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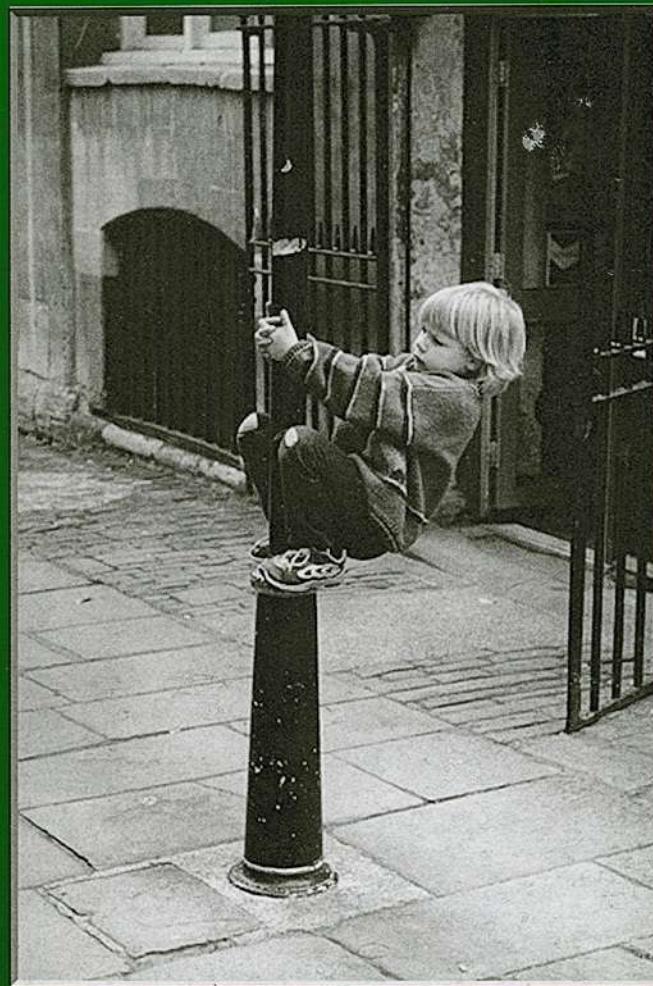
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The Little Man



Spring 2003



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Little Man

Spring 2003

Number 121

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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

President's Viewpoint.

This will be my last piece for the 'Little Man' as President of UPP and I deem it an honour to have served this distinguished Society. I cannot express my gratitude for being given this honour and my thanks go also to Len Holman, our past President, and your hard working committee that have given me their support throughout my term of office.



Now is the time to reflect over my term, which I have greatly enjoyed and through which I have come to know circles and members more closely and have been made aware of the camaraderie that exists within the circles and UPP itself.

During this time I have seen modern technology go forward in leaps and bounds with digital cameras, software and printers now performing to give high picture quality. Gone are the days when it was said the camera never lies. It also means that the exhibitor can now produce an image to the same high standard without too much difficulty.

I must say it was encouraging to hear rumour that there were some members who would like to see a chemical only circle. Although I feel sure Liz would be delighted to see a circle of this nature, it would need a secretary to run it.

When I look back over the AGM's, two events stand out. First we had the one when our lecturer did not turn up and I was indebted to Ian Platt for standing in at the eleventh hour. My second was the Freeman Patterson lectures, our first International lecturer who brought in the crowds. This meant we had our largest membership attendance at an AGM.

As you will all be aware our AGM's have become more like a convention taking in the Friday and Sunday. Friday lectures have been given by club members, though last year Circle 11 gave their lecture as a group and I would very much like to see it continue in this way. I feel it gives a greater insight into the circles and the type of images they are producing, also those who

witnessed the lecture, would have enjoyed the enthusiasm it generated, both through the circle and in the images.

The Showcase CD, which was brought into being a few years ago, has continued to be a winner and this has been due to the dedication of both Ken (Payne) and Roy (Moore). They are improving the presentation of the disc each year and making it very user friendly. They are hoping to present the slide images this year through a digital projector, which one hopes will take much of the stress away from the presentation and make it easier to manage.

At the start of my term I had said I would like to increase the membership more and though in the early part the signs were encouraging, this however has not been maintained. This is a great disappointment for all the hard work both Liz (Boud) and Ann (Swearman) have put in. In the main however our losses have been due to ill health and the march of time.

One has only to look around to realize, like so many clubs and societies, we suffer from the fact that the younger element are not taking up these type of hobbies the way they used to. As you will be aware most of our recruitment is coming from our own clubs, whose members are also of our age group in the main. We should not be discouraged as our format must be right as so many of our members have been with UPP for a great many years.

Our new circle 44 has started to grow, which was set up for those members who wished to retire from circle life yet still keep in touch with the many friends they have made through UPP and like to enjoy the "Little Man" throughout the year.

It is always a sad time when I have to inform you all of the death of one of our members, and it was sad to hear in December of the death of Aubrey Greenslade, who joined UPP in 1969 and who was at one time secretary of circles 7 and 35.

Our sympathy and condolences are with Audrey's wife Ruth and family at this time. I would very much like to thank Ruth, on behalf of the club for allowing some of his images to appear in this edition.

In October I was informed of a medical problem that Ian Platt was having and I'm pleased to say that he is now well on the way to recovery and is easing back into the mainstream of life; not to disappoint us Ian has penned

his normal article for this edition. It was nice to hear that during Ian's illness his humour was as sharp as ever and long may it continue.

Once again our AGM is almost upon us and a great deal of work is being done to make the weekend as full as possible and I'm pleased to say that circle 10 have taken up the mantle from Circle 11 and will provide the in house entertainment for the Friday night lecture.

Barry is hard at work arranging the two Saturday lectures, which have become another feature of our weekend, and I would also ask those members who wish to book meals and accommodation at Hillscourt to make sure that they help Barry by returning their booking form as quickly as possible.

Our Sunday visit has once again been left in the capable hands of Peter (Young), who has arranged to take us to the '**Avon Museum of Historic Buildings**', which is a short trip from Hillscourt; and would you believe it on that Sunday the 21st, Rough Diamonds, a Victorian Living History group are re-enacting Victorian life at the museum; I don't know how you do it Peter.

As I said at the start of my address this is my last year in office and I will be passing the Presidency over to the capable hands of Brian Davis, who I know will, with an experienced members council behind him, take the society forward; I wish him every success.

Finally I would like to thank those members who give so much help and support to the club who are not council members or secretaries and yet are always willing to assist in the presentation of the prints for the AGM. They expect nothing in return for their time and I have seen many at the various AGM's I have attended.

So, once again a well-planned weekend is unfolding for those attending the convention on the 19th-21st, September.

I very much look forward to seeing you there

John Bullen



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Editors View

On my last visit to my local photostore the manager suddenly said to me 'No, I haven't got one, I have sold it'. He was joking about the arrival, that morning of an EOS 10D, Canon's latest digital wonder. It had been snapped by an eager customer who had continued to supply regular progress reports over his mobile phone, such as 'Has finished charging' and 'Its awesome'. You have to be a bit envious in the face of such boyish enthusiasm and happiness.

On the other hand I recently came across an excellent publication called 'Grain' produced by the Tonbridge Camera Club. In it was an exhaustive article explaining why the author believed that the time had not yet come to throw his 35 mm SLR away, in favour of a digital wonder. I confess that I continue to share the writer's views.

I have no doubt that using a scanned image, adjusting it and printing on an inkjet printer produces better (on the whole) results than the traditional methods, if only because you can correct errors more easily. However, going all the way and using a digital camera to take the original picture is one bridge too far for me at the moment. No doubt the time will come, but not yet.

I do have a small 'compact' digital camera, ideal for parties and group pictures and even close ups. Of course, since I have had it for about 3 years it is completely outdated and a new one would perform much better. Even so I notice that serious reviews still frequently mention important lens faults. However, were I to buy a replacement I could at least hope that the basic configuration of this class of camera would remain the same.

In the serious amateur/ professional field that is by no means the case. Not even the type of chip is decided, let alone the size. I conceive it entirely possible that the future format will more closely approach the APS format than the 35 mm. Assuming that next year's chips will have resolution several times higher than those available today, why carry a 400mm lens around when you can achieve the same result with (say) a 100 mm lens and a 2x digital zoom.

The future does look wonderful, provided our newsagent and friends continue to buy today's marvels with continuing enthusiasm. Only thus can development be financed. For my part, I'm off on holiday with loads of film.

As you will have read, this is John Bullen's swan song as President. In his term of office he has had to put up with a number of problems caused by this editor's errors and omissions. I wish to put on record his amazing kindness and tolerance in this and other transgressions. Under his leadership the bunch of individualists known as the Council has functioned smoothly.

Walter Steiner

Umpteen Photographic Places (Otherwise known as a Membership drive)

This last 6 months we have been struggling to find black and white print and slide workers. We have blended two small print circles into one and we may have to do the same with two slide circles. "Why?" you ask, Well my thoughts are that DI has made it easier to produce prints at home, instant and with no mess. Members who could only show slides after setting up their lounge with projector and screen, can now have their prints framed on their walls for all to see. Darkrooms made from bathrooms or spare bedrooms are now a thing of the past, so partners are happier. Most of our print circles now except DI as well as darkroom and trade. So should we not realise that this is the path of change and be proud that UPP has embraced this 20th century technology, I think so, but not at the price of the traditional methods of photography which is such a demanding art form. I feel UPP has the ability to provide circles for everyone. To do this we must try and keep some circles dedicated to traditional styles even if the numbers are small. UPP cannot say we are a photographic society and only provide for the majority. Like fashion, back in the 70's I was sure I would wear my flares again, had it not been that they are 4 sizes too small, I would be wearing them now. So if you have space in the attic and you did love developing your own prints or slides don't throw your darkroom equipment away, you never know 2010 may see a revival of the fascinating art of the darkroom.

Please ask your friends around to see your circles folio and help us find new members. See the membership application form on page .40

Liz Boud Membership Secretary

UPP 2003 CD

The UPP CD of all the gold label slides and prints has been a huge success since it was introduced in 2000. This year's CD will be even better with less work to do for navigation if you so wish. The program has been written in software called Flash and is completely self-contained and does not require your Internet Browser or any other program to play it. Just put it in your CD Rom Drive, wait for it to load up, click a couple of buttons and sit back and watch the show, a baby could do it. If you wish to set other options such as fading pictures in and out, listen to voice over, music on or off etc., all these will be available to set with just one click of the mouse on the relevant button. The quality of the pictures will be up to the usual high standard and I can assure you that you will not be disappointed. The cost for this year's CD will be £10 (no increase for three years) if ordered before or at the AGM. After this there will be £1 extra for post and packing. Orders placed before the AGM will be sent out a day before the AGM. The CD is the copyright of UPP and I would ask you please not to copy it for friends as what profit is made helps to improve the quality of our society to your benefit.

KEN PAYNE Print Competition Secretary and CD coordinator.

Choosing the Pictures in the magazine.

The pictures fall into several categories. Some are there as essentials. Winners of Trophies, Winners receiving their prizes, portraits of officials and those attached to articles.

Others, such as the colour pictures in this issue, are chosen arbitrarily by the editor.

In order to make the choice more broadly based, Circle Secretaries are invited to send in their suggestions for pictures. The maximum number of colour pictures is, at present, limited to 8, because of the cost of printing colour, but in greyscale the number is limited only by increases in postage. In some cases it may be worth printing a colour picture as monochrome

City of Swansea Exhibition of International Photography 2003

This is possibly one of the largest undertakings Swansea Camera Club has proceeded with since its birth way back in the 1840s.

However, it is fitting for the exhibition that Swansea Camera Club is in association with The City and County of Swansea, Swansea Institute of Higher Education and The Welsh Photographic Federation. It is hoped that this exhibition will become an annual event, for that we need the support of you, our entrants.

Swansea, the birthplace of Photography, will once again be a focal point for photographers from around the world. Entries, of slides and prints, are expected from around 50 countries with several hundred photographers providing over 2000 slides and 2500 prints.

Judging will take place on October 4th and 5th by a panel of six eminent judges with Patronage from the Photographic Society of America (PSA) and from International Federation of Photographic Art (FIAP).

Medals of gold, silver, bronze, together with ribbons, certificates and highly commended will be awarded to those achieving the highest standards. Entries may be made to any or all of the six sections. Entry forms can be printed from our website www.swanseaphotoexhib.info or E-mail your address to philip.davies@tesco.net.

However all UPP members will receive entry forms around the end of June and will be able to hand in their entries, and any others they can bring along, at our AGM in September thus saving postage cost. You can also enter Smethwick direct from Swansea and get your prints/slides back from them.

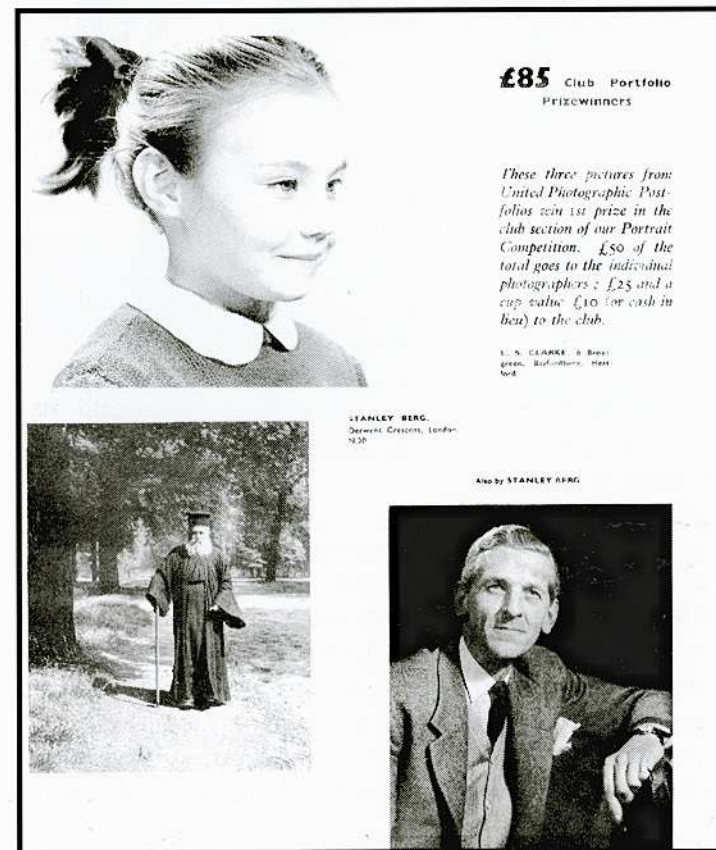
There will also be a medal and CD presented by our President to the best print entry within prints on the theme of Dylan Thomas, his life and his works. An exhibition of prints is to be held at the Grand Theatre Swansea and at the Dylan Thomas Centre where we will hang around 40 of the Dylan Thomas prints. The exhibition will also go to other venues.

At least six other venues throughout Wales will see the presentation of

the accepted slides and a further range of accepted prints.

In getting our International known we are indebted to Smethwick Photographic Society for allowing two of our members to attend their International judging in 2002, to learn how they organize their Internationals and by giving ours a big boost by sending out our entry forms to the 1000 plus entrants they had that year. Our sincere thanks go to them for their cooperation and to Southampton; Scottish; Welsh; and South Shields who like UPP are assisting us.

Philip Davies Chairperson Swansea Camera Club.



**From Stanley Berg's article
Page 17**

UPP Winning Entry

Profile

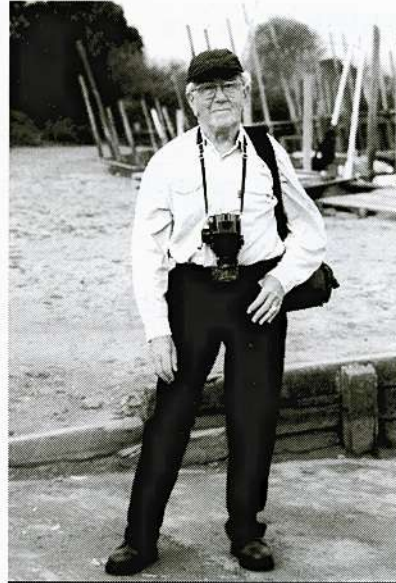
I suppose it would be fair to say that just became 'involved' in photography rather than having chosen it as a recreational hobby.

It all started when as a very junior officer on a course at R.A.F. Henlow, that an NCO asked me to take some photos of him and a few others, who were to be drafted abroad. Having done so and returning the camera, I was surprised to be told "you can keep it, sir, I won't have any use for it now". I was also subsequently given a box containing 4 1/2" wide film (RAF for the use of) and a long metal template. This was for use in cutting the film in half width ways and in lengths equivalent to a 120 roll! Mastering the technique whilst kneeling at the side of the bed with all the gubbins tucked well into the middle under the blanket, and a razor blade, resulted in a scarred left forefinger and bloody sheets !

In 1944 with my wife pregnant with our first child, I decided to acquire a less antiquated camera and it was whilst searching the for sale columns of a copy of the AP that I saw an item about UPP.

Ultimately I was directed to Wilf Lawrence who was secretary of C12 (later to become C20). What a great fellow he was, headmaster of Irlthlingborough School in Bedfordshire and a great organist. Over the next few years, my wife and I visited him several times and he us, and I owe much to his gentle advice and guidance. As a complete novice I joined UPP for the benefit of the opinions of more experienced workers and I still, to a certain degree, have the same principle. My circle entries are always 'virgin' prints, that is to say are 'first off' pictures never previously produced. It is on the opinion expressed on the crit sheet that I decide to discard or work on, the neg for club or exhibition use.

My lengthy association with UPP has brought me great pleasure as well



The Author

as increasing my human understanding.. In 1957 I became Hon General Secretary, which I held for 3 years and during which time I reorganised the Council format. At that time my dear wife assisted me in twice yearly addressing over 600 envelopes . From 1961 to 1982 I served as Vice President and then until 1990 as president. I then handed the job over to our dear departed friend, Ralph Couchman. Now I am a Honorary Life member of Council, an honour I greatly appreciate and for which I am greatly indebted to John Bullen and my fellow members of Council.

I have seen many changes during these years, both subtle, gentle developments, as well as major ones, such as the acceptance, ultimately, of commercially produced colour prints, the change in venue for the A.G.M. out of London, thanks to the initial endeavours of Ralph, but ultimately secured by Alan Homes. The biggest change was to digital imaging undertaken and controlled by Len Holman, for whom I have the highest regard. Well done, all three Presidents.

Photography means different things to different people. To some it almost becomes a way of life, to others a hobby intended to bring relaxation from every day stresses, into which category I place myself.



P.O. Stanley (on the right) with his wife to be

In the early 50's we started to go to Europe for our holidays in the car, package holidays not yet having become fashionable. A cine camera was added to my equipment , which I found an excellent way of recording life like images of my youngsters' activities. My 'still' photography proved a great help in choosing viewpoints and suitable lighting to enhance the scene, as well as the technique of using a 'movie' camera with zoom lens. When viewing some of today's videos it becomes obvious who has had previous photographic experience.

In 1960 a lecture I attended drew my attention to 'Stereo' and I decided to give it a try. I enjoyed the added realism of 3D effects over my normal transparencies but after a couple of years I tired of the added burden of yet

another camera and the difficulty of viewing, so stereo was forsaken for the cine.

In 1973 Photography magazine ran a portrait competition for individuals and clubs. UPP invited submissions for selection for our club entry which had to consist of a child, indoor and outdoor portrait.



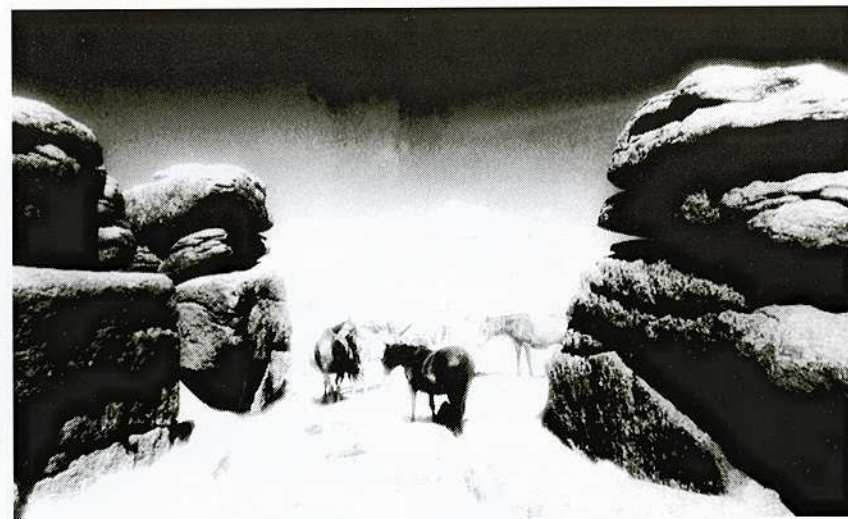
Deckchairs

Another piece of good fortune about this time was the winning of the major prize in a competition organised by a national newspaper, the Standard I think, and sponsored by Kodak and Alitalia Airlines. It was for both colour and B & W with similar prizes for each but a major prize for the best, which consisted of a (then just introduced) Instamatic camera and a 2 weeks holiday in Italy for my wife and me. The irony of it all was that the picture, 2 deck chairs, had been shot in Spain and the film was Ilford FP4. However, the 20 x 16 print I was asked to produce for the presentation was made on Kodak paper !

In 1957 I gained my Associateship of the R.P.S. in 'pictorial' and my judging activities commenced. which I still pursue and greatly enjoy.

I had a shot at my 'F' but it was made clear to me that it was necessary to specialise to be successful, which is not for me. I'm just a spontaneous photographer, except perhaps for club set- subject competitions. I never go out with a preconceived objective. I have no illusions of being 'creative' and rely on being attracted to something by virtue of the subject matter or lighting effect or preferably both. Composition is an important aspect of any picture and whilst the rules of composition are very helpful, I personally consider it

I was fortunate in having two of my pictures accepted. The entry is reproduced here. Later the 'Priest' became my first R.P.S. acceptance. 'Ted Arkell', a fellow member of my tennis club was spotted by an advertising agency and resulted in my being commissioned to photograph him for DuMaurier cigarettes, smoking, of course! This also led to other lucrative commissions.



Dartmoor Ponies I.R.

Job Hunting



Generation Gap



instructive rather than sacrosanct. For me subject interest is the prime factor.

You will find people figure frequently in my work, which I feel is influenced by my background of strong family ties, wartime camaraderie and friendly disposition. Also it was my good fortune to be introduced to Margaret Harker, then principal of the Regent Street Polytechnic in London, later the first

Professor of Photography, who encouraged me to take the professional course of portraiture run by the Polytechnic. It was flattering to know that my 21/4 square camera could compete with the school's plate cameras.

In my opinion using a figure in a landscape or general scene not only generates a centre of interest, but also a sense of animation in what otherwise could be a lovely scene but devoid of life. As for equipment, I use both 35 mm and 645 with the larger format preferred for my B & W work. The 35 mm is used for both transparencies and B & W, especially my mono I.R.



Canal Walkers I.R.

My other hobby is golf. Both these hobbies are strictly recreational and both need concentration and practice. They differ in that when one gets home from a spell with the camera the work is just starting.

In closing let me say that whilst I greatly appreciate the skill and technology involved in digital/computer photography, I am happy to pursue my hobby in the more traditional way, any way I LOVE the smell of chemicals !



Miss Cynthia

Stanley Berg ARPS APAGB

The twenty-first century at last

In most stable societies changes occur gradually over a period of years and in an evolutionary manner. Great Britain resisted the eighteenth century wave of revolution which swept through Europe and perhaps was the better for adopting a more calmer attitude to change. However, in present photographic circles no such softly softly approach has taken place with the digital revolution which has swept through amateur photographic circles like an Australian bush fire. Nothing evolutionary about this, it has been an astonishing revolution without parallel in amateur photography. People have been falling over themselves to cast off their darkroom appendages in their endeavours to adopt the more comfortable stance of sitting in front of a screen to create the masterful images which they believe escaped them when adopting the more "conventional" tools of the trade. I often wonder whether the current worship of The Box has encouraged them along this line of activity. Comfort also perhaps has had a hand in the change as I overheard recently a well known worthy commenting that when he got too decrepit to stand in front of an enlarger then, and only then, would he take to the digital mode !

Listen in to any conversation between two or more photographers nowadays and without doubt the subject will be of a digital nature with total emphasis on technique. Talk will be about the latest gizmo; what magnificent sharpness can be obtained by using such and such an approach; the speed of production; the wizardry of Photoshop 6 or 7 or whatever; what wonderful "quality" (whatever that is ?) can now be gained at the flick of a key. Very rarely indeed does a mention of subject matter and "pictorial" (again whatever that is ?) content ever occur. It is as if the God Technique has taken hold of us all to the detriment of all other qualities which once upon a time held sway.. Do you remember Riccado of The Amateur Photographer and the "Old Codger" who between them sorted out such things as the "rules" of composition and aesthetics ?

I must make it clear that I have absolutely nothing against Digital photography. In some ways it has been a godsend for many camera clubs and perhaps UPP in particular with its many Digital Circles now so well established and producing some excellent work. Perhaps again it has rallied the enthusiasm of many who were beginning to lose interest in this grand hobby of ours. All this is to the good but the oft quoted hope that the Digital revolution would bring in the youngsters has not unfortunately materialised but I suppose

there is time yet for this to take place. Let's hope it does because there are many photographic societies on the brink of collapse through lack of members.

Like all new phases, particularly those that come in with a rush, we have seen changes occurring rapidly in Digital work. At first every opportunity was utilised to incorporate all the gimmicks which Photoshop had to offer with many pictures consisting of images taken from every quarter of the world only to finish up as an incomprehensible jumble. Clearly very clever but meaningless? Gradually we have seen a settling down of this all-embracing urge and pictures of some pictorial merit are now emerging. As the process develops (!) even further worthwhile styles will no doubt be seen with ultimately a settling down to a common acceptable standard. We shall then be ready for the next great leap forward, whatever that might be. As I wrote once before we may then be into images being conveyed from the viewer's eye direct to the computer and beyond. Possibilities are endless and we should take every opportunity to exploit them to the full.

One thing is certain, we have at last, after too many years in the wilderness, escaped the clutches of our founding photographic fathers who were always attempting to emulate the Old Masters with their soft focus and strict adherence to the rules of composition. If the Digital process has done nothing more we can be thankful to it for bringing photography at last well and truly into the twenty-first century. More power to its elbow. Here's looking at you Sam - through a screen brightly, of course !

Onlooker

**The UPP website
is at
www.uppofbg.org**

Salon Selection - Some Anomalies

Although only a small percentage of the readership of Little Man may actually enter Salons/ Open Exhibitions, many more are interested, or at the very least curious about, the methods of selection used in these events.

A single selector, such as employed at certain low-key Open events such as Winchester or Havant, has the luxury of choosing what method he/she wishes to pick from the total entry the number of prints and/or slides the organisers want. But as soon as you utilise the customary three selectors, complications can arise, particularly where consensus is concerned.

To the uninitiated it might seem perfectly reasonable that in choosing photographs deemed worthy of acceptance into a given exhibition, a measure of consensus among the selectors should be the norm. Some events do run this way, but thankfully they are in the minority. To elaborate, you may feel it completely reasonable that an IN, IN, OUT vote from three selectors would result in an entry being accepted whereas an OUT, OUT, IN vote would not. It goes without saying that complete unanimity either way will result in an acceptance or rejection as the case may be, but as will be revealed shortly, even this is not guaranteed in certain circumstances!

Exhibition organisers usually choose their selectors with some care, trying where possible for a good cross-section of experience and interests. This should result in an exhibition that covers all aspects of good photography. Many events also utilise some sort of non-consensus selection that permits the occasional **very strong** opinion concerning a given entry, to guarantee its acceptance and not risk being overruled by the other two selectors. This is an ideal situation, because it allows individual choice to result in a more varied exhibition than might have been the case otherwise.

To simplify as well as speed up the task of selection, the most common method used today is by an electronic voting machine. Selectors are invited to utilise just 4 choices and these are usually identified as: OUT, ? , IN, and DEFINITELY IN. The '?' vote is sometimes identified as a 'maybe' or a 'near miss'. Because it is impossible to add up three different votes as described, the voting machine handset used by each selector is usually inscribed with scores, and these are invariably 2,3, 4 & 5 (although there is no reason at all why they shouldn't be 1,2,3 & 4). However it is wise NOT to think of these

scores as marks per se, because they are really very broad bands. For example, a picture not considered good enough for acceptance will be given a 2 whether it is just below standard or a long way short. Also the 5 score is usually given to pictures of outstanding quality - such as potential award winners, as well as work the selector would like to see accepted for reasons of variety.

So far so good. We now have a hypothetical situation with three good and trusted selectors, a sizeable entry of prints/slides, and off we go. It is a fact of life that in almost every case I have observed, either as a judge/selector myself or as an organiser (Smethwick, Midland Salon, Surrey Creative Salon & Southampton), the number of photographs that the selectors 'choose' to include in the exhibition far exceeds the number the organisers feel able to accept. The reasons for this apparent anomaly is that the organisers have a finite number of prints they are able to hang in their chosen venue and also a similar situation exists with the number of slides they feel able to show. The international body FIAP (International Federation of Photographic Art) recognises that this may often be the case and they do not require that every accepted picture must be shown. Indeed, FIAP actually stipulates that "organisers must exhibit all the prints and show all the slides accepted by the jury. In the case of lack of space or an excessive duration of the slide show, the jury chooses amongst the accepted works the prints to be exhibited or the slides to be projected." This is seldom if ever done!

What organisers tend to do is to invite the jury to downsize the number of works they have accepted. A clear case, in my opinion, of the tail wagging the dog!

Organisers can become totally involved in the 'numbers game' that results from the plethora of total scores being recorded. These vary from as low as 6 up to a maximum of 15, and it is, to some small extent, understandable that in drawing the line beneath the lowest score they deem to be the accept mark on the day, they can lose sight of the fact that the jury clearly wanted to include work that is now being excluded! Frequently one sees a Report Card from an event with an acceptance score of 12. This means all those pictures scoring 11 - almost invariably made up of a 4,4,3 vote (the majority voting in favour of acceptance), are doomed to be recorded as rejects.

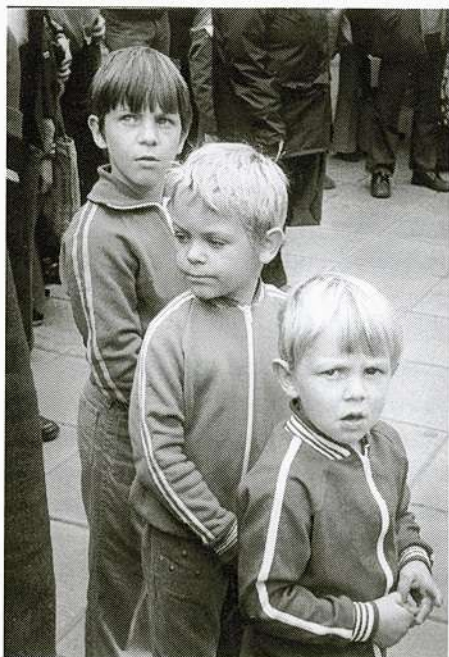
The selector who recorded the 3 vote in effect decides whether the photograph is accepted or not. In a majority of cases all three selectors will be more or less equally involved in the use of the 3 vote in a score of 11 resulting in a reject. But occasionally (thankfully rarely) it appears that one selector is out of step with the other two for much of the judging and a situation arises whereby one individual **de-selects** pictures, overruling the other two. Sounds crazy I know, but it can and occasionally does happen. On such occasions it usually only becomes obvious when the out-of-step selector is using the 2 against the 4's from the other two selectors. When a series of 10 scores are revealed after two of the selectors sitting adjacent to each other have voted IN (4) it usually becomes self-evident and can then sometimes lead to one or both of them overcompensating later on.

The last time this situation arose when I was among the jury, I politely enquired of the organisers what they would do if I chose to award my personal medal to a picture that was going to be rejected!!! They laughed the idea off, of course, knowing that I would do no such thing because I had clearly used the 5 score many times and would (almost certainly) choose to give my personal medal to one such picture, which was accepted regardless of its total score. However, this was not an entirely hypothetical question because when I judged in Linz a few years ago, I awarded my medal to a slide that had scored below their usual acceptance score (the situation was even more complicated by having 5 selectors instead of the usual 3) and they were not using a non-consensus selection system. They graciously allowed me my choice; the picture was also illustrated in the catalogue and evoked quite a lot of interest and favourable comment I later learned.

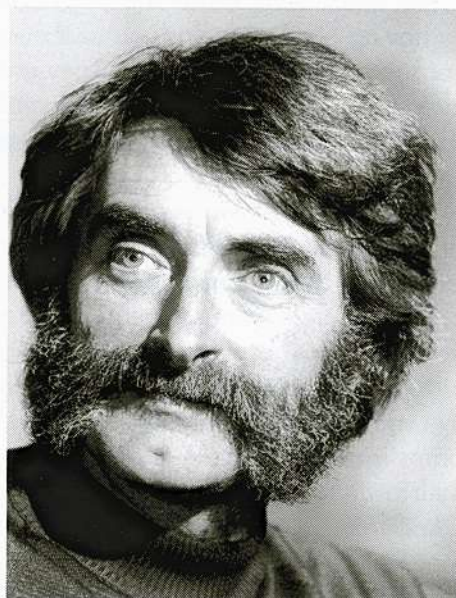
For the last two years my wife Patricia and I have organised the selection of the prints for the Southampton International exhibition. We have accepted every print the jury wanted to accept. There were no 9 scores made up of 5,2,2 but there were several 10 scores either made up of 5,3,2 or 4,4,2 and in both cases they were accepted, as too were all the 11's and above. To further widen the non-consensus selection, the jury only had to agree on the five major FIAP medal award-winning pictures from among the 1400 or so prints received. Then each selector was given complete freedom to choose their own favourites that were to be awarded a Medal, FIAP Ribbons or Certificates of Merit. The resulting high number of acceptances does mean that we are unable to show them all, but will however display a good cross-section of work from all the entering countries. However, if you were

unfortunate enough to enter the Nature slide section of the same exhibition, where a different team used different criteria, you would need a score of 13 to guarantee acceptance!!!

Ian Platt, MFIAP,FRPS,HonEFIAP,APAGB



Three in a Crowd



'Ken'

**Pictures by
Audrey Greenslade**

11 Fairwayll,
6, Lullington Close,
Seaford, EN25 4JH

30.12.02.

Dear Members of U.P.P.

As many of you are already aware, Aubrey died from cancer on 10th December.



I would like to thank all those members of U.P.P. (especially those members of Circle 7 and 35), who sent me so many lovely cards and letters. Aubrey thoroughly enjoyed acting as Secretary of both Circle 7 and 35 for many, many years until quite recently when Dave Bennett kindly took them over. He really looked forward to the yearly A.G M. which he always tried to attend.

The other day I came across this quote which Aubrey had written and I think it really sums up his approach to photography

"Photography, for me, is primarily an incentive; an incentive to look carefully at ordinary things. 'To search for pattern and mood,

nostalgia, perhaps, at times. The biggest thrill is in discovering a picture in an unpromising subject; another in successfully translating it into the final print. But full satisfaction requires that the results should be shown to others, for art does not exist until it is appreciated."

Thank you all again,

Ruth Greenslade.

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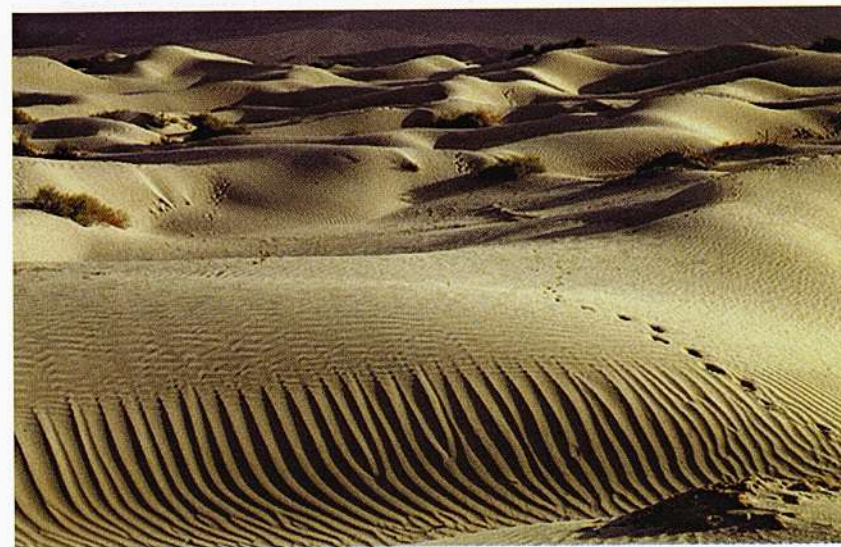
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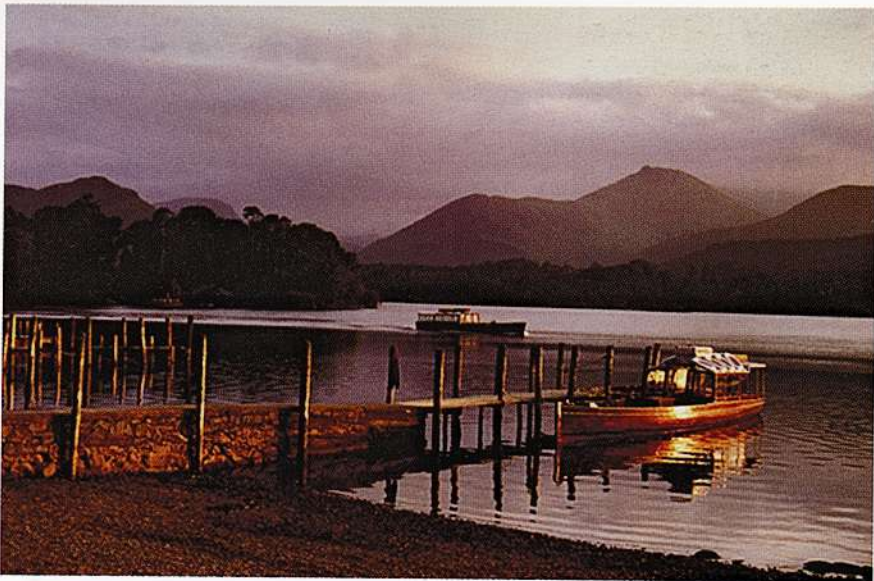
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Desert Landscape by Graham Coldrick

Autumn Light by Val Burdis DPAGB





Derwentwater
by Brian Elms



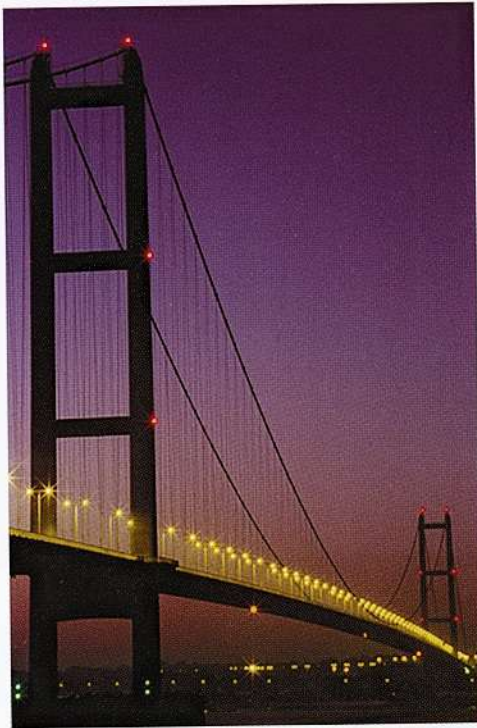
Study in Blue #2
by Derek Larkin
EFIAP BPE 3*



**Pyramidal Orchid
and Snail**
by Adrian Langdon ARPS

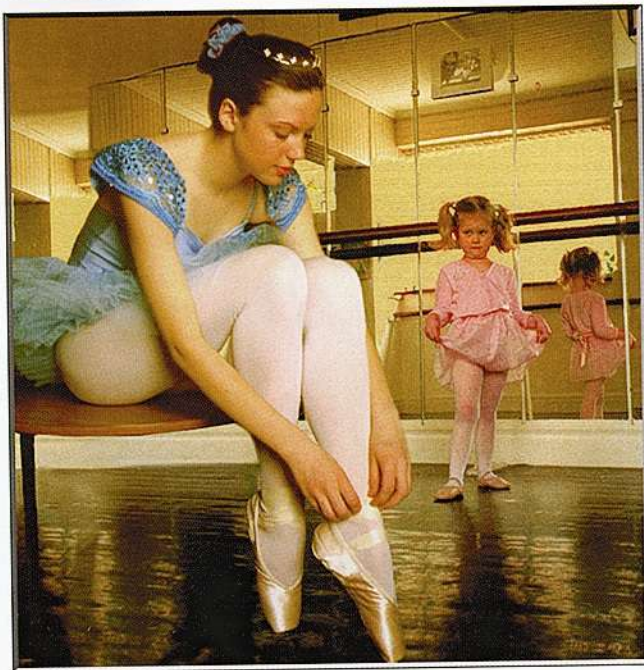


The Croft by Tony Poole



**Twin Towers by
Dave Bennett**

**Looking Ahead
by
Anne Swearman
ARPS DPAGB
APAGB**



Twin Towers (opposite page)

Twin Towers is of course, the Humber Bridge. It was taken from the south side of the River Humber during July 2000 and was the final picture of a series taken as the sun was setting.

It had been a very hot day but towards early evening the air became cool and damp so I knew we could expect a good sunset. Unfortunately, from a photographer's point of view, there wasn't a cloud in the sky. Quite a few onlookers had gathered at the viewing area to watch the sun go down and I followed its progress, taking pictures from various vantage points. It is surprising how quickly the sun sets and it soon slipped out of sight below the horizon, at which point all the onlookers retreated to their cars, on mass and left. Within minutes the area was deserted, what a treat they missed, for the best was yet to come!

The afterglow lit up the sky and, as the light dropped, the sky took on a whole range of colours from pink at the horizon changing through to deep blue. I took my "Twin Towers" and within a few more minutes it was pitch dark.

Dave Bennett

Looking Ahead (opposite page)

'Looking Ahead', is one of the most difficult pictures I have ever produced, although it appears very simple. The idea came when I was helping my four year old grand daughter to get ready for her dancing class. I thought it would be a good idea to have her in the background, with an older dancer in the foreground. Plan 'A' was to take a picture of Eleanor with a bland background, and insert the older dancer from some other venue. Plans 'B', 'C' and 'D' petered out. I must have been up to about plan 'G' when our Federation had a 'Day of Photography' which involved me inviting some models from a dancing school to pose for photographers in a studio set up. I had about 5 minutes with my model. 'Sit here and pretend to be putting your shoe on' was all I had time to say, although I had had the foresight to ask if she could bring the dress and shoes. Three grab shots by a window, and I was off like a rocket to attend to my D.I demonstration. The next piece in this jig saw was to take granddaughter and daughter to the local dancing school. 'Hold your skirt out Eleanor' my daughter said from behind me. I grabbed the shot, and now all I had to do was merge the two shots. It sounds easy but it

wasn't. I must admit that it is the expression on Eleanor's face that really makes the picture work so well, and like all pictures it has that elusive element of luck as well as planning.

Anne Swearman ARPS DPAGB APAGB

The Croft (page 29)

The picture was taken on a Colin Westgate photographic trip to Skye in October 2000. The weather was extremely windy but bright. The camera was a Nikon 990 digital stopped down to 9.3 and shutter was set to auto. Apart from removing some electric cables and a pole, I also took a bucket from a chimney pot, I can't remember which one. Apart from that the print is straight, for me 2000 was early days for my journey into Photoshop.

Tony Poole

Desert Landscape (page 27)

For the landscape photographer sand dunes have always been a great attraction whether they are the great sweeps of the Sahara or a few ridges by the sea in Cornwall.

Death Valley in California where this photograph was taken, comes somewhere in the middle - relatively small but beautifully formed! The area of sand dunes covers a few square miles near to Stove Pipe Wells which fortunately sported the necessary accommodation for us to survive comfortably in an otherwise hostile environment. Our first trip was one September when the temperature rose to 112F in the shade and all my photographs were slightly underexposed because I had trusted the exposure meter on my Olympus OM4ti.

Even worse, many shots had been spoilt by footprints no doubt created by fellow photographers earlier in the day.

I resolved to do better and returned the following year in October. This time there was a slight wind which kept the dunes free of footprints - those shown in my photograph were deliberately created by me to link the

foreground with the background.

I used the camera exposure meter but bracketed my shots and most of the best tones were overexposed by half a stop.

Having had a year between trips to think about the possibilities, I was able to return home with a variety of pictures: some texture, some shadow outline and some middle distance landscape. The result was a panel of fifteen prints successfully submitted to the Royal for an ARPS distinction. The prints were scanned with a Nikon Coolscan 2 from Agfachrome slides and then printed on an Epson PhotoEX printer. The help and advice I received on the technical side from some DI 3 circle members was invaluable in producing good quality digital prints.

Graham Coldrick ARPS

Pyramidal Orchid (page 29)

I took the picture in the sand dunes at Daymer Bay in North Cornwall which is about 5 miles from my home. This is also part of the St. Enodoc golf course but luckily there is the famous St. Enodoc church which was reclaimed from the sand some years ago and it has numerous public footpaths across the golf links to it. This is also the churchyard where the Poet Laureate Sir John Betjeman is buried.

It was taken with a Nikon F90X and Tamron 90mm macro lens. F22 at whatever speed with fill-in flash and a reflector. Also on a Benbo tripod.

These orchids are very common in Cornwall in the summer and on the dunes they collect large numbers of snails on them, sometimes so many that they obliterate the flower spike!

Adrian Langdon ARPS

**Closing date for articles for the Autumn edition is
15th September 2003**

Autumn Light (page 27)

Was taken several years ago on a N.C.P.F. Autumn weekend based in the lakes. We had for most of the week end the usual damp drizzly weather often associated with this area. We were driving in the Tarn Howes area when suddenly out of the blue the burst of sunshine appeared. It was fortunate that we were near a lay by which afforded me the view in the photograph. The sunshine only lasted for about 5 mins. It was taken on my Pentax Z20 with a 28-80 zoom, probably at the 80 end. I used a tripod so would have an F stop of 16 and let the camera work out the exposure. I bracketed to make the most of the opportunity but the camera was about right.

Val Burdis DPAGB

Derwent Water (page 28)

The Lake District is one of my favourite places. I try to get there at least twice a year. The best times are early June and the second week in September. I always stay in Keswick, the north end of Derwentwater is only about ten minutes from town, The evening light is the best time on this part of the lake. Early mornings are spent at other locations. Where and when the light is right, that's the place to be.

May the light be with you!

Brian Elms

Archivist

Howard Fisher LRPS CPAGB, Secretary of Circle 21 has agreed to act as UPP Archivist. If you have any material likely to be of interest to him, please contact him, especially if you are about to throw it away. For contact details, see page 52.

A detailed explanation of his duties will appear in a future edition.



Roland Jonas Trophy and Plaque The Cheviots by Colin Westgate FRPS MFIAP APAGB

'The Cheviots' was taken during a March walk at the end of Harthope Valley in Northumberland. I do not use wide angle lenses very much, but the clumps of tussock grass caught my eye, and I wanted to emphasise the sweep of the grasses towards the distant Cheviots. Fortunately, there was still some snow on the summit, which enabled the hill to stand out from the dark sky background. The print was made on Ilford Multigrade, using the split grade method of enlarging by exposure through soft and hard filters, the ratio of each being ascertained by two test strips, the first through the soft filter to provide the highlight detail, and the second through the hard filter, overlaid on the soft, to put in the shadow and mid tone density. The sky had some extra burning in through the hard filter to add a little drama. The camera was a Minolta Dynax, with a Sigma 17/35mm zoom lens.

This Picture was published in the Autumn edition, but the article was omitted

Focus 2003

On the 24th February, I, and hundreds of others, attended the Focus photographic exhibition at the National Exhibition Centre, Birmingham, the Mecca of photography, where all manufacturers, and producers were represented, hoping to impress us with their latest offerings.

Among the crowds entering the exhibition on a cold February morning was a young lady who appeared not to be wearing a skirt. Some time later some one noticed she was wearing a horned helmet and carrying a spear. "Probably a photographer's model", we thought.

The exhibition hall itself was jam-packed with stands. We arrived around 10 am and were due to be picked up again at 4 pm. Although we thought that six hours would be far too long, in fact we didn't quite manage to get round all the stands in the time available.

All the great and good in photography were represented there, together with some up and coming minnows. Basically we were looking at the future of imaging and the latest techniques used in picture creation. Such as digital imaging, this being the really big feature of almost all exhibitors, yet with traditional cameras still well represented. It seemed to me that the enlarger stand was not very busy, except for some interest in a couple of enormous De Vere models.

I overheard a lady complaining to the Kodak representative that her Epson printer was producing poor results with Kodak paper. He said she should see the printer technician around the other side of the stand and ask for his advice. "I have already," she said, "and he told me to see you!"

Surprisingly there was not the complete wipe-out of film cameras by digital ones that I had expected. In fact about only half of the new cameras seemed to be the digital variety. It must be something to do with cost, as four-figure sums were quoted for digital cameras, as opposed to three figures for the equivalent film varieties. Folks could try out the latest cameras from all the big manufacturers, but heavy chains supplied firm anchors to ensure that the equipment remained in their intended places throughout the whole day.

The Adobe Photoshop stand was extremely well attended, being laid out

like a small lecture theatre. The demonstrator knew his stuff but was not easy to follow as he pulled out the esoteric functions of Photoshop 7, and its more affordable version Elements, all with dextrous use of the Wacom tablet. There was not a mouse in sight next to any computer at the exhibition. Instead Wacom tablets were widely used, as they gave give far more precise imaging control than any mouse.

Strangely the demonstrators seemed to speak with either German or American accents. The only guy speaking perfect English was a Japanese Epson rep as he extolled the virtues of their latest printers to a crowd of eager punters. The results produced by these machines were really superb. I could not tell the difference between the inkjet prints and those produced by conventional wet processes, except, perhaps that the inkjet versions were more vibrant.

The black inkjet company Lyson were there with some outstanding prints as examples of their products. I thought the representative was rather harsh on his own products when he mentioned residual metamerism as a problem, this being the slight false colouring only apparent when you view the prints at a very acute angle under special lighting.

I was impressed generally by performance of larger inkjet printers as produced by Epson and others. When I say larger inkjet, I'm not talking about 5 x 7 inches samples, but 5 x 7 feet posters. (OK, let's be up-to-date, 1.5 by 2 metres).

Fuji were displaying a digital trade film processor, "only £95,000 to you guv. Terms available, with 5 years guarantee." But when I looked closely at the machine I saw that although the scanning and exposure of the films were digitally controlled, the actual processing was still carried out using photographic paper. No doubt in darkest Japan, even as I type, some cunning plan is evolving whereby future processing will done by an entirely digital method.

At the Paragon studio crowds of blokes were surrounding models dressed up as uniformed schoolgirls complete with pigtails and gymslips. The results were actually better than the girls looked in real life.

Other girls mingled with the crowd dressed in Agfa film outfits.

The Paterson's stand had the traditional photographic darkroom offerings we have all used over the ages, such as focus finders, dish warmers, safelights, etc. while next door at the Permajet stand the latest gadget for avoiding the need to buy expensive Epson inks was being demonstrated. Permajet offer an adapter kit for feeding Epson cartridges from separate reservoirs via tubes and large bottles of ink. "What an excellent idea - never run out of ink again", I thought to myself, until the snags were revealed. At about £300 you would need to get through about 15 Epson cartridges before you break even. Also you need to flush the system about every 6 months to avoid clogging the nozzles. Even so, the idea of separate refillable ink tanks seems an excellent idea, even though I'm sure Epson would disagree.

The Nikon stand was a very impressive structure, resembling a tower overlooking the exhibition hall. At its base were Nikon-clad nubile ladies attempting to sell advertising products. "Buy your Nikon bum bags here, only £5 to clear," they were calling out to the punters going by. After I had climbed the tower, expecting to be rewarded with a cornucopia of photographic delights, all I could see were three cameras fitted with the latest telephoto lenses securely chained down to the surroundings. Presumably, Nikon had decided that you need height to appreciate the distant pulling power and performance of their lenses.

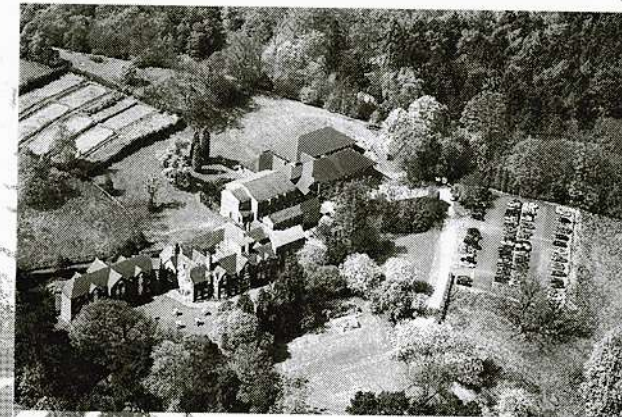
What surprised me was the presence of a Salvation Army stand, and how well attended it was, with rows of occupied seats. I couldn't quite see the connection with photography but there were lots of blokes drinking steaming mugs of tea while being told by a presenter that Barry Thomas, the Photoshop guru, is at present in Australia.

I could have carried on further around the exhibition, but by then time had run out and I had to return to our coach. On arrival we all agreed that the exhibition had been very well organised, certainly worth attending and that it had been an excellent day out to see the future of photography. Hopefully some of the excellent offerings on display will make their way to us all in the not too distant future.

Dennis Apple Circle 9



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Making 3D Pictures by the Red/Green Method (Anaglyph)

What is a 3D image

Our human optical system surveys a scene and transmits messages to our brain which are, in fact, the contents of two simultaneous, two-dimensional images, spaced about three inches apart. In making a 3D image we need to convince our optical system that, just as in real life, the two flat images presented add together to make a stereoscopic (3D) picture. In Victorian times 'bioscope scenes' viewed with a hand-held stereo viewer were very popular. Two pictures were taken of a scene and pasted together side-by-side for viewing through simple lenses. They were very good with excellent depth and clarity.

How to do it.

The first requirement is to take two pictures of the scene, one left, one right. Obviously it's best unless using a specialist stereo camera, to avoid scenes with movement. The viewpoint for pictures for most normal scenes, using say a 35mm to 100mm focal length lens (35mm photography) need to be about 3 inches apart - this is the average distance between the left eye and the right eye. Special devices can be bought to do this with extreme precision, however it can be done quite successfully by the 'rock from one foot to the other' method. To do this take one picture (left) then rock from the left foot to the right so as to lean to the right - go about 3 inches (75mm) keep everything level and without twisting the camera, take the second shot (right). 'Toeing-in' An improvement upon the simple 'move to the right' method can be made by 'toeing-in'.

This is what you do. When taking the left shot, look at the centre of the scene area for a 'reference object' and remember where it is within the frame. After moving the 3 inches to the right, pan the camera back into the original scene area (this is 'toeing in'). Place the 'reference object' in the same spot as it was in the left image.

Take the shot.

The slight 'pan' almost re-aligns the image elements, however, they remain displaced by 3 inches to the right and this gives the stereo effect. The 'toeing-in' is to reduce the amount of image area that spills beyond the

frame of each shot when combined in the 'anaglyph'. In this way a more complete image area is retained. Actually it's far easier and more obvious to do than explain! The two resulting pictures can be viewed as a stereo pair. If they are slides, then a double viewer can be used to recreate the 3D scene. If prints, then I find that placing two 5" x 7" prints (one 'left', one right') side by side about 3 feet away and deliberately going cross-eyed to view them works crudely. Some people find that going cross-eyed is not at all easy - so it's not something that I would recommend.

An Anaglyph

A popular form of 3D picture is a two-colour image that recreates depth by making each half of the stereo pair a different colour, this is known as an 'anaglyph'. Usually red and green is chosen for this. To achieve a result we need to make the left eye image red and the right eye image green. (This is the convention, it could just as easily be the other way around - provided we view it that way). Digital imaging has made the production of anaglyphs simple. The word *anaglyph* incidentally, derives from the Greek - *anaglyphos*, *anaglyptos* - in low relief - *ana*, up/back, *glyphein*, to engrave or carve. 'Anaglypta' wallpaper has the same derivation!

Making an Anaglyph (red/green) 3D picture

What follows looks long-winded because I've detailed every step. In practice the whole process is very quick and I can run through it all, once scanned in, to a final 3D image, ready to print, in under two minutes - honest!

1 Import/scan the 'left' and 'right' images into Photoshop in the usual way.
NB Should the images be JPEG files, convert them to .PSD (Photoshop) files by 'Save As'.

If the images remain as JPEG's, the 'Duplicate Channel' functions listed below will not function correctly.

2 Make any obvious corrections, bearing in mind that the two images will ultimately overlap each other to form a single optical composite.

NB Do not make any alterations to the pixel dimensions either by 'Cropping' or 'Transformation' at this stage.

If alterations are made, the 'Duplicate Channel' functions listed below will not function correctly.

3 Go to the 'left' image and de-saturate it. Do this via Image > Adjust > Desaturate

4 Go to the Channels palette and click on the RED channel (it highlights in blue)

5 Go to the horizontal right facing arrow at the top right of the channels palette and click. In the menu that opens choose 'Duplicate Channel'

6 In the dialogue box that opens go to the Document box and click on the drop-down arrow and choose 'New'

7 In the 'Name' box (not the 'document' box), type in the name of the image you are working on. (If you've already saved the left and right originals then choose another title otherwise the system will have great pleasure in telling you that the file name is already in use!). Click 'OK'.

A new monochrome image will now appear

8 Minimise or close the 'left' original. Keep the new monochrome image running

9 Go to the 'right' image and Desaturate it. Do this via Image > Adjust > Desaturate

10 Go to the Channels palette and click on the GREEN channel (it highlights in blue)

11 Go to the horizontal right facing arrow at the top right of the channels palette and click. In the menu that opens choose 'Duplicate Channel'

12 This time in the dialogue box that opens, go to the 'Document' box, click on the drop-down arrow and choose (click on) the file name you gave in step 7. Click 'OK'

13 Go back to the 'right' original and repeat steps, 10, 11, 12 *this time* selecting the BLUE channel in step 10

14 Minimise or close the right original

15 With the monochrome image running, created from the three separate colour channels (red = left, green & blue = right), go to > Image > Mode >

RGB and as if by magic, the monochrome image becomes a red/green (and blue) anaglyph

16 Put on your stereo red/green spectacles and view in glorious 3D

17 All should be well but some adjustment may be necessary. See 'tweaks' on the next page.

18 Print the picture to matt paper as reflections from a glossy surface may be distracting

Tweaks and adjustments

NB. To make 'global' changes to the image, change from the Channels palette to the Layers palette, otherwise you may find that you are adjusting one colour channel only! Sharpening: Use 'unsharp mask' at an appropriate level.

Brightness:

As viewing via red/green spectacles can darken the scene, extra brightness is often required. This is best done via an 'Adjustment Layer' (Layers > New > Adjustment Layer > Brightness & Contrast). 'Levels' or 'Curves' may suit you better, it depends upon what you need to do to the scene. Anyway, 'Adjustment Layers' are preferred for the task as they can be altered later without detriment to the image. Take care if you choose to erase parts of the Adjustment Layer mask by painting with black as it will be painting in two areas simultaneously! For more information about Adjustment Layers click on the link at the base of this page.

Re-alignment:

Should the two images be mis-aligned then some adjustment is possible. This is best done with the red channel, as altering green would also mean altering its partner - the blue.

Go to 'Channels' and activate/highlight the red channel. Activate the 'eye icon' in the RGB channel - this automatically opens the green & blue channel eye icons too.

Next, Select > All (Ctrl + A) (If you're using P'shop version 5 or 5.5 then Select > All isn't necessary).

Choose the Move tool and adjust by the four direction-arrow keys to the right of the 'qwerty' keyboard area to incrementally shift up, down or left, right.

Shifting left or right will decrease or increase apparent special separation. Viewing with the 'grid' visible (Ctrl + Alt + @) will help to accurately align. To close the 'grid', repeat, Ctrl + Alt + @ The image (Red channel in this case) can also be rotated if required - do this via Edit > Transform > Rotate. However, remember to Select > All (Ctrl + A) first.

Wide angle and telephoto considerations:

If the original images are photographed using wide angle lenses then the depth will be exaggerated, sometimes unacceptably so. A shift of less than 3 inches may be preferred. Conversely, long focal length lenses usually need a wider separation to give an illusion of depth - in this case a separation of several feet may be required between left and right pictures. However, with greater separation it's more difficult to maintain correct registration.

Why desaturate?

The 3D picture can be perfectly well made without desaturation as outlined above, indeed in some cases better final contrast may result. However I have found that a more even image results if the three tonal ranges are the same to begin with. When starting with a colour original you may prefer to use only one of the channels available if that particular channel gives an improved monochrome rendering of the scene.

Improving the monochrome image

Improvements to tonality and contrast can be made by using 'Channel Mixer' (Image > Adjust > Channel Mixer, or accessible as an Adjustment Layer). Tick the 'Monochrome' box and alter the positions of the R, G, and B slider controls to suit).

What sort of pictures work best?

In my experience the scenes that work best have many 'planes' of image information, are of a gentle contrast range and avoid large, dark, featureless areas. Dark areas frequently reveal ghost images from the other channel which can be a distraction.

A great deal of experimentation is required to perfect the technique, however I hope that these notes will tempt you to have a go.

Where to get the spectacles Cardboard framed red / green 3D spectacles are inexpensive and may be obtained from The Widescreen Centre

of London and Nottingham. Tel. 020 7935 2580 / 0115 945 5459 or go to www.widescreen-centre.co.uk/webshop they also supply the stereo pair slide viewer too.

No spectacles? - A quick alternative If you have red and green filters for B&W photography, try them (red - left, green - right).

Clive Haynes FRPS

**Clive Haynes's website is
www.crhfoto.co.uk where there is a great
deal of useful information for
photographers**

Here are some other websites you may find useful.

www.rps.org	Royal Photographic Society
www.psa-photo.org	American photographic Society
7dayshop.com	for Supplies of film, cartridges and inkjet Paper
dpreview.com	Digital camera reviews, industry news and firmware updates
photoexpert.epson.co.uk/uk/expertese/how+to.htm	gallery, colour profiles

**Our thanks go to Stanley Berg ARPS APAGB for
proof-reading this issue**

Round in Circles

Circle 4

We are fortunate in that our happy band has again increased in nos due to the fact that current members have been able to bring in others.

With UPP membership dropping could we urge all circles to do as we do and encourage its members to seek others from within their clubs or societies.

Our rally takes place this year in North Yorkshire where we are looking forward to meeting some of those members.

It also makes circle 4 unique, I believe within UPP, as our members run two of Britians international exhibitions namely South Shields and Swansea.

Like all circles we have our problems and at present we are looking for a new face to undertake the position of Secretary. Our present one wishes to step down as he is past his sell by date and our other members are busy people with no time to do it. We can promise you a lively circle looking at large prints colour and black and white trade digital or darkroom work.

So if you wish to join our unique circle then get in touch.

Philip Davies Circle Secretary

Circle 7

I'm very sad to have to report the death of Aubrey Greenslade; our secretary of 33 years and a great friend to all members of circle 7. Aubrey was a great contributor to the circle, his entries had a strong pictorial appeal and his comments on other members' work were always honest but kindly stated. I took over from Aubrey, as circle secretary, shortly before he died. When I had to contact the members to give them the sad news, one member described Aubrey as "one of life's gentlemen". I think that says it all.

It was thought that the digital revolution in photography would encourage younger people into photography but it hasn't happened. Just the

opposite it seems as it is the older photographer, converting from conventional darkroom to digital lightroom that appear to have taken it up. Maybe only the older generation can afford to purchase the hardware required. In circle 7 we maintain a healthy cross section and welcome monochrome or colour, conventionally or digitally produced or via the trade print route. Whichever route is chosen I always think small prints can offer more of a challenge than the larger sizes, as they cannot just rely on their size to impress; they require pictorial impact too. We have one or two vacancies so if anyone fancies a challenge then you will be made welcome in circle 7. Go on; give it a go, if you think you are up to it!

Dave Bennett, Circle Secretary.

Circle 24

The last few months have been a time of consolidation. We have lost one member and regained two former members. We continue to be a non - voting circle which aims to encourage Contemporary/Creative work. Pictures can be submitted as slides or prints. With only 4 Folios each year pressures to produce that monthly picture are non existent. The note book however is usually full of lively discussion.

We have both digital workers and non digital workers ,but we are all photographers. We can still take one or two extra people if our Circle appeals to you.

Jim Marsden, Circle Secretary.

CIRCLE 29

It was something of a shock when, 30 years after initially taking over as Secretary of C.29, in 1972, Brian Hirschfield announced that he wished to

relinquish this position. His Secretary-ship was not continuous, due to service abroad and at one time, while he was with the R.A.F. in Germany , he was contacted by the late Roland Jonas to say that the Circle had almost fallen apart under the then Secretary and could he please take over? So he stepped in and got the Circle back on course, where, under his stewardship it soon recovered and has since thrived. As Brian himself says, he has seen the Circle through 'highs and lows', with membership fluctuating from 8 to 14. Always setting a high standard himself - he was and is a regular G.L. winner - the Circle has won the annual Gold Star award on several occasions. Brian's contribution to the Circle over the years cannot be understated. His efficiency, his caring approach to members, and always at his own expense providing 'extras' such as impromptu competitions with prizes such as film and even a camera on one occasion!, are all factors that makes him an impossible act to follow.

During his time, the Circle changed from being a mono only Circle to accept colour a few years ago, and more recently, it has embraced the digital age as well. The result is that a wider range of techniques and pictures are seen, which has added to the diversity and strength of the Circle. What hasn't changed however, is the adherence to UPP's original print size of a maximum twelve square inches.. There is a special timeless charm to these small pictures and it is this that makes C.29 unique.

Colin Westgate has now taken over as Secretary, and we have been delighted to welcome five new members - Alan Thompson FRPS, DPAGB; Garry Bisshopp LRPS, Monty Trent, Norma Phillips LRPS, CPAGB, and Martin Stephenson, which has brought the Circle up to full strength. And it is great news that Brian is staying on as an 'ordinary' member, from which position he will no doubt keep a kindly eye on the new Secretary and help him resolve any problems!

Colin Westgate FRPS MFIAP APAGB Circle Secretary

Circle 35.

My report starts on a very sad note as one of our members, Aubrey Greenslade, died on 10th December 2003. Aubrey was one of the longest serving members of Circle 35 and will be greatly missed. Until I took over

from him two years ago, Aubrey had been the circle secretary for 19 years. Our thoughts go to Ruth and all his Family.

On to general circle news, we continue to enjoy the boxes as they circulate and the two newest members, Claire and Trevor have settled in well. Their work has been enthusiastically received and they are giving members plenty to think about. The general opinion within UPP seems to be that digital is creating a resurgence in print circles that is at the expense of slide circles. We haven't found this to be the case yet although we do have a couple of vacancies.

We have two lady members who are proving a point that I have long held that lady photographers often have a more pictorial eye for a picture. Sandy and Claire certainly prove this.

Some time ago I started producing thumbnail index prints of the entries but then dropped the idea. Compliments, followed by disappointment that I hadn't continued with it, has prompted me to re-introduce the idea, but only for the entries retained for the AGM. It serves as a reminder of which entries have been retained.

Dave Bennett, Circle Secretary.

Since sending in my circle report I have received the sad news of the death of another of our members, Bill Jackson. He died on 18th March following complications after a heart operation.

Bill was born in Australia and came to live in the UK in 1950. He was a marketing manager and retired around 1985. He joined Circle 35 in September 1986 and had been an active member up until the time he was advised to have his operation. Despite suffering a stroke several years ago Bill always contributed to the notebook with a lively entry and his slides reflected an interest on a variety of subjects. He will be greatly missed and our thoughts go out to his wife Joan and all his family.

Circle Secretaries

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

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C4**	P.J.Davies	Chapel House, Oxwich Green, Gower, West Glamorgan, SA3 1LU email philip@light.softnet.co.uk	01792 39 10 33
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C7*	D.Bennett	55, Highthorpe Crescent, Cleethorpe, South Humberside DN35 9PX email dave.highthorpe@btinternet.com	01472 20 04 63
C8**	D.S.Maslen DPAGB BPE 2*	107 Oxstalls Way, Longlevens, Gloucester, GL2 9JU	01452 52 41 71
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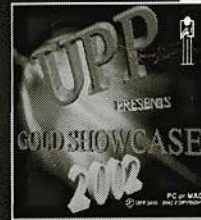
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