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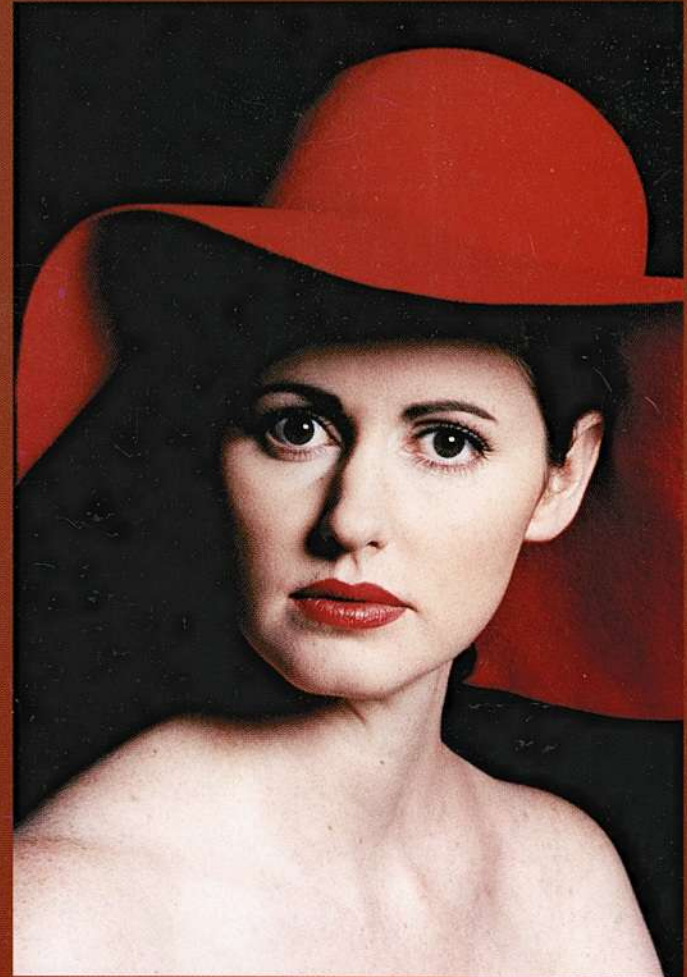
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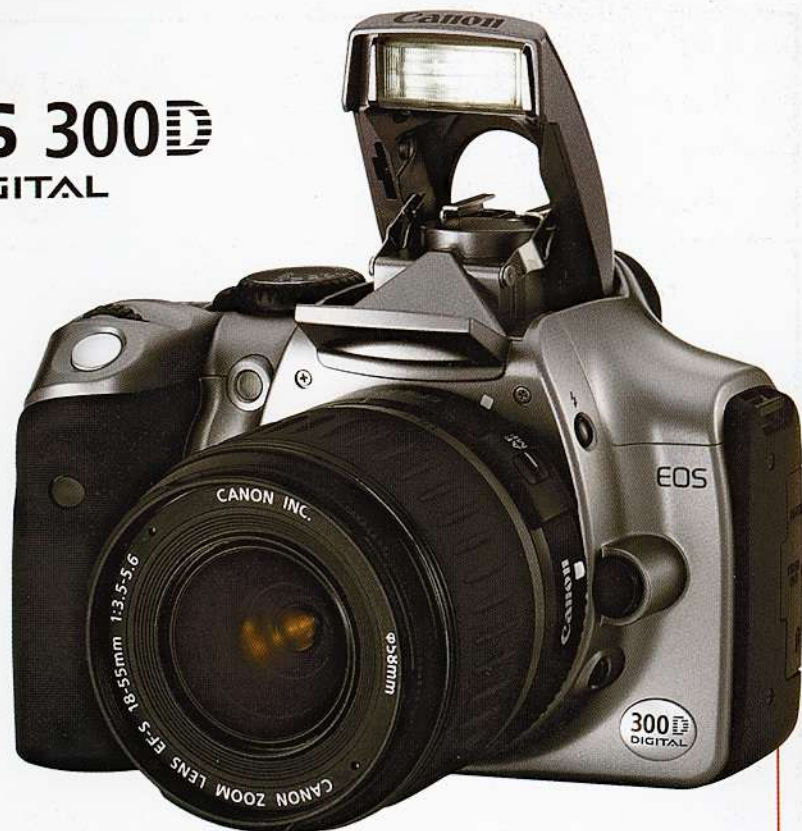
The official Magazine of
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The Little Man



Autumn 2004

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The Little Man

Autumn 2004

Number 124

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ADVERTISING ASSISTANT GISELA STEINER

Cover Picture Lady in the Red Hat Virginia Clegg Circle A/A

President's Viewpoint

It does not seem a year since I was honoured by being made your President, and now I have chaired my first AGM.

I would like to give my thanks to the council for the hard work that they have put in over the year, to provide the foundations of the society.

Anne Swearman has had excellent results this year, with articles in several magazines and these have created extra interest in our society.

You can all see the hard work that Walter puts in to produce this magazine, but he can only produce it with your help. He does need articles, and reports of circle rallies to fill in the space.

Membership is falling slightly, but this can be quickly reversed with your help. One of the best adverts for the society is by word of mouth from you all. If you all introduced one member this year, we would have the delightful problem of creating extra circles to hold the members. Many of the circles are not full, so we do have plenty of capacity before we meet that problem. Liz who has worked hard on the membership allocations would love to have that sort of problem.

Ken Payne & Roy Moore have again produced another excellent CD. This has now become an annual record of the work of the society. This year it has been extended even further to include the work of all members of the circles who are not represented in the gold label section. This again makes the CD more representative of the society and will make even more interesting viewing in a few years time, as we can then look back on how the fashion and style of photography has altered. You only have to look back in some magazines or books like the yearbooks of 10 years ago to see this. The price of the CD has not altered; they are even better value at £11.00 inclusive of postage.

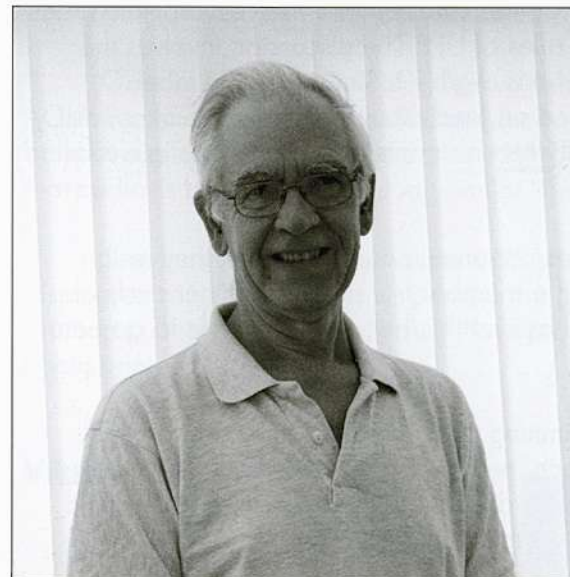
I cannot finish without thanking Barry who works so hard organising the convention, and to Francis for taking your money.

I found the weekend at Hillscourt very enjoyable and whilst I was involved in all of the meetings, the day went so fast. I apologise if I did not have time to talk to you personally.

I thought that the weekend's lecturers were excellent with a good mix throughout, and next year we must not forget the slide workers.

Thank you to circle 29 for their presentation on the Friday evening, as it was an excellent mix of work and styles and it did show the depth and the varied work that can be seen in our circles.

Saturday also was a good mix of traditional and new.



Richard gave an excellent insight into PicturestoExe in the morning and his quick workshop I am sure will have whetted the appetites of the audience to go out and buy a copy and try for themselves. The sequences we saw fully illustrated the potential of this medium for showing AV shows. I do own an Imatronic which I have not used for at least three years. In the last year I have started to use PTE, far more than I ever did with conventional AV.

Richard showed his mastery of the medium; with a good sprinkling of humour as well as the travelogue style show.

The afternoon lecturer, Clive showed his love for the cathedral interior, and his mastery of the art of printing in monochrome. As I was taking the prints off the stand I was able to have a quick look at the images, and I can assure you that they are excellent. All of the later ones are digitally printed, and there was no difference in quality. For the first time we also used digital projection, at the same time that the images were placed on the stand. I have always been conscious that with a print lecture the audience at the back cannot see the picture. Clive had scanned all of his images onto disk so that we were able to project them at the same time. I hope that this method of double showing the prints was satisfactory as I am proposing that we use it on

all future occasions that we have a print lecture. Please let us have your comments and observations, as we do listen.

Peter Young led another walk on the Sunday morning, which I unfortunately was not able to attend. The visit was a repeat of one undertaken several years ago in the centre of Birmingham. He organised good photography weather at the same time.

We had a lively discussion at the circle secretaries meeting, and it was again emphasised that each circle is autonomous in themselves, providing that they work with the guidelines in the rules of UPP. The discussion involves the selection of gold label entries and who is eligible to enter the gold label competition. One item that was voted on, and required ratification of council is that if a member resigns from UPP then his prints/slides are not eligible for entry.

The general feeling, which was not unanimous was that if they resign then, that is that. It does not apply if a member transfers to another circle, as he/she is still a member of UPP and as such his/her print is eligible to go onto the annual exhibition.

Many of the circles are now limiting entry into the exhibition, to a restricted number of entries from each member, some circles are now limiting the entry to one per member. Circle 36 does that, and they still won the gold label slide circle. It does show their overall standard.

The changing face of photography raised itself again the other day, when I learnt that Ilford UK have had to appoint an administrator. Apparently it does not affect the parent company in Switzerland. The troubles are created by the reduction in sales of film and the traditional printing paper. This was also repeated at the circle secretaries meeting when we received a request to alter the print comment sheets so that they all could reflect both digital and wet printing, and also digital capture.

Brian Davis President

Circle 10 urgently seeks new B & W darkroom workers. Please contact B. Omrod-details on page 56

Editor' Notes

Welcome to the Autumn edition. This year it is bigger than ever. Thanks are due to our contributors, especially Howard Fisher, who spent a large part of his time at the AGM assembling the information for his report of the print exhibition. I hope you like it.

With regret I have to record that the 'Round in Circles' is again limited to the faithful few Circle Secretaries who usually write. On the other hand there has been an improvement in the delivery of articles, for which much thanks.

Our president, Brian Davis, has written about the lectures given at the AGM. Personally I thought that Richard Tucker's "The Future of Audiovisual" was brilliant display for what can be achieved through digital imaging. It is evident that audiovisual will develop along similar lines to photography.

"Devine Light" by Clive Tanner FRPS showed only too clearly why he was displeased with the quality of his prints in this publication. I do not think that mono prints in publications will ever equal those produced in darkrooms or by high end photo printers.

Walter Steiner

Richard Spiers FRPS EFIAP APSA



Leo Palmer DPAGB

The Judges



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THE AGM EXHIBITION PRINTS

The print exhibition was enjoyed by members and, as I went around the room making notes for this article I overheard several discussions on the merits of various prints, the inevitable 'how was that done?' and 'Is this wet or digital?' The prints certainly formed a focal point for the Conference and an excellent discussion area.

In writing the article I have followed the same procedure I adopted two years ago. I have commented on the award and Circle Certificate winners, so that each circle at least gains one mention. I have then commented on those prints which I personally enjoyed. This is, of course, very subjective and I am sure many will have different personal selections. My approach is to look for a personal creative input into the image. The overall impression of the exhibition was of a very high quality of work. It also struck me that the work from the specialist digital circles did not stand out as being different from work shown by the other print circles. Presumably this suggests that more and more of us are using digital means in one form or another to produce our prints.

I start with the small print circles and pride of place must go to Angela Rixon, ARPS of Circle 9 whose *Dunescape* won the Roland Jonas Trophy for the Best Landscape as well as Best Small Print and the Circle Certificate. The image is most striking with lovely rhythmic shapes in the sand and a sub-set of rocks and trees at the base to provide scale. The lighting is superb.

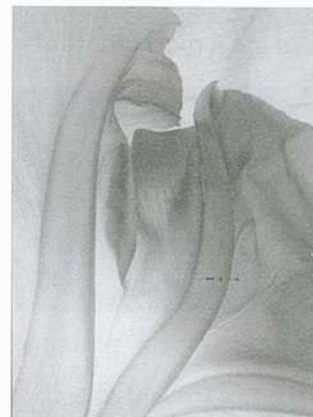
Norma Phillips, LRPS, CPAGB took the circle 29 certificate with a lovely gently lit image, *Morning Light, Bamburgh*. A very familiar view but Norma put her own stamp on it by the use of the light and the selection of viewpoint to include an interestingly shaped pool in the foreground containing sky reflections.

Circle 7's award went to Colin Douglas, ARPS, CPAGB, BPE2 with *The Sinner*. Words often take away some of the impact from an image but here are most important in getting the message over. The gritty character is in just the right position in the frame to maximise the message.

In 17 Harry Hann, CPAGB got out in snowy conditions to photograph a steam train from a bridge to produce a very impressive monochrome image of *11.45 AM From Sunside*

The circle of which I am secretary, 21, saw its award go to Tony Poole ARPS. Tony's image was an obvious folio winner and shows his creative abilities to excellent effect. A very understated view of a small group of trees, presented superbly.

The digital circles, as always, showed us how their members can use the medium to produce very creative images. Once again, Eric Bower of DI4 took the award with one of his composite images illustrating a part of his home city of Edinburgh. Eric is a master of this genre as clearly illustrated by *Lady Stair's Close*.



John Wigley, CPAGB, of DI 2, had a most effective and simple image of a tree in a landscape slightly covered by snow. The sweeping lines of the surrounding fields create a peaceful mood to the picture, aptly called, *Lone Tree*.

Troll Fountain, Geraint James, ARPS, AWPF is a well crafted montage image where all the elements link together so very well to ensure the overall effect is pleasing. The viewer has to work a little to follow the story but it certainly rewards that effort. DI 5

Morning Glory Patricia Jones
EFIAP FRPS MPAGB
Brian Barkley from DI 1 showed *Memories*, A basic sepia monochrome image with yellow flowers. The soft texture of the flowers contrasting so well with a rotting post and boat providing pleasing viewing.

Helen Frost of DI 3 gains a large bonus from me for making an image full of humour as well as photographic ability. *Telling Off* is simple but the gestured and body language expressed by the man and woman are so well crafted that an instant smile and chuckle is ensured from the viewer.

In 26 Brian Jackson APAGB had *Winter Morning In The Shambles* to well illustrate the advantages of getting out with a camera. Wet cobbles, good lighting, a carefully chosen viewpoint and the patience to wait for people to be in just the right place add up to a very pleasing print.

Old windows full of grotty cobwebs and bottles are an irresistible attraction for photographers and Peter Moody ARPS, DPAGB, shows he is no exception with *The Window*. The extra feature here is the fabric of the curtains and peeling wallpaper, as good an image of this subject matter as they come.

In contrast Gordon Dunford's certificate print from 12, shows an almost clean old window. The pun in the title *A Foot In The Past*, is that the image depicts an old show maker's workshop. Tools, lasts, parts of unfinished shoes all make up the story, enhanced by the lovely monochrome print quality.

Peter Bullock LRPS of circle 6 uses the geometric shapes and fine textures of the *Guggenheim Museum*, to show his ability to select a viewpoint where he imposes his creativity on that of the museum's architect. Making a most pleasant image, enhanced by the superb quality of the printing.

Familiar places are always difficult to photograph as most viewpoints have been used before, what we call 'the tripod hole syndrome'. However, fresh images can be obtained and Bob Norris's image from *Derwent Water*, is an excellent example from circle 11. A well chosen viewpoint, mist, reeds and a couple of flying ducks, just the right amount of sepia, show that fresh images are available.

Rob Lloyd, FRPS, DPAGB photographs the landscape to excellent effect. *Life Among The Layers* is simple showing the contrast between sloping slate slabs and a succulent to provide soft contrast to the hardness of the rocks. Simple but effective and some superb colours in the rocks.

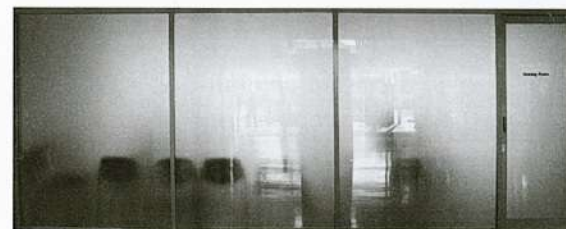
Circle 2/25 had *Kirkstall Abbey* by Bob Redmore, ARPS as its award winner. The treatment and style of this print recalls the style of some of the images from Stieglitz's 'Camera Work'. The harsh hardness of the stones of the ruined abbey is very nicely offset by the softness of the lady's hair on clothing. A really gentle image.

Circle 4 saw Alan Brown take the Certificate as well as the Leighton Herdson Trophy with as good an image of athletics as is seen in any dedicated athletics magazine or newspaper, *In Her Stride*. Everything about the image is perfection, the effort of the action showing so effectively on the face of the well known female athlete. This circle took the print Gold Star and deservedly so.

Jean Ashton ARPS produces images which are distinctive and always containing her own style and vision. In *On Primrose Hill* for circle 3 Jean uses a simple subject of a footpath between a row of tree and fence to great effect. The lighting is superb and there is an open invitation in the image to walk along the footpath.

Steve Peet's *Moonlight* in 10 demonstrates a mastery of figure photograph and print production. A lovely soft, gentle image where everything rewards the viewer with an excellent visual experience from the best traditions of figure studies.

The award for Circle 20 was by Angela Rixon ARPS, *Shifting Whispering Sands*, obviously from the same occasion as her award winning small print. I cannot add any more about this one to what I said about *Dunescape*, the same appreciation applies.



Meeting Room George Hodgson ARPS anyone's home walls.

Rhossili Bay from Tony Potter ARPS, circle 18, was just one of several by him in this circle's display. Monochrome, of course, and using moody light and driven sand to produce a fine image which could grace

Rannock Moor is a very well known location for photography but, as with Bob Norris' image, John Butler ARPS, DPAGB, APAGB, has managed to find a different viewpoint in excellent lighting conditions with lovely autumnal colours to the vegetation.

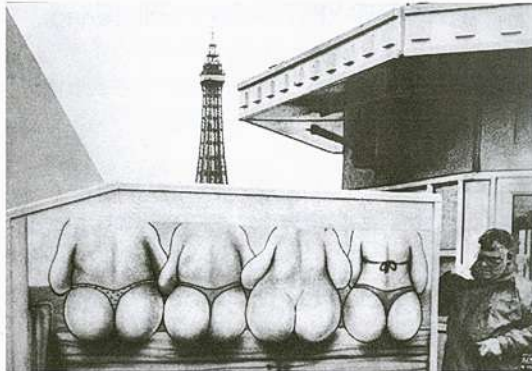
A/A's John Round, ARPS produced *New For Old* which is a pleasing comparison of demolition of an old building set against a much more modern structure. I felt the inclusion of the yellow lorry provided a very good colour contrasts.

Well, as they say, that completes the award and certificate winners, and so I now impose on you Howard's Choice. Comments on the images I particularly enjoyed from each circle's panel. This selection probably says much about me and my favoured style of photography, but I hope I have also been objective in

making my choices

I enjoyed *Malden* as a town when I had to stay there on business several times and so Ken Payne's circle 9 print brought back pleasant memories. This is a traditional image utilising boats and, in the background, the Thames barges. A very pleasing picture.

The next choice couldn't be more different but Geoff Hodgson ARPS, circle 29, has created a most satisfying image in *Meeting Room*. Pictured through misted glass with empty chairs and shadowy figures in the background Geoff has produced a very enigmatic image and one which allows the viewer to concoct a story about what is being seen.



From the circle 7 display I enjoyed Jean Holmwood's *Winter Walk*. A simple image of a couple on a beach in very pleasing light and set off by a superb stormy sky.

Misty scenes have always provided photographers with excellent images and *Eskdale Mist* by Keith Pitcher, 26, is a very good example of the genre. Rolling mist set off by almost silhouetted trees makes for a very nice resulting image.

Flooded Tree from Don Maslen DPAGB, BPE 2* of 8 suits my way of seeing very well indeed. Minimalist but an excellent image.

The combined circle 2/25 showed some pleasing images but that of Tony Elliott, a portrait titled *Lisa*, was most captivating with the young ladies eyes being almost Mona Lisa like in capturing attention.

Patricia Jones FRPS, EFIAP, MPAGB, circle 11, has obviously proven her abilities and it is clear why she has been so successful when *Morning Glory* is seen. What a beautiful, gentle, restful image has been produced here, it could not be passed by without admiring looks.

Just Legs by Tad Palmer ABIPP, circle 14, contrast greatly with Patricia's image. Hers is soft mono, Tad's rather strident colour. However, in its own way this too is a striking image. Excellent use of the process to make an interesting picture. How do ladies walk in those heels?

Circle 24 did not enter a sufficient number of prints to have a certificate awarded but Jim Marsden FRPS, EFIAP, APAGB, shows an interesting image *In Arno's Vale*. Manipulated undoubtedly but the contrast in colour and texture between the arum lilies and the hard stone building behind them ensures that the image cannot be easily passed by.

Sand dunes seem to be an often photographed feature at present and there can be few who have not seen images of those tress and dunes in Namibia! However, I still enjoyed David Coombe ARPS's *Storm Over the Dunes*. David is in 19. The interplay of light and shadows on the sand, set off in colour and scale by the trees at the base show David's photographic skills to great effect. Not Namibia, I believe. I also took to another of David's images, this time a seascape showing the use of superb light on the sea, looking out across to land mass in the distance, *Kaikoura Seascape*.

Dick Hall, Richard to some, has a unique photographic vision and a superb sense of humour. His knowledge of photographic processes and papers ensures he remains a darkroom worker and I cannot see him ever wishing to produce a digital image. I have chosen two of his images for the fun factor. *Phoor!* taken at Blackpool and exactly reproducing the saucy seaside postcard style is excellent fun. *Liquid Lunch* shows Dick's other side, quirky vision, producing images which others may not see. How many of us would have photographed a dining table and four chairs, set out waiting for a meal and standing in a large pool of water? Great fun.

Cheetah Siblings by Peter Cook ARPS, circle 20, shows how nature images are so much better when there is action, than just a portrait of the animal. This one has a young cheetah in full yawn mode whilst the other youngster looks at it as though to closely inspect the teeth.

From DI 3 I choose Sheila Read FRPS with *Urn Catches Light*, showing a nice ability to enhance a simple image to excellent effect.

Ian Gostelow of DI 1 produced *Morning Glory*, a plant image which

immediately struck me as so similar to the springing of a vaulted cathedral roof. Lovely colours in a most enjoyable image.

Following a religious theme, from circle 10, Alan Dye ARPS, DPAGB, BPE2, made *Church Ruin*. Another strongly attractive subject for photographers, yet Alan introduces an air of mystery into his image which makes it successful to my eyes.

I had to choose two images from 3. I have mentioned Tony Poole's abilities before in this report but his *Boys Toys* shows just how far he will go to capture a superb image. Lying on the ground next to a railway track to photograph the wheels of a steam locomotive at speed takes some contemplation. Ralph Bennet ARPS photographed *Helen Small In Concert* an image which contains the vibrancy of this performer set against the outdoor stage kit which this type of show requires.



Church Ruin Alan Dye

Dear reader, you are approaching the end of this

marathon review of UPP member's prints but I feel it would have been unfair not to have visited each circle and tried to select an image from each for my personal choice. So, to the last three, the last two from circles of which I am a member.

From Circle 4 I chose *Raging Seas* by Norman Robson, ARPS, DPAGB, BPE1*, for the drama shown as the waves wash against the lighthouse, enhanced as an image by the superb lighting.

Steaming Up from Rob Lloyd, FRPS, DPAGB shows a dramatic railway image which captures the sense of the scene so very well.

Finally, and as secretary to 21 I lead with my chin for comments in the notebook, I had to pick Glyn Jones FRPS's image of *Mist On The Wolds* for mention here. There is a misconception that Lincolnshire is flat, certainly not so

as Glyn's image shows. Lovely flowing lines of the hills coupled with really pleasant light, make this image for me.

Writing this review has not been easy, I spent much of the spare time on the Saturday in the exhibition room looking at the panels in detail and, during the writing process, reviewing the images again on the excellent CD. Much of what is written will be meaningless to those members who were unable to be at Hillscourt but the CD is a means to bring things alive and I commend it to all. I am well aware that my comments are subjective, some will agree with me, others disagree, but the bottom line is that there were excellent images to enjoy, the standard of UPP members' work is very high, and all must be congratulated for that.

Howard Fisher, who is our Archivist, is short of old copies of 'The Little Man' to complete the series

He is looking for the following missing copies, some of which may, in fact, not have been produced

Issue 1
Issues for year 1955
Spring issue for 1973, 1974, 1975 1976, 1977
Spring Issue 1999

Howard would be grateful to anyone willing to gift copies of the above to the UPP Archive.

He may be contacted at

21, Brockwood Crescent, Notts, NG12 5HQ 01159 37 28 98
email howard.fisher@ntlworld.com

Inspiration or knitting ?

When I was on the lecture/judging circuit (restricting myself to no more than four visits a week) with tongue in cheek I used to offer the advice that every so often one should look back on one's photographic efforts, say over a period of ten years, to determine what changes, if any, had taken place. It always produced a laugh when I suggested that if no improvement was apparent then taking up knitting as a hobby seemed to be the best option ! Of course, with the introduction of digital wizardry no such comparison is yet available so how does one ascertain progress ? And how does one know whether it's all being worthwhile or whether it's just another big illusion ? Being members of UPP does provide a good yardstick of course and our fellow circle mates will soon make it clear should standards begin to fall away. Alternatively, there are always exhibitions to be visited and these can provide a source of inspiration or possibly despair. Knitting again comes to mind !

August was the time of year when I made my customary visit to the Edinburgh Festival with the main purpose of viewing the Edinburgh International Photographic Exhibition. It is always a pleasure to study fine images and you will be aware of my conviction that if only they managed to frame the entries then this exhibition would be one of the finest in the country. However, this year I came away experiencing no small degree of disappointment. There were the usual number of quirky pics of course and quite a large number of interesting but different "people" shots but whilst the best entries were good there was nothing in my opinion that really stood out as being worthy of total admiration. In fact after going round the exhibition several times to study the images closely I formed the opinion that the exhibition was nothing more than a very good club show. There was absolutely no comparison with the excellent London Salon exhibition put on this year.

When in Edinburgh I visited the wonderful "Age of Titian" exhibition being shown at the redesigned Royal Scottish Academy Building., Art reviews have already said enough for there to be no need for me to repeat all the eulogies but I must query what those old masters were really up to. Had they absolutely no idea of composition ? For instance there were cows poking their heads in from the edge of the frame; groups of people right down in bottom corners; main subject matter bang in the centre of the picture space; split images with vast empty spaces in between; fidgety arrangements – I could go on. Suffice it to say

that in no way would such clumsiness ever be tolerated in UPP and I venture to say they would stand no chance whatsoever of gaining a Gold Label award in any circle. I ask you what do you think those guys were up to ? Someone once said "Beauty lies in the eye of the beholder" but in spite of all we may think nowadays Titian and his compatriots knew what they were up to and produced some truly spell binding paintings. So I think I prefer Browning's version of wonderment when he said "If you get simple beauty and nought else, you get about the best thing God invents". Think on

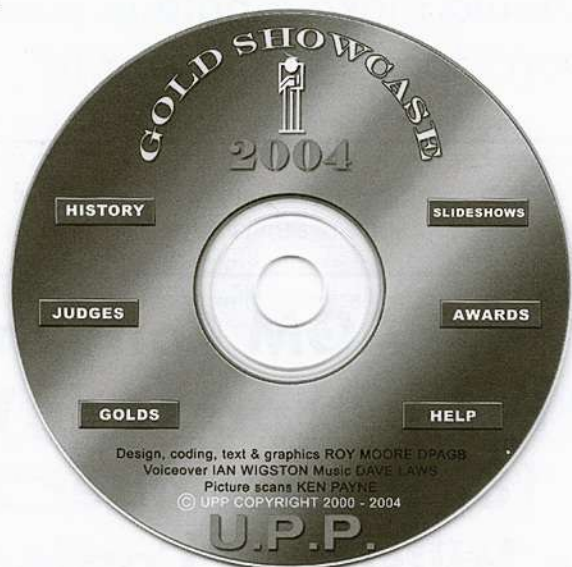
Onlooker

2006 will be the 75th anniversary of UPP. A special lecture(s) is planned for the event , so you should make a note in your diary. Don't forget to transfer it!!

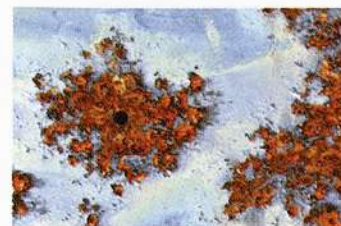
The next AGM Convention will be held on 16th, 17th and 18th September 2005 at the Hillscourt Conference Centre

Circle 36 Gold Star Circle Slides

- | | | | |
|----|-----------------------------|---------------------------|------------------------|
| 1 | Rust Spot | Martin Addison FRPS | |
| 2 | Winter | Bill Armstrong FRPS | Highly Commended |
| 3 | Mausoleum | Jane Black ARPS APSA | |
| | After Rain | Hon PAGB | |
| 4 | Spindrift | Paul Bloomer ARPS AFIAP | Highly Commended |
| | | AMPA | |
| 5 | Nave-Hereford Cathedral | John Butler DPAGB APAGB | |
| 6 | The Lone Ash Tree | Dave Coates ARPS AFIAP | Highly Commended |
| | | MPAGB | |
| 7 | The Hills in Winter | David Eaves ARPS | Leighton Herson Trophy |
| 8 | At Speed | Jeff Field CPAGB | Highly Commended |
| 9 | High and Dry | Virginia Jarosz | |
| 10 | Autumn Brilliance | Brian Most FRPS DPAGB | |
| 11 | Abandoned House, California | Ian Platt FRPS Hon EFIAP | |
| | | Hon PAGB | |
| 12 | Roe Deer Stag in Rut 2002 | Leo Rich ARPS EFIAP APAGB | |



The Application Form is on Page 38



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2



5



3



4



6

Gold Circle Slides

Circle 36



8



9



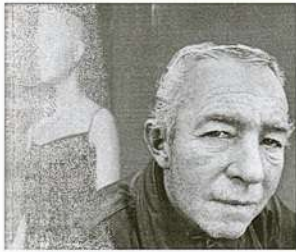
10



11



12



2



3



12



4



5



9



7



11

Gold Circle Large Prints

Circle 4



8



6



10

Circle 4

- 1 In Her Sride
- 2 Just Looking
- 3 Sail Surfers
- 4 In the Woods
- 5 Wild Water

Gold Star Circle

- 6 After the Storm
- 7 Raging Seas
- 8 Dusty Riders
- 9 Supplication
- 10 Blue Water
- 11 Water Music
- 12 The Crooked house

Large Prints

- Alan Brown Leighton Herson Trophy page 29
- Alan Brown Highly Commended
- John Davies Highly Commended
- Peter Young ARPS CPAGB Highly Commended
- Norman Robson ARPS DPAGB BPE 1*
- Ditto
- Ditto
- Ditto

- Philip Antrobus FRPS
- Val Burdis LRPS
- Keith Smith
- Philip Antrobus FRPS

“ Dunescape ” Roland Jonas (Landscape) Trophy and Plaque

see Page 30

For fifty years my photography has been based around animals so it came as a something of a shock, albeit rather a pleasant one, to hear that I had been awarded a trophy for my small print “ Dunescape a landscape totally devoid of any livestock!

I find Southern Namibia fascinating, especially the peace and tranquillity of the great seas of sand which make up the Namib desert.

“Dunescape “ is just a section of a transparency shot as a title-slide for an AV presentation, and when it was scanned for printing in my logbook, I liked its surrealism, and sense of total isolation. evoking the emotions felt while standing in the dunes , when “ the loudest sound is that of your heartbeat.”

The slide was taken on an old Nikon F3 with a 50-300 Nikkor, on a Cullman video-tripod and the whole weighted against the strong winds with a camera bog filled with rocks. The lens was probably set at a focal length of 200mm, and an aperture of f 16 at 1/125.

I only use Sensia 100 film which is processed by Fuji. and since coming out of the darkroom I have used Nikon scanners, and Epson printers, inks and paper.

by Angela Rixon ARPS

Millennium Bridge – Newcastle Ralph Couchman (Creative) Trophy and Plaque

See Page 30

The picture was taken on a Friday evening in May 2003 while I was working in Newcastle over the weekend.

I had not been to down to the river in Newcastle for about 20 years and I was very pleased to see all the changes that had taken place. I was down by the bridges for about two hours as the light went from daylight through to virtually full night and I took a whole series of different perspectives of the various bridges, especially the Millennium Bridge.

The photograph was taken on a Canon EOS 1V with a Canon 15mm Fish Eye lens. Its one of the advantages of running training courses on EOS cameras that I have a wide range of kit to choose from, especially lenses. The film was Fuji Provia F 100, which was commercially processed. I'm afraid I can't remember the actual exposure but it was something about one second at f5.6.

This year I have migrated to an EOS 1D Mark II but I still get slides produced from the digital files, and very good they are too so I can still have the best of both worlds. The tonal range of digital chips, especially Canon, has improved so much over the past couple of years that the quality now exceeds film especially in low light situations. Next time I am up that way I will take it again to see if I can improve upon it.

Brian Hall

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**The UPP Website is at
www.UPPOFGB.org**

Judges Comments

Neither of us have had the pleasure of judging for the UPP although Leo had previously been a member of circle. We were greeted with great warmth, and excellent coffee and biscuits, on a sunny day in Durham.

After being briefed, judging commenced and we were soon aware that we were experiencing the operation of a well organised and thorough team providing the all essential score keeping and smooth order of the day. Only once did we think the organisers were going to come to blows about the procedure!

We were impressed with, and perhaps more importantly, enjoyed the high standard of work in both slides and prints which, towards the end, made selecting the final award winners particularly difficult. It would have been lovely to have had two first prizes on several occasions. We were pleasantly surprised at how frequently our thoughts and marks were in complete agreement which we believe resulted in us setting a very fast time during the morning.

Having enjoyed an excellent lunch in Walter's sunny garden with only a few wasps for company we then completed the final selections in the early afternoon.

So what were our final thoughts? Overall the process worked very well and appreciated by us. We would like to suggest that an award be considered for portraiture as there were some excellent examples which would have merited separate recognition. Also we would have liked to have an increase in the number of entries which could have been judged for the Ralph Couchman Creative Trophy and Plaque.

Overall though we had an excellent day and we hope our selection does justice to the excellent work of the UPP.

Richard Speirs FRPS EFIAP DPAGB

Annual Competition 2003

Judges – Richard Spiers DPAGB
Leo Palmer FRPS EFIAP APSA

LEIGHTON HERDSON PRINT TROPHY & PLAQUE

Alan Brown In her Stride Circle 4

LEIGHTON HERDSON SLIDE TROPHY & PLAQUE

David Eaves ARPS The Hills in Winter Circle 36

ROLAND JONAS (LANDSCAPE) TROPHY & PLAQUE

Angela Rixon ARPS Dunescape Circle 9

GLENN VASE (NATURAL HISTORY TROPHY) & PLAQUE

Philip Mugridge ARPS Little Owl (Athena noctua) NHCC2

RALPH COUCHMAN (CREATIVE) TROPHY & PLAQUE

Brian Hall Millennium Bridge-Newcastle Circle 32

BEST SMALL PRINT

Angela Rixon ARPS Dunescape Circle 9

GOLD STAR CIRCLE – PRINTS Circle 4

GOLD STAR CIRCLE – SLIDES Circle 36

Certificates and Commendations

SMALL PRINT CIRCLES

Colin Douglas ARPS CPAGB BPE 2*	The Sinner	Circle 7	Cert
Angela Rixon ARPS	Dunescape	Circle 9	Cert
Harry Hann CPAGB	11.45am From Sunside	Circle 17	Cert
Tony Poole ARPS	A46 Trees	Circle 21	Cert
Norma Philips LRPS CPAGB	Morning Light Bamburgh	Circle 29	Cert

LARGE PRINT CIRCLES

Bob Redman ARPS	Kirkstall Abbey	Circle 2/25	Cert
Jean Ashton	On Primrose Hill	Circle 3	Cert
Alan Brown	Just Looking	Circle 4	HC
Alan Brown	In her Stride	Circle 4	Cert
Norman Robson ARPS DPAGB BPE 1*	Raging Seas	Circle 4	HC
Norman Robson ARPS DPAGB BPE 1*	Dusty Riders	Circle 4	HC
Peter Bullock LRPS	Guggenheim Museum	Circle 6	Cert
Colin Douglas ARPS CPAGB BPE 2*	The Sinner	Circle 7	Cert
Peter Moody ARPS DPAGB	The Window	Circle 8	Cert
Steve Peet	Moonlight	Circle 10	Cert
Bob Norris	Derwent Water #3	Circle 11	Cert
Gordon Dunford	Foot in the Past	Circle 12	Cert
Rob Lloyd FRPS DPAGB	Life among the Layers	Circle 14	Cert
Tony Potter ARPS	Rhossily Bay	Circle 18	Cert
John Butler ARPS DPAGB APAGB	Rannock Moor	Circle 19	Cert
Angela Rixon ARPS	Shifting - Whispering Sands	Circle 20	Cert
Brian Jackson ARPS	Winter Morning in the Shambles	Circle 26	Cert
John Round ARPS	New for Old	Circle A/A	Cert

Certificates and Commendations-contd

DIGITAL PRINT CIRCLES

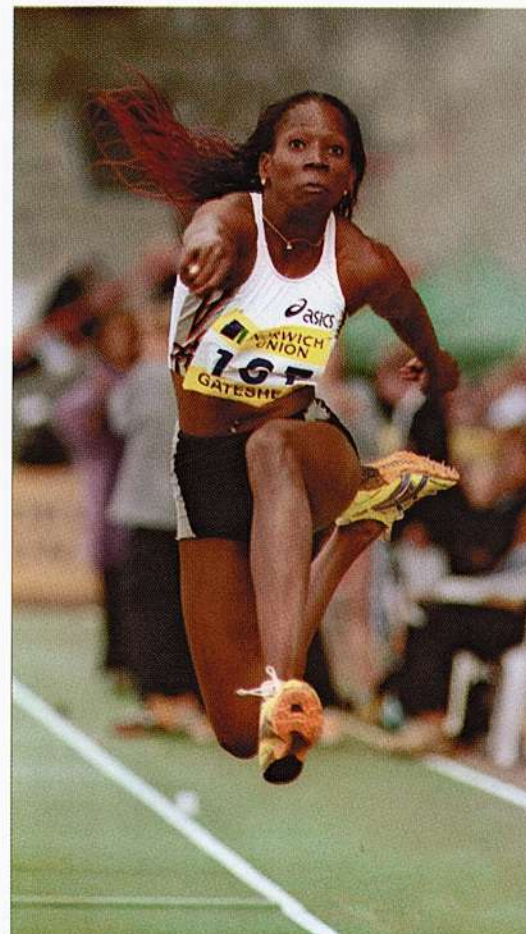
Brian Barkley	Memories	Circle DI.1 Cert
John Wigley	Lone Tree	Circle DI.2 Cert
Helen Frost	A Good Telling Off	Circle DI.3 Cert
Eric Bower ARPS	Lady Stair's Close	Circle DI.4 Cert
Geraint James	Troll Fountain	Circle DI.5 Cert
ARPS AWPf		

SLIDE CIRCLES

Geraint James	Sorrow	Circle 28 Cert
Jonathan Ratnage	Higger Tor - Winter Sunset	Circle 31 Cert
Frank Stirrup	A touch of Gold	Circle 32 Cert
Brian Hall	Godwit	Circle 32 HC
Neil Humphries	Winter in the Peak	Circle 32 HC
Colin Douglas	Quays at Dusk	Circle 35 Cert
ARPS CPAGB BPE 2*		
David Eaves ARPS	The Hills in Winter	Circle 36 Cert
Bill Armstrong FRPS	Winter	Circle 36 HC
Paul Bloomer	Spindrift	Circle 36 HC
ARPS AFIAP		
Dave Coates	The Lone Ash Tree	Circle 36 HC
ARPS AFIAP MPAGB		
Jeff Field CPAGB	At Speed	Circle 36 HC
Peter Chadd	Dunlin	Circle NHCC1 Cert
Philip Mugridge	Little Owl (Athena noctua)	Circle NHCC2 Cert
ARPS		

There were no gold entries for circles 33 and 22/34

Circle 10 urgently seeks new B & W darkroom workers. Please contact B. Omrod-details on page 56



Leighton Herdson Print
Trophy and Plaque
In Her Stride
by Alan Brown C4



Leighton Herson Slide Trophy and
Plaque by David Eaves ARPS

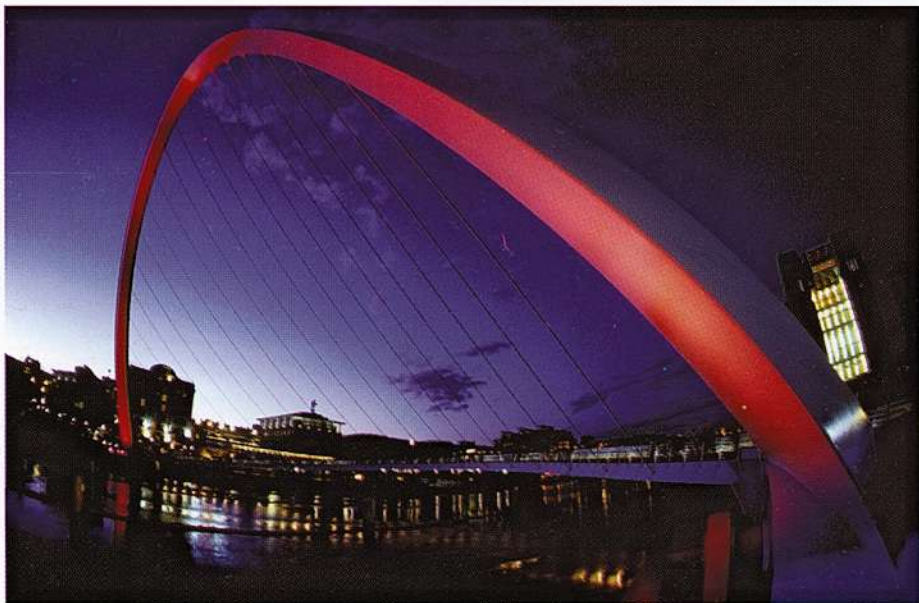


Roland Jonas (Landscape) Trophy and Plaque by Angela Rixon ARPS C9

Also Best Small Print



Glen Vase (Natural History) Trophy and Plaque
Little Owl by Philip Mugridge ARPS C NHCC"



Ralph Couchman (Creative) Trophy and Plaque
Millennium Brige-Newcastle by Brian Hall C32

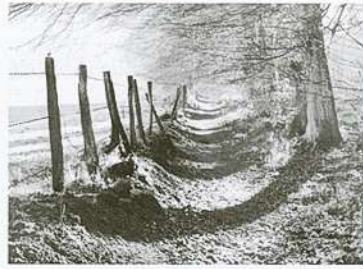


**Judging
Day**

From right to left
Richard Speirs, Leo Palmer, Ken Payne, Brian Davis, Ralph Bennett



Kirkstall Abbey by
Bob Redman C2/25



On Primrose Hill by Jean Ashton C3



The Window by Peter Moody
ARPS DPAGB C8



Guggenheim Museum by Peter
Bullock LRPS C6



Moonlight by Steve Peet C10



The Sinner by Colin Douglas
ARPS CPAGB BPE 2*

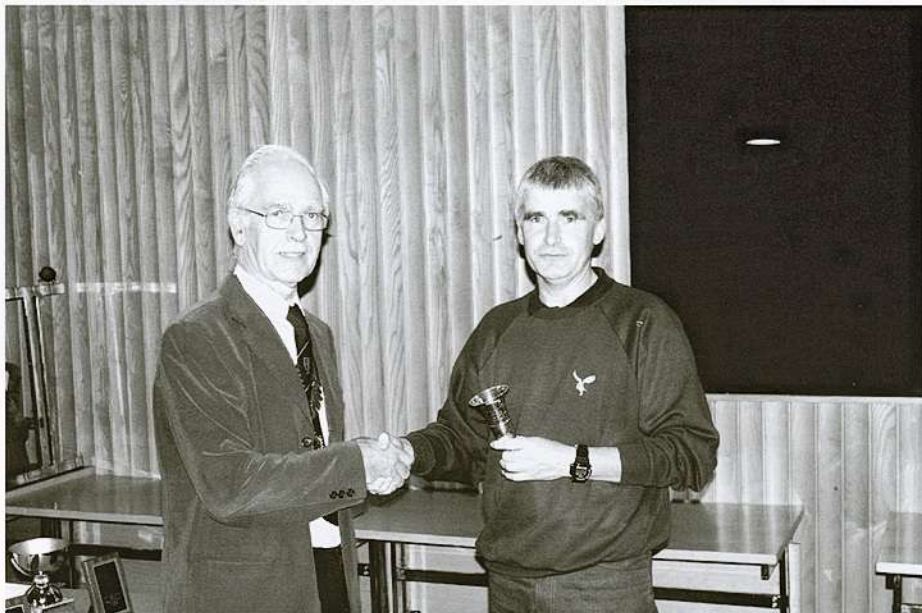
Derwent Water #3 by Bob Norris C11



25 year service certificates for Alan Homes APAGB , John Bullen, Stanley Berg ARPS APAGB and Len Holman



David Eaves ARPS receives the Leighton Herdson (Slide) Trophy and plaque



Philp Mugridge ARPS receives the Glenn Vase (Natural History) Trophy and Plaque



Angela Rixon receives the Roland Jonas (Landscape) Trophy and Plaque



Peter Young CPAGB APAGB receives the Reward for best Print Circle



John Butler ARPS DPAGB APAGB receives the Reward for best Slide Circle

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Colour only	<input type="checkbox"/>		
Mixed	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Digital	<input type="checkbox"/>	<input type="checkbox"/>	
Slides	2"X2"	<input type="checkbox"/> General	<input type="checkbox"/> Natural History
Non Voting		<input type="checkbox"/> Prints	<input type="checkbox"/> Slides

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A Foot in the Past
 Gordon Dunford C12



Life amongst the Layers
 Rob Lloyd FRPS DPAGB
 C14



11.45am from Sunnyside by
 Harry Hann CPAGB C17
 Winter Morning in the Shambles
 Brian Jackson ARPS C26



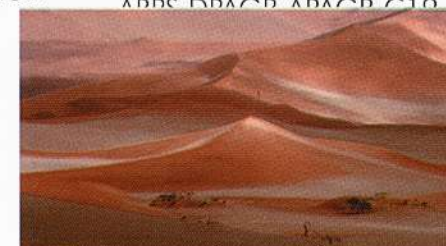
A46 Trees by Tony Poole LRPS C21



Rhossili Bay by Tony Potter ARPS C18



Rannock Moor by John
 Butler ARPS DPAGB APAGB C19



Shifting -Whispering Sands
 Angela Rixon ARPS C20





Morning light, Bamburgh by
Norma Philips LRPS CPAGB C29



Sorrow by Geraint James ARPS AWP C28



New for Old by John Round ARPS C A/A



Hugger Tor- Winter Sunset
by Jonathan by Ratnage C31



A touch of Gold by Frank Stirrup C32



Godwit
by Brian Hall C32



Church Tree
Sculpture

A Typical Canal
Scene

Both by Stanley
Berg APAGB



Winter on the Hills Leighton Herdson (Slide) Trophy and Plaque

see page 29

This image was taken in the winter of 2003 on the Burton Dassett Hills Country Park which you can see to the east of the M40 between Banbury and Warwick. There had been a fall of snow on the hills followed by an afternoon of sun with a clear blue sky and as I live about 15 minutes away I went up hoping to get a few snow pictures. I noticed the man walking up the road on the L and realised that when he reached a certain point he would line up with the fence posts on the R and the stone tower on the far L to make what I thought would be a strong composition. This was the best of two images taken before the man was out of position. The late afternoon lighting helps to show up the contours of the hillocks without making the shadows too dark. The final slide was masked to emphasise the horizontal format. The tower is a well known landmark from the M40 and may be the remnants of an old windmill subsequently used as a beacon.

For those interested in technical details, film was Sensia 100 exposed at 125 ASA. The camera was a Nikon F90X and lens the Nikon 28 - 105 D. I often set an exposure compensation of + 1/3 or 2/3 of a stop for snow scenes but can't remember for sure on this one. Most of my photography is done with the camera set on auto!

David Eaves Circle 36

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UPP financial report to AGM 18/9/04

- Surplus 2003/4 £1037.66
- Balances in Bank £6030.75
- Big smile on Treasurer's face

Once again the timings of income and expenditure cause distortions when a financial snap-shot is taken, but with a four figure surplus and over 6 Grand in the Bank we are certainly in a healthy position. Last year's deficit has been reversed and we have more than broken even on the routine running costs.

The overall deficit last year was over £500 after spending nearly £600 on the new stock of ties. However the roughly break-even on running costs was only achieved because of the sales of CD ROM's (£500+).

This year we achieved the break-even before including the CD ROM's (£500). But there was a bonus too – an article in Amateur Photographer gave us excellent publicity, resulting in a flood of new member enquiries, and we would have happily spent some of the Publicity budget: instead, A.P. paid us! £413.00!!

Some of the other variations in the ins and outs compared to last year were an extra £78 in subs, £345 less net expenditure on the Little Man (it did include some advance payments for adverts) and £131 less expenditure by Council Officers (though I know there are some more claims to come through). On the down side there was a £56 increase in the Insurance Premium.

Next year the increase in subs will allow for inflation and the budget is again a break-even before the CD ROM sales – and, of course, before Council start suggesting ways of spending the surplus!

Francis Ouvry LRPS Treasurer

UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

	Budget 2002/3	Actual 2002/3	Budget 2003/4	Actual 2003/4	Budget 2004/5
Income					
Subscriptions	4900	4964	4900	5042	5250
Sales	200	78	150	49	150
Interest	50	30	50	43	50
Sundry	8			421	
Total Income	5150	5080	5100	5555	5450
Expenditure					
AGM (net)	1400	1299	1300	1298	1400
Boxes & Stationery	700	1083	700	1023	1000
Magazine (net)	850	1257	1100	912	1000
Circle Secs' expenses	350	282	350	282	350
Officers' expenses	450	439	450	308	450
Council Meetings	950	1024	1000	1033	1000
Advertising	100	50	100		100
Sundry	150	100	100	161	150
Total Expenditure	4950	5534	5100	5017	5450
Current Surplus/Deficit	200	-454	0	538	0
Sale of CD ROM's (net)	600	523	600	500	600
Capital expenditure	-600	-591			
Final Surplus/Deficit	200	-522	600	1038	600

Balance 1st July 2003	Current account	£ 509.71	
	Reserve account	£ 4483.38	
			£ 4993.09
Surplus year ending 30th June 2004			£1037.66
Balances 30th June 2004	Current account	£ 4.01	
	Reserve Account	£ 6026.74	
			£ 6030.75

TAKE A BREAK

Anyone contemplating a short break abroad, and, like me, finds tiresome the long queues and delays endemic at most airports these days, may care to know of a four day trip that my good friend, Bob Scott and I made earlier this year.

We decided to visit the popular Belgian town of Bruges, using the services of a travel company who specialise in this type of holiday, using Eurostar.

Having cleared the customs check, a painless procedure, and boarded the train – reserved seats – we left Waterloo Station promptly around midday, and travelled to Lille where we were met by a waiting coach which delivered us to our hotel in Bruges, arriving around 5.p.m. No hassle. No problems. No boredom.

And a charming guide who had accompanied us from Waterloo and was most efficient.

Bruges, as I am sure many of you will know, is an ideal town for us camera enthusiasts, renowned for its canal system and architectural splendour, ranging from the 12th century, including Gothic and Baroque examples, numerous museums and art galleries, all of which have been wonderfully



Modern Sculpture maintained.

Language presents no problems, as, whilst the two main languages are Flemish and Walloon, English is readily used by the locals.

The streets and roads are spotless, even to the extent of the horse carriages, used for tourist rides, having a contraption that prevents any excreta from fouling the roads. The clip clop of the hooves on the cobbled streets brings a romantic aura that enhances the grandeur of the Regal architecture.

There are optional tours to chocolate factories and breweries, two commodities for which Bruges is famous, and rightly so, but it depends on one's

personal taste if these tourist attractions are needed. There are numerous shops available, and all the cafes and restaurants, of which there are many, carry an ample selection.

There are places where boats are available for tours along different waterways, with the guides offering useful information of the various landmarks and general information. It is a pleasant and interesting way of seeing the city, if somewhat limited photographically.

Bob and I preferred tracing the diverse meanderings of the canals on foot, which we found more rewarding, albeit more tiring.



The Burg

Light, of course, is an essential ingredient of picture making, so good weather is desirable. If there is any truth in the saying "The sun always shines on the righteous" then, like Bob and me, you'll have nothing to worry about!

Whilst the Bruges canals may lack the adornment of the elegant gondolas that Venice can boast, compensation will be found in the greater variety of properties that border its waterways, especially the attractive "Oriël" windows that offer the residents a 180° view of the canals.

It is hoped that the few examples that the editor can find space to include will give some idea of the variety of subjects that this compact town has to offer the observant photographer. The opportunities are there for you to take! Get snapping!

Stanley Berg ARPS APAGB

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ARCHIVE UPDATE

I continue to receive items from various members in small quantities and I am most grateful to anyone who contributes in this way.

I recently received a query from a member relating to when he joined UPP and the period he served on Council. Unfortunately, from the information presently available, I was unable to fully answer that question, but hope to be able to do so in the near future when I receive certain items which have been promised.

However, the query prompted me to consider how the archives could be made easier to access and be more user friendly. As a consequence I have started on what will become a series of related databases containing the various activities of UPP, the first being for Council Members as far back as I have records. Follow on ones will deal with Circle secretaries, award winners and so on.

This is, of course, very time consuming, and so is a medium to long-term project, but which will, I hope, make the archives more accessible in the future.

I appeal to members to continue to seek out items relating to the history of UPP and their own membership, and to consider letting me have them for the archive collection:

Howard Fisher LRPS CPAGB, Archivist

Cover Picture - Lady in the Red Hat

Taken in the studio in Christchurch, New Zealand. Model was competent, natural poser and came with her own makeup artist.

Kodak Portra 400 at f 5.6 with a Pentax SLR

Virginia Clegg Circle A/A

Round in Circles

Circle 7

2004 saw the resignation of Dave Bennett from the role of Circle Secretary and return to the ranks of "ordinary" member. The members thank him for stepping into the role when Aubrey Greenslade retired. We recently welcomed Ian Boulton into our ranks which now stand at twelve. I have just issued folio 750, a milestone for the circle.

Colin Douglas ARPS CPAGB BPE2* Circle Secretary

CIRCLE 21

Our circle continues to circulate folios at regular monthly intervals with every member complying with the rota perfectly, to the great pleasure of the secretary!

In my previous notes, when I reported on our Annual trophy results, I suffered a mental aberration and failed to note that Ian Boulton was the winner of our third annual trophy, that for the Photographer of the Year. This third trophy is awarded to the member who gains the highest number of marks throughout the year. My sincere apologies to Ian for omitting this reference last time.

Although we don't have an annual get together in this circle there are mini-meetings in various places. Several members live in the Bristol area and therefore are in regular contact, and, of course, the AGM week-end provides another place where several can meet and have a good natter. Focus on Imaging at the NEC is another meeting place when tired legs gain respite at the Sally-Ann coffee stall. Most members, therefore, meet each other during the course of a year.

Recent notes in our notebook say that the crit sheet comments of circle 21 members are valued. As Secretary, I am happy that this be the case because I feel that we owe a duty to carefully consider each other's images and make positive comments rather than negative ones. I have been involved with circles

in other organisations where very short, and obviously ill-considered, remarks have been written. We all know the sort; "I agree with all which has be said" and "Not to my taste" types of comments. I consider such to be ill mannered and lacking respect. Fortunately this is not my UPP experience and it certainly does not apply to 21 where comments are helpful and positive.

These notes are being written before the AGM and so I shall leave members to note our circle award winner elsewhere.

Howard Fisher, Circle Secretary.

Circle 24

The past year has been one of consolidation. We have tried hard to find new members for the Circle but only one new member has appeared. Alan Dye passed away during the year and we have lost one other long-time member.

We continue to accept slides or prints in the Circle. Creative and contemporary work is encouraged as in the past. The notebook continues to be full of interesting material

Folios circulate regularly every three months. We continue to be a non voting circle.

Not all our members are using computers so we cannot move to a completely digital circle.

The opening lecture on the Saturday of the Convention is again given by one of our members, Richard Tucker. In recent years Dave Wheeler (a past member) and Angela Rixon (a present member) have filled this spot.

A couple of ideas have been put forward recently. The first idea is to present a number of images on a single subject. Having to provide a variety of interpretations can be a real challenge.

The second idea is to start with the same picture and then members could

try their favourite technique on the picture, for example a pseudo infra red effect.

We still have to develop the ideas to a workable scheme for the members, and at this stage I hope that I have interpreted the original ideas correctly.

Jim Marsden FRPS EFIAP APAGB Circle Secretary

Circle 32

Our circle has continued to enjoy a wide variety of photographs from our members spread throughout the UK. We again put together a good set of slides for the AGM and we finished a creditable second so we still have some room for improvement.

We have been running as a full group for most of the year but recently we have lost a couple of members so we hope we can get back to a full compliment soon. Some members are being lured away by digital but these days you can get superb slides made from a digital file so you can have the best of both worlds. So any digital photographers who want to join our friendly and productive slide circle then it is now easy to contribute. As usual our notebook allows us to keep in touch with each other not only about our photography but other interesting events in our lives and we all look forward to an informative read when each box arrives.

As ever I would like to thank my wife Margaret, also a member of circle 32, who in truth does most of the legwork on the boxes, as I always seem to be away on business when things need to happen. Apologies that we were unable to get to the AGM due to work commitments, as it is the only chance in a year we get to meet up with other members. Maybe we will organise a get together sometime soon.

Brian Hall Circle Secretary

Circle 35

We have had one or two problems with the circulation of folios recently. One folio went missing for over a month but was eventually returned to me by the PO. Thank goodness it had my return address on the underside (new secretaries please take note).

Another box got way ahead of itself, due to a member dropping out of the circle in mid rota, and overtook the next folio! Things are now getting back to normal.

We have made the change to Envopak, the use of 1st class post being the main reason.

Two of our members, Paul Hoffman and Colin Douglas, have had acceptances in international exhibitions. Colin also had an acceptance in the RPS International Exhibition.

We welcomed a new member to the circle, Simon Edwards, and his first entries look to be of a very good standard.

The members enter a varied and interesting range of subjects and we have several members who produce really good landscape images.

There is room for 2 more if anyone would like to join us.

Dave Bennett, Circle Secretary.

Circle 36

The Circle was delighted to hear the news of its Gold Star award, our second since changing over to the principle of awarding one Gold Label to each of the 12 highest scoring members work. For the previous 38 years of our existence we had made these awards to the top 12 slides of the year, and over time too few members were represented in our panel seen at the AGM. We hope the meeting enjoyed seeing the work of 12 different photographers this time. It was also excellent that David Eaves, ARPS won the Leighton Herdson Trophy for the best slide. Although many members are unable to attend the AGM due to a prior engagement with the Northern Counties International exhibition that same weekend, several of us are gathering in The Yorkshire Dales a week later for a long-overdue rally, thanks to the sterling organisational efforts of Dave Coates. Sadly we recently lost Ann Beeton from our ranks, as her slide-

taking activities have diminished to the extent that she no longer felt able to continue. So if there is a keen slide worker out there looking for a fresh challenge, don't hesitate to get in touch.

Ian Platt MFIAP FRPS HonEFIAP HonPAGB Circle Secretary

Circle DI 3

DI.3 had not had a rally for two years now so after making a few hints in my notebook scribbings Paula Davies and her husband Guy very kindly offered to organise it. Paula had recently moved to Stokesley near Middlesborough and was still in the process of getting settled in but somehow did manage to find the time to get it sorted, for which I am very grateful. The hotel we stayed in was the Carlton Lodge in Helmsley, Yorkshire, and the staff could not have been more helpful. The price for the room with breakfast and dinner was excellent – strongly recommended for any circles wishing to have their rally in that area. On Friday evening Paula invited us to tea at her house, which was not very far from the hotel. We had a wonderful evening and all got on like a house on fire. It was a great pleasure for me to meet some of our newer members for the first time and I found their company most enjoyable along with the others as well.

On Saturday after breakfast Paula and Guy arrived at the hotel to tell us what goodies they had in store for us during the day. The first trip was to be the Rydale Folk Museum at Hutton-le-Hole in the heart of North Yorks Moors. This place was a whole village where you could wander in and out of thatched houses and other buildings. It certainly took you back in time, and as I wandered around I tried to visualise what it must have been like for the people all those years ago when there was no central heating and other convenient amenities that we have all become accustomed to today. The village had a daylight photographic studio and a darkroom with an enlarger that got its light source from a window in the side of the building, this was very interesting indeed. Original developing trays and other gadgets were on hand for viewing as well. The studio was open and you were free to walk around and use the backdrop and chair for taking portrait photographs with daylight coming through the glass top roof. The shots I took were most pleasing. After we had taken many photographs we moved on to Lastingham to photograph a very old church with an interesting

crypt and had lunch at a local pub. During the afternoon some of us visited a garden nursery called Poet's Corner at Lealholm. This was organised mainly for the wives and husbands that were not into photography. I wandered off round the corner and found some pleasant landscape views to photograph, while they were buying plants.

During the evening back at the hotel we all had a splendid dinner and retired to the lounge for a social get together again. The owner of the hotel had previously told us to help ourselves to the booze stashed away in the corner of lounge and to make a note of what we had. Yes I know what you are thinking,

but as we are an honest lot we did write down everything, honest! If you were wondering, we were still standing J at the end of the evening and retired to bed by midnight to be ready for the next exciting day.



Sunday morning Paula and Guy joined us after

breakfast and we all trooped off down the road locally to the Walled Garden in Helmsley. This was a huge garden with many exotic flowers to photograph. After this some of us then left for home whilst others visited Helmsley Castle, which was right next door.

The weather during the whole weekend was perfect and we all managed to get some fine pictures, which no doubt will be gracing the folios over the coming months.

Again I would like to thank Paula and Guy for organising such a splendid weekend. We all enjoyed ourselves immensely and I look forward to meeting all our members on another such occasion in the future.

Ken Payne Circle Secretary

Details of the Circles

Circle	Size accepted	Type	mounted	Notes
2/.25	A4	mixed	yes	
3	8x10	mixed	no	On A4 paper
4	A4 to A3	mixed	either	
6	8x10	mixed	no	All prints produced in Darkroom negatives by any means
7	7x5	mixed	yes	Mainly B+W but accept colour
8	12x16	b-w only	yes	
9	7x5	mixed	yes	
10	12x16	b-w only	yes	
11	8x10	mixed	yes	
12	12x16	darkroom + DI,B-W	light Mount	Occasional colour allowed
14	A3	mixed	yes	
17	7x5	darkroom + DI,B-W	yes	
18	12x16	darkroom + DI,B-W	yes	
19	12x16,or A3	mixed colour only	yes	
20	12x16	mixed	yes	
21	any	b-w only	yes	Entries must be on a 7"x5" mount
23-34	35mm slides	incl. DI		
24	slide-printA4	mixed	no	Source can be DI or film. Creative, 4 Folios/ year
26	12x16 or A3	mixed colour only	yes	

Circle 10 urgently seeks new B & W darkroom workers.

Details of the Circles

Circle	Size accepted	Type	mounted	Notes
28	35 mm slides			
29	12 sq ins	mixed	yes , 7"x5"	
31	35 mm slides			
32	35 mm slides			
33	35 mm slides	Includes DI		
35	35 mm slides			
36	35 mm slides			
NHcc1	35mm slides	Natural History		
NHcc2	35mm slides	Natural History		
AA	12x16 or A3	mixed	no	
DI,1	A4	DI	no	
DI,2	A4	DI	no	
DI,3	A4	DI	no	
DI,4	A4	DI	no	
DI,5	A4	DI	no	Creative work only

**Circle 10 urgently seeks new B & W darkroom workers.
please contact B. Omrod-details on page 56**

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C2/25	A.F.Elliott	14 Ewden Road, Wombwell, Barnsley, S. Yorks, S73 0RG	01226 21 18 29
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C6	C.Snelson	'Joan Lear', Middlesmoore, Harrowgate, N. Yorkshire HG3 5ST email colinorann@aol.com	01423 75 56 91
C7	C.A.Douglas ARPS CPAGB PBE 2*	144 Nutgrove Road, St Helens, Merseyside WA9 5JP email yoko597@aol.com	01514 26 57 87
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C17	H.C.Thompson	2 Ellesmere Rise, Great Grimsby, N.E Lincolnshire DN34 5PE email hcthomsonc17@yahoo.co.uk	01472 31 33 49
C18	A.J.Potter ARPS DPAGB	4, Gilgarran Park, Gilgarran, Workington, Cumbria, CA14 4RA email tonypotter@hotmail.com	01946 83 01 30
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C23/C34	New secretary being sought		

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Quays at Dusk by Colin
Doulas

ARPS CPAGB BPE 2*



Dulin by Peter Chadd C NHCC1



Lone Tree by John Wigley C DI 2



Lady Stairs Close by
Eric Bower ARPS C DI 4



Winter in the Peak by Neil
Humphries C32



Memories by Brian Barkeley C DI 1



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C DI 3



Troll Mountain by
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AWPF C DI 5