-45
<b>Misc expenses</b>			-84.00		-109
<b>Projector purchase</b>					-455
			-4204.83		
<b>NET SURPLUS</b>			<u>1460.85</u>		<u>-167</u>

## Round in Circles

### CIRCLE 4

Never ones to rally close to home we all agreed to meet on the Isle of Arran where one of our members Julie lives, for our 2002 rally

We all trekked up some of us extending our stay in Scotland to make more of a holiday others catching the ferry on the Friday.

Loaded up with cameras and walking boots, for climbing up Goat Fell, we all duly arrived.

An uninvited guest also showed up for the weekend of our rally it was called RAIN.

Did it dampen our spirits? Not likely with a visit to Arran Whisky Distiller to lift them all went swimmingly for the whole weekend.

Our host Julie did us proud with a gathering at her house on the Friday to which she and her husband had

invited other local photographers and put on a superb B B Q.

On the weekend we still managed to get out and about finding the indoor attractions and doing a little walking and Singing in the Rain.

It was the first time for two of our members and as you can imagine a lot of catching up to do, as one does, when one puts faces to names that you have used for a long time. It cemented our circle even closer together.

Arran is a delightful spot for a rally, good hotels for evening meals and those staying there; plenty to keep one occupied for wet or dry weekend so if you want your rally to go off the beaten track go to Arran I am sure Julie will let you have all the details you will need.

Next year we have taken steps to make sure we have a glorious weekend having chosen North Yorkshire. It can't get flooded two years on a trot-



can it.

Our circle continues to strive for new members and is building up quietly, no doubt it's unique mix of B & W & Colour; with trade, home processed and digital that makes its appeal to all those who hear about it.

Blend this with a mix of members from around the country from all walks of life and you have the perfect photographic cocktail. Why don't you try it sometime? The first one is on the house as they say or should that be circle.

**P Davies      Circle Secretary**

### Circle 7

Although our spell with a full complement of members was brief we are quite content with our current membership of twelve,, still double what it was a few years ago. We have been very pleased to welcome our latest recruit, John Alsop as well as an ex member who has returned, Mike Vaughan-Chatfield.

For as long as I have been in the circle - over thirty years - there have always been three sets of prints in the boxes, Voting, Appraisal and Exchange, but, because the weight has been in danger of creeping into the next cost bracket we have now dispensed with the appraisal round. I personally feel that this is a pity as, when the average mark is declared, I like to look through the comments to discover why, or why not, I am in tune with the majority. As a partial compensation I now scan all the entries and print out a sheet of thumbnails to aid the memories, more work for me, but I do have a bit more time now that the running of circle 35 has been passed to the capable hands of Dave Bennett.

In a recent notebook I reminded members that we are supposedly a black and white circle and the next boxes contained a much larger proportion of mono. However, I had no intention of stifling creative imagination and we are still happy to accept colour and digital.

Twenty five per cent of our members now are ladies and they are certainly making the males work very hard to get into the golds!

**Aubrey Greenslade, Circle Secretary**

## Circle 19

Circle 19 held their rally at the home of Ron and Liz Boud in West Sussex jointly hosted with John and Pat Butler from Kent.

Travelling to the rally was hindered by the annual London to Brighton bike ride, which cuts Crawley Down off from the rest of the world. This did not deter us as we met up with old friends and introduced ourselves to new circle members.

The weather was indifferent but with a large marquee in the garden and plenty of food and drink we nattered ten to the dozen about what we had all been up to since we last met as well as a mixture of computers and photography and a look at our AGM panel for this year.

Ray Grace, once again won the Alan Pickersgill Trophy.

Liz Boud Secretary DI 1

## CIRCLE 21

I am pleased to welcome JJ Brady back on rota after a brief absence due to illness and his beautiful small prints and succinct remarks on the comment sheets are enjoyed by us all. I also welcome Glyn Jones FRPS, of Newark, as a new member to our happy band of small monochrome workers. Glyn will quickly be absorbed into the circle workings and I'm sure will soon make an excellent contribution, both in the quality of his images and notebook entries.

We were delighted to see John Long gain the 'Best Small Print' award in the annual exhibition. It was also a pleasure to see Mervyn Williams at the AGM, and to hear that our previous Secretary, Brian Hirschfield had been made a Life member of UPP. Although four of us were at the Saturday dinner we all sat with our other circles, but our natters during the day were pleasant and enjoyable. The customary group photograph was taken digitally and will duly appear in the notebook.

The folios circulate regularly with a full compliment of prints, the notebook continues to be lively and helpful when members have a problem, and the circle continues to give its members a great deal of pleasure.

**Howard Fisher, Circle Secretary.**

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my point of view

## Circle 32

Members of Circle 32 are spread throughout England and Scotland so we get the benefit of a wide variety of subject matter to look at and comment upon each month.

We are all delighted at the success of one of our group, Virginia Jarosz, in winning the Leighton Herdson Slide Trophy and Plaque this year. The quality of work in our panel this year has been better than ever and Virginia's slide is a worthy winner of the top slide award.

We have lost a couple of members over the past year but our notebook continues to be the source of news, information and opinions which makes it almost as enjoyable as viewing the slides each round. I have just about completed my first year as circle secretary and, ably assisted by my wife Margaret, who is also in our circle, I am managing to survive and keep things running smoothly. Thanks to all our group for making my job straightforward and for all their good wishes during my recent incapacity.

Although some of us meet up at the AGM there is talk of all getting together sometime so we may even have news of that in a future issue.

**Brian Hall Secretary Circle 32**

## Circle 35.

We have had a good year overall, Parcelforce delivered two boxes a bit late but that's nothing new. Since the change to Royal Mail there has been an improvement in the postal service, it isn't much quicker but it seems to be more consistent.

Over the past few months the circle has lost two members due to them having other pressures on their time. To offset this though I am pleased to say we gained two new members, Trevor Gellard ARPS and Claire Brown. Claire is the most recent to join and, at the time of writing, has yet to receive a box. I hope both Claire & Trevor enjoy being in C35.

Whilst the status quo remains we still have room for one more if anyone is interested.

Another bit of good news was that one of our members, Colin Douglas, has added the distinctions of CPAGB & BPE1\* to his recent ARPS. Well done Colin.

**Dave Bennett Circle secretary**

## Circle 36

The new Envopak packaging has proved to be a great success despite some serious attempts by the Post Office to destroy the envelopes! By using first-class post exclusively, the Folios are circulating with a regularity that was absent under Parcel Force with the old fibre boxes. And its cheaper too!! The Circle continues to see work of an excellent overall standard, and having won the Medal for the Best Slide Circle for three consecutive years - 1999,2000 & 2001, we are more than happy that this award goes elsewhere this year. Congratulations to NHCC2. Our trial method of awarding Gold Labels to 12 different members has continued for a second year, and we are currently voting on whether to permanently retain this system, or to return to our earlier 'top 12 slides regardless of author' that had served us for the previous 36 years of the Circle's existence. The Sec., celebrated his 40<sup>th</sup> year of UPP membership, and is looking forward to his half-century.

**Ian Platt FPRS Hon EFIAP MFIAP APAGB Circle Secretary**

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## Circle DI 3 Rally

Friday July 12th was the day DI.3 members met at the Windmill Hotel in Alford. It was a glorious day and we were all looking forward to a lovely photographic weekend. Warren Hodgkinson was the guy who organised the whole event and met us in the hotel foyer. We were invited to his house, which is just up the road, for a fantastic barbeque accompanied by music and a never ending

supply of wine and other drinks. To say the food was good would be an understatement, it was fit for a king. At approximately 12.30 am we staggered back to the hotel. The following morning after breakfast we



headed off to Skegness and took pictures of the sea front and amusement arcades. The opportunities for candid shots were terrific. During the afternoon we visited a nature reserve for more photographs and then made our way back to the hotel.

Every year at Alford they have a jazz festival and our rally was booked for this weekend, so it was a great opportunity for some of us to pass the evening, visiting a local hall to be entertained by a couple of jazz groups.

On Sunday our entourage of cars took off for towns and villages within the area for more photographic shoots. It was a wonderful weekend and we all thoroughly enjoyed ourselves and look forward to next year's meet.

### Ken Payne, Circle Secretary

**Haven't got your CD yet ?  
Look at previous page**

## Circle Secretaries

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

C2/25**	A.F.Elliott	14 Ewden Road, Wombwell, Barnsley, S. Yorks, S&E 0RG	01226 21 18 29
C3**	R.Bennett ARPS	43 Riverside Road, Newark,Notts,NG24 4RJ email ralph.eyesight@ntlworld.com	01636 65 12 77
C4**	P.J.Davies	Chapel House, Oxwich Green, Gower, West Glamorgan, SA3 1LU email philip@light.softnet.co.uk	01792 39 10 33
C6**	C.Snelson	'Joan Lear', middlesmoore, Harrowgate, N. Yorkshire HG3 5ST email colinorann@aol.com	01423 75 56 91
C7*	A.H.Greenslade	'Fairway', 6 Lullington Close, Seaford, East Sussex, BN25 4JH email a.greenslade@btinternet.com	01323 89 05 39
C8**	D.S.Maslen DPAGB BPE 2*	107 Oxstalls Way, Longlevens, Gloucester, GL2 9JU	01452 52 41 71
C9*	D.Apple	38 Harrow Road, West Bridgford, Nottingham, Notts NG2 7DU email dennis.apple@ntlworld.com	01159 14 58 38
C10**	J.Butler ARPS DPAGB APAGB	26, Green Way, Tunbridge Wells, Kent, TN2 3HZ email john_butler26@email.com	01892 52 59 02
C11*	R.Poynter	232, Limes Avenue, Chigwell, Essex, IG7 5LZ	020 85 01 14 97
C12**	DR A.Robson ARPS	66 Leeds Road, Selby, North Yorkshire, YO8 4JQ email arobson233@aol.com	01757 7 0 22 28
C14**	P.A.Blow	39 Cogdeane Road, West Canford Heath, Poole, Dorset BH17 9AS email pabloid@bournemouth-net.co.uk	01202 60 32 79
C17*	H.C.Thompson	2 Ellesmere Rise, Great Grimsby, N.E Lincolnshire DN34 5PE email harold.thompson@ntlworld.com	01472 31 33 49
C18**	B.W.Sanderson FRPS	36 Ruskin Court, Elthorne Way, Green Park, Newport Pagnell, Bucks, MK16 0JL	1908 61 04 43
C19**	P.M.Antrobus FRPS	2, Grain Mill House, 'The Maltings', Lillington Avenue Leamington Spa, Warwickshire, CV32 5FF	01926 33 42 28
C20**	A.J.Potter ARPS BPAGB	4,Gilgarran Park Gillgarran, Workington, Cumbria, CA14 4RA email tonypotter@hotmail.com	01946 83 01 30
C21*	H.Fisher LRPS CPAGB	6, Carnaby Close, St James Park, Radcliffe on Trent, Notts NG12 2LQ email hfoto@sagainternet.co.uk	01159 33 35 08

## Circle Secretaries-contd

C22**	W.R.Duke	23 Berkeley Road, Cleethorpes, N.E.Lincolnshire DN35 0NU email duke.ray@ntlworld.com	01472 50 13 69
C23***	M.P.Knowles BPE2*	218 Browndge Road, Bamber Bridge, Preston, Lancs PR5 6UX	01772 32 19 88
C24***	J.Marsden FRPS AFIAP APAGB	22 Godwin's Close, Atworth nr Melksham, Wilts, SN12 8LD email jimmarsden@atworth43.freeserve.co.uk	01225 79 17 28
C26**	P.M.Antrobus FRPS	2, Grain House Mill House, 'The Maltings', Lillington Avenue, Leamington Spa, Warwickshire, CV32 5FF	01926 33 42 28
C28*	J.W.Bullen	13 Luard Court, Warblington, Havant, Hants, PO9 2TN email johnbullen@iclway.co.uk	023 92 47 69 78
C29*	Colin Westgate FRPS,MFIAP,APAGB	2 Maine Parade, Seaford, East Sussex, BN25 2PL email quest@photoshot.com	01323 89 78 12
C31*	B.Davis FRICS	1 New Road, Wingerworth, Chesterfield, Derbyshire, S42 6TB email brian@thedavis.co.uk	01246 27 54 33
C32*	B.C.Hall	49 Calder Avenue, Brookmans Park, Hatfield, Herts, AL9 7AH email asureshot@talk21.com	01707 65 58 66
C33***	Mrs L.Molnar	100 Grahamsdyke Street, Lauriston by Falkirk, Stirlingshire FK2 9LZ email lavina@lmolnar.fsnet.co.uk	01324 87 00 48
C34***	C.Hildreth	25, Keats Close, Stevenage, Herts, SG2 0JD email cyril.l.hildreth@btinternet.com	01438 31 26 25
C35***	D.Bennett	55, Highthorpe Crescent, Cleethorpe, North East Lincolnshire DN35 9PX email dave.highthorpe@btinternet.com	01472 20 04 63
C36***	I.W.Platt FRPS HON EFIAP MFIAP APAGB	1, 'The Brambles', Goggs Lane, Redlynch, Salisbury, Wilts, SP5 2HP email ianwplatt@talk21.com	01725 51 16 85
A/A**	P.A.Blow	39 Cogdeane Road, West Canford Heath, Poole, Dorset BH17 9AS email pabloid@bournemouth-net.co.uk	01202 60 32 79
NHCC1***	P.T.Chadd	18 Sunnyside, Edenbridge, Kent, TN8 6HP	01732 86 35 89
NHCC2***	Mrs K.Bull ARPS EFIAP DPAGB	'Segsbury', St John's Road, Crowborough, E.Sussex, TN6 1RT email kath.bull@btoopenworld.com	01892 66 37 51
DI 1****	Mrs L.Boud	'Barnjet', Cuttinglye Road, Crawley Down, West Sussex, RH10 4LR email liz@bouddi.freeserve.co.uk	01342 71 73 18

## Circle Secretaries contd

DI 2****	B. Davis FRICS	1 New Road, Wingerworth, Chesterfield, Derbyshire, S42 6TB email brian@thedavis.co.uk	01246 27 54 33
DI 3****	K.Payne	38, Lodge Crescent, Waltham Cross, Hertfordshire EN8 8BS email kenneth.payne1@ntlworld.com	01992 30 91 76
DI 4****	Mrs A.Stobbs CPAGB	36 Findhorn Place, Troon, Ayrshire, KA10 7DJ, email snapdragon@omne.uk.net	01292 31 72 25

## New Members

who joined between 9th April 2002 and 8th August 2002

Circle	Name	Address	Phone
6	Geoff Mitchell	18 Clevelly Gardens, Myholnroyd West Yorkshire HX7 5JE	01442 88 51 54
8	Keith Sharples	Wrens Nest Villas, Stow Road, Teddington, Tewksbury GL20 8NF	01386 72 53 95
4	John Stokes	6 Mayfield, South Otterton, Northallerton, Yorkshire DL7 9JH	01609 77 55 31
7	John Alsop	48 Tuscany Gardens, Crawley, West Sussex RH10 8EU	01293 40 64 48
8	Tony Ward	21 Chattel Hill, Coleshill, West Midlands B46 1LB	01675 46 51 02
12	David Hart	2 Stamford Close, Market Deeping nr Peterborough Cambridgeshire CE6 8AF	01778 34 28 27
22	John Kane	3A Junction Road, Ashford, Middlesex TW15 1NN	01784 24 36 92
29	Monty Trent	60 Attimore Road, Welwyn Garden City AL8 6LP	
31	Bernard Edwards	3 Compton Leigh, Plymouth, Cornwall PL3 5JW LRPS	01752 6 64 72
31	Keith Saunders	Still awaiting information, Iram M44 6LR	
31	Ken Dickenson	38 Rookery Rise, Winsford, Cheshire CW7 3EA	01606 55 32 29
33	Mark Paulson	1 Mount Pleasant, Edgworth, Turton Bolton Lancashire BL7 1AG	01204 85 22 65
35	Claire Brown	12 Owlett Mead, Thorpe, West Yorkshire WE3 3DQ	07811 39 53 07
NHCC1	David Hart	2 Stamford Close, Market Deeping, nr Peterborough Cambridgeshire CE6 8AF	01778 34 28 27
DI,1	Ian Gostelow	85 Willow Lea, Tonbridge, Kent TN10 3RQ	01732 35 53 84
DI,1	Malcom Burns	47 Oakwood Terrace, Low Fell, Gateshead Tyne and Wear NE9 6PR	
DI,2	Gerry Sweetman	61 St Albans Road, Sheffield S10 4DN	01142 30 52 68
DI,3	Sylvia Jones	No details	
DI,4	Geoff Stephenson	6 Cragside Avenue, Belford, FRPS Northumberland NE70 7NA	01668 21 32 20
44	Thomas Hayes	Dar L-inglizi, 34 Trikithon Court, Triq il Kurazza KCSJ St Ignatius Bay, Quawra i/o St Paul's Bay, Malta G.C.	0035 6 57 4592

## Council Members 2001 2002

President	J.W.Bullen	13, Luard Court, Havant, Warblington, Hants, PO9 2TN	023 92 47 69 78
Vice President	B.Davis FRICS	1, New Road, Wingerworth Chesterfield, Derbyshire, S42 6TB	01246 27 54 33
	L.Boud	'Barnjet', Cuttinglye Road, Crawley Down West Sussex, RH10 4LR	01342 71 73 18
Immediate Past President	L.A.Holman	14, Littlecoates Road, Grimsby N.E.Lincolnshire, DN34 4LY	01472 58 98 77
Hon. Life Member	S.Berg ARPS APAGB	68, Mowbray Road, Edgware Middlesex, HA8 8JH	020 89 58 95 55
General Secretary	W.B.Evans FRPS APAGB	18, Buttermere Close, Cockermouth Cumbria, CA13 9JJ	01900 82 24 79
Treasurer	F.A.H. Ouvry LRPS	17 Tebourba Drive, Alverstoke, Gosport, Hants, PO12 2TN	023 92 58 06 36
Editor, 'Little Man'	W.Steiner	Longlands, Quarry Heads Lane, Durham DH1 3DY	01913 86 46 62
Publicity Secretary	A. Swearman APRS DPAGB APAGB	30, St Lucia Close, Whitley Bay, Tyne & Wear NE26 3HT	01912 53 31 30
Competition Secretary (Slides)	P.J.Davies	Chapel House, Oxwich Green, Gower West Glamorgan, SA3 1LU	01792 39 10 33
Competition Secretary (Prints)	K.Payne	38 Lodge Crescent, Waltham Cross Hertfordshire, EN8 8BS	01992 30 91 76
Stationery Officer	B.Davis	1 New Road, Wingersworth, Chesterfield Derbyshire, S42 6TB	01246 27 54 33
Circle Secretaries Representative	P.A.Blow	39 Cogdeane Road, West Canford Heath Poole, Dorset, BH17 9AS	01202 60 32 79
Ordinary Member's Representative	R.Bennett ARPS	43 Riverside Road, Newark Notts, NG24 4RJ	01636 65 12 77
Web Master	R.Moore DPAGB	32 Maryland Drive, Maidstone, Kent ME16 9EW	01622 72 76 34
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