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# The Little Man



**Spring 2005**



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# The Little Man

Spring 2005

Number 125

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EDITOR: WALTER STEINER, LONGLANDS, 5 QUARRY HEADS LANE,  
DURHAM DH1 3DY

TEL No 0191 386 4662

EMAIL UPP@WALTER2007.PLUS.COM

ADVERTISING ASSISTANT: GISELA STEINER

Cover Picture Sail Surfer John B. Davies Circle 4



## President's Viewpoint

Looking back on my previous reports, and also the present topic of conversation, it is all about the changing world of our great hobby.

Digital is now completely accepted by most members and many are using the medium either for the capture of the image and more frequently for the printing out of the final print.

At Chesterfield most club judges appear to assume that all prints in our competitions are now digital and that is a complete change from a few years ago when digital prints were "looked down on". I used a slide the other day, which had been made from a digital file, and I was impressed with its quality and the judge made no comment other than on its content.



This rapid change is affecting the availability of products, as Fuji have recently announced that they are stopping all films with an ISO rating of less than 100.

The acceptability of digital however appears to be getting a slight reversal in the mass media market as I noticed that the retail printers are advertising that they will print real photographs off digital discs. Mr & Mrs General Public still like to hold a picture and to show it around.

Your Council have been working hard behind the scenes for the next AGM Convention in September and also for 2006 which is our 75<sup>th</sup> year, when we are hoping to put on a special event for you, possibly even adding a lecture on the Sunday morning so that the Convention lasts over a long weekend. Your views on this would be greatly appreciated by any member of the Council.

This year however we have two excellent lecturers booked: Richard Speirs DPAGB BPE2\* and Leo Palmer FRPS, EFIAP, APSA, APAGB, and we should be

assured of two interesting talks.

It is important that the event is a social weekend to give members an opportunity of meeting like-minded photographers not only from their own circle but from other circles as well. So put the date in your diary and make that special effort to be there and be part of the social gathering.

We intend to incorporate the changes started last year at the AGM Convention again, but I have had no feedback from anyone about last year so I must assume that you were all fully satisfied.

We have been getting quite a bit of publicity recently, and for that our thanks must go to Anne Swearman, with many mentions of UPP in the "news" sections of magazines. Please let your friends and members of other societies know about the club that comes to their house, as it helps to expand our membership and that gives us an opportunity of seeing more images from more people. That is what our society is all about.

All the best to you all, and I hope to meet you at Hillscourt.

**Brian Davis**

## Editor's Notes

The effects of digital imaging continue to spread ever wider. Have you noticed how many more people are going around with cameras, snapping away? Sometimes inappropriately, for instance when photographing the body of Pope Paul the second as they filed past.

Also noticeable is that more people start photography at an earlier age than hitherto. So my grandson, aged 14, informed me recently that now that he had sorted out Photoshop he was interested in Java and Python. What did I know about that? Answers firstly, he was ahead of me in Photoshop and secondly very little and thirdly nothing at all.

One of the less welcome effects is the ferocious competition in eliminating the weaker. So Leica and Contax have had to throw in the towel. This has resulted in a decrease in the number of advertisements in the magazine.



And now for something different. A vacancy has arisen for the editorship of this magazine. The present editor is beginning to feel his age. Don't all rush to volunteer, but Council will be glad to hear from you

## **Walter Steiner**

### **Oh no! Not another version of how to make monochrome inkjet prints from a colour original**

Yes, I'm afraid so, but at least this latest version is the most unlikely!!! Before describing the specific method to you, I have to go back a short time to when I was admiring a beautiful monochrome print of Buachaille Etive Mor taken by a Scottish photographer, Peter Paterson, ARPS, AFIAP, that had won the Gold Medal for the best monochrome print in the Southampton International exhibition that year. This well-known Scottish landmark (I have even photographed it myself more than once) was stunningly portrayed in wonderful detail and was justly rewarded with the top honour.

Not long afterwards, I flew up to Scotland as a guest of the Federation to take part in the jury selection of the Scottish Club slide championships to decide which two clubs would go on to Warwick for the National event later in the year. In order to justify the expense of my trip I was also booked to give four lectures during the following few days to Dundee, Kinross, Stirling & Paisley clubs before flying back home. Because I had no personal transport whilst I was up there, I was frequently escorted by enthusiastic photographers during the day on outings to places of interest before my evening talk. And on one of these occasions it was Peter Paterson, who met me and drove me round. The weather that day was quite poor so we ended up at his house in the early afternoon, and looked at some of his lovely prints, most of which were monochrome, and I immediately recalled my pleasure in admiring his medal-winning effort at Southampton.

Peter then told me of the method I am about to describe to you, for he like many others, had recently stopped shooting monochrome film and made all his latest mono prints from colour negatives. Having got into the DI and inkjet photography regime, he felt it wise to attend a workshop given locally by one of the local software gurus on the delights of Photoshop. The subject of converting a colour original into monochrome output came up for discussion, and all the usual well-known methods were covered by the tutor. When finally he had concluded all he had to say on the subject, one of the students piped

up that there was another way he had not mentioned. It appeared that this young lady was a professional graphic artist, thoroughly familiar with Photoshop through her work, but who had only comparatively recently turned to club photography as a hobby outlet. She was attending the workshop to learn more about the photographic side of DI as opposed to the graphic art side. By now, apparently, all present in the room were agog to learn what special 'wrinkle' the professional user had up her sleeve, and when she described it, there were probably howls of disbelief. Why do I say that? Because that was my immediate reaction when I first heard it!!

Are you ready? Here goes:

1. Open the picture on your monitor screen.
2. Select > All
3. Edit > Copy
4. Click ON Quickmask button
5. Edit > Paste
6. Edit > Copy
7. Click OFF Quickmask
8. Edit > Paste. and Voila you have your monochrome version.

No this is not an April Fool joke. Give it a try and see what you think.

You can still make fine-tuning adjustments to this monochrome version via Channel Mixer, Curves etc., as with other methods, so what advantages does it have, if any?

Having made quite a few prints using this method versus others, I feel that it controls the subtleties of extreme highlight areas better than some other approaches. I suspect, however, that its usefulness is mainly that of speed to the graphic artist. Anyway, I thought you would like to know.

## **Ian Platt**

**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!!**



## Buy/Sell ?

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## Do winners always take all ?

Those of us who make a habit of visiting photographic exhibitions are generally regaled with images (or for the traditionalists let's say photographs) which may be divided into a small number of subjects to embrace a large degree of variations within those themes. Apart from specialist areas involving microscopy, underwater filming, medical etc my guess would be that most amateur pictures will be seen under four headings ie. landscape, portraiture, natural history and architecture. It is under one of these categories that most members submit work into their individual folios.

As a consequence a great deal of similarity of composition and lighting and, let's admit it, style will emerge for us to judge and mark the work of our fellow competitors. The result may be boring particularly perhaps with natural history subjects where all but the enthusiast will see interest and enjoyment out of large and small members of the Lepidoptera family in various stages of development. Equally so these bug chasers may well consider columns and arches of no interest whatsoever and barely give a glance to what others might think to be a superb record of a wonderful church building. Portraitists must like people, or so they say, to spend time and patience bringing out the character of the person they see before them.

As for landscapers they venture out in all weathers to seek that elusive shaft of sunlight peering down through thick cloud when the excitement of taking the shot will no doubt far outweigh any success they may achieve. But, having said all this the object of the whole exercise is to persuade fellow circlers to give those extra marks to ensure the award of a Gold Label is guaranteed. Some hopes !

Those of us who have been around a bit both in years and exhibition experience will have seen it all before, of course not in any derogatory way, but there is after all only a limited number of ways in which things can be put together and whilst variations do occur they are only a small variation on a well established theme.

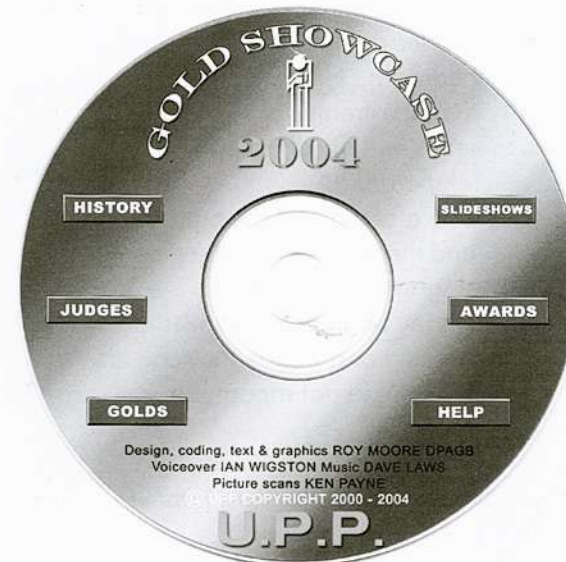
So how do we go about selecting the best, the very best of every folio image set before us. With difficulty I suspect. For those who have never done

any club or exhibition judging the task may well be easier in a peculiar sort of way. For them their range of experience is perforce limited and so they fall back on much more basic "rules" set principally on emotion and impact when everything is obvious to see. Please don't get me wrong when I hesitate to suggest that such people may well miss the subtle approach to a subject, the little nuances that could be missed and which do make such a difference between a winner and an also ran. Whilst we may all be judges at one level or another the achievement of a Gold Label award does tend to be a bit of a lottery.

Perhaps it was ever thus and the best work does emerge after all come what may. Why is every one not an ultimate winner then in the final exhibition selection ?

I see I have mentioned emotion and impact. That smacks of Pictorialism to me but that's a completely different subject and an area where only angels fear to tread. In this club anyway !

## Onlooker



**The Application Form is on Page 33**



## Nostalgia ain't what it used to be.

After many years of printmaking I had to give up my darkroom for health reasons and so resigned myself to slide photography, from which I have gained immense pleasure and met new friends in a slide circle. However the digital revolution has given me a means of producing prints once more.

Coincidentally, my son Michael is taking a college course on photography and I have been giving him tips and help on various darkroom related topics. The first section of the course is all darkroom based and I have given him my old film developing tanks etc. I had wondered how I might feel when finally parting with the last few items of equipment relating to the old wet process. Well, I can tell you, I couldn't get rid of it quickly enough! One thing I have found since "going digital" is how much cleaner and healthier the process is. I don't miss that magical moment when the print starts to appear in the developing dish as I also remember the equally depressing feeling the next day, when viewing the dry print in the harsh light of day, complete with dust spots, hairs and no longer displaying that bright contrast I thought it had.

Yes I should have done a test strip, developed, fixed, washed and dried it before taking it outside to view in daylight, before committing to print.

I don't miss the laborious job of mixing up all the various chemicals at the start either, followed by the onerous task of cleaning up afterwards. I had a permanent darkroom so at least I didn't have the added problem of blacking out the bathroom or spare bedroom. However, my darkroom, like so many others, was in the loft and that meant extremes of temperature, freezing cold in winter and hot as hell in summer. Very difficult to work in and even more of a problem to maintain a constant temperature.

Digital printing came along at just the right time for me, I had already given up my darkroom and the ability to produce prints again, via my computer, has given me a new photographic lease of life.

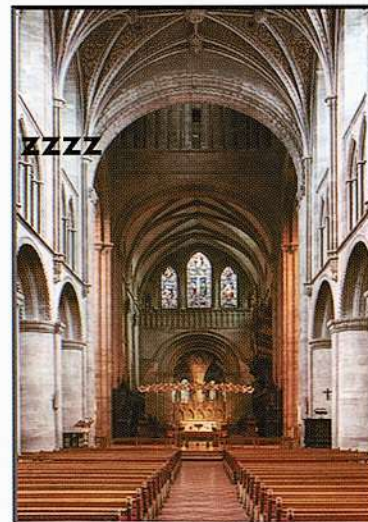
I'm sure there are many photographers who decry digital and prefer the darkroom route to printmaking and I hope they can continue to do so for as long as they wish; but I for one do not mourn the passing of my wet photography days.

Must go now, my damn printer has just jammed up again!!!!

**Dave Bennett**



Nicola, Maurice Booth ARPS C2/25



Nave Hereford Cathedral,  
John Butler ARPS DPAGB APAGB  
C 19



Dicentra, Ian Whiston C31



Hung out to Dry, Jo Norman C A/A

Just  
Legs,

Tad Palmer  
ABIPP

C 14







Autumn Stream, Arnold Hubbard  
FRPS EFIAP C11



The Enthusiast, Jack Bamford  
DPAGB C20



Cavalry Charge, Steve Drury ARPS DPAGB  
C 24



Grasshopper, Alan James C 28



Bon Jour!, Monty Trent C 29



The President, Brian Davies, presents goblets to past presidents Alan Homes APAGB , John Bullen, Stanley Berg ARPS APAGB and Len Holman

The above picture appeared in the Autumn 2004 issue but with an incorrect caption. Here is the correct one with the editor's apologies.

The cut glass goblets, provided through the generosity of Brian, were presented to these past presidents in appreciation for long service and hard work for our organisation, both in their posts and in committee.

Alan Homes APAGB was President 1992-1997 and is our liaison officer with Hillcourt Conference Centre, the venue for the AGM Convention.



Mervin Williams with his goblet



John Bullen was President 2000-2003

Stanley Berg was President 1982-1990 and General Secretary 1951-1961. Dispensing his well known charm, he has been involved in solving innumerable problems affecting our organisation

Len Holman was President 1997-2000 and editor of The Little Man 1993-2000 He was largely responsible for the introduction and acceptance of digital photography into UPP

Merwin Williams, who was President 1992-1994 was unable to be present and his goblet was presented to him later by Stanley Berg

## **An Introduction to Inkjet B \* W Printing with Colour Ink**

It is possible to produce very good B & W prints using inkjet colour ink, provided your paper and ink is profiled correctly. On occasions you may get a warm tone which will vary with different papers. In the past I have wasted tons of paper and ink trying to create the perfect neutral tone, without much success. Recently I adopted a different approach which came about due to joining circle 29 and seeing members' darkroom prints. These beautiful prints have a variety of different tints and this made me think about the similarity between these and inkjet prints. This has inspired me to write this article.

Some time ago I owned an Epson 1160 printer and used Lyson Small Gamut inks. This was wonderful because you had the opportunity to create a wide range of tones from warm to neutral to cold by using hue and saturation in Photoshop. However, from time to time I suffered from blocked jets. I always have had this problem with Epson printers even using their own inks, the 2100 being the exception. At £41 for a set it was heavy on the pocket so I sold it to my mate who was prepared to shoulder the expense.

As you probably know, the Piezography system or Permaget Blax produce neutral tones, but if you want to change the tint, for instance if you want a warm print then you have to change the whole ink system,

The advantage of working with colour inks is the ability to adjust the print to your own preference. Black ink used with my method results in a and

newspaper dot effect and furthermore results in not getting a full range of tones. I find best results are obtained by working in RGB, preferably 16bit.

You have to consider other factors as well. One is different types of inkjet paper with different base whites. This can have an enormous effect on the colour of the tint that is produced, even with black ink. The Epson 2100 using black ink on Galerie Smooth Matt produces a magenta tint, which I have no control over. On my Canon printer using greyscale mode produces a slight green tint, another reason for not using black ink. Other factors involved are scanner light sources used for making the scan for the profile. The Epson 2450 with a fluorescent light source produces a warm tone profile. The Canon LiDE 80 scanner, which has a LED light source, produces a cold tone, in fact a little too cold producing a slight green tint, which can be hard to warm up and neutralise. In the darkroom you have different light sources in enlargers, incandescent or cold cathode producing different tints and quality, so you have the same problems.

If you use digital cameras you should work with RAW files if possible.

I have been profiling inkjet papers for the last 12 months or so and I have decided to take a different approach on what to do when you want to change the tint in a B&W print on inkjet paper.

The profile is established by giving you a midway point between magenta and green. This will normally result in the very acceptable brown tint.

I have done this with Galerie Smooth Matt paper, which in my opinion is the best paper to use because of its pure white base, but you have to handle it with care as the ink can be scratched off easily. I have been amazed at the quality of the resulting gradation curve.

When you produce silver prints in the darkroom you will get all manner of different tints depending on the paper or chemicals you use. This can be further enhanced with various toning techniques after development. We are seeing a variety of different tints. You may well prefer those to what can normally be seen on a straight inkjet print

To adjust your inkjet print proceed as follows:

In Photoshop go into the Hue/Saturation menu and click 'Colorize'. You now have available a means of obtaining a variety of tints by using the hue



saturation sliders. In practice I find that a hue of 209 and saturation of 4 normally gives a neutral tint. By altering the settings different tints may be obtained

One thing I will say about silver material is it does not suffer from metamerism. However, you do have some control with inkjet paper to counteract this effect by using the hue/saturation menu.

There you have it. Many of my B&W attempts with colour ink have had a variation of warm tints. These different tints can be matched to darkroom prints. So if you make a B&W print and it has a warm tone do not be put off, it will match one of the darkroom papers out there and be perfectly acceptable. If not, the above method will give you the result you prefer.

**KEN PAYNE Circle Sec DI.3 Member - C9 and C29.**



The Chase in on  
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## PROFILE by Bill Armstrong

As a teenager my enthusiastic interests were cycling, swimming and angling in that order. I had Youth Hostel holidays cycling from Berwick on Tweed to Skye, climbing Ben Nevis on the way. Later to Wester Ross climbing Lochnagar whilst staying overnight in Ballater I did not have a camera. When I walked round Scotland on my demob leave, I did carry one.

About this time I became apprenticed to a chemist. We sold films and the occasional Kodak folding camera. My boss took a Kodak 620 Duo camera (8 or 16 exposures) on holiday. He fancied one of his shots and asked our processors to do a big print and mount it. I can still picture it! He sent it into the Photographic Dealers' Association annual competition and won Amazing. From tiny shop in the back of beyond. It was on display for months.



The Author

I discovered that we had an old camera at home. I think that my Dad got it for cigarette coupons. It was a big box, not at all like a Baby Brownie, it had a tiny lens and two speeds, "instantaneous" and "time". I bought a film probably "ortho", in those far off days. And I processed it by "see-sawing" it through the developer, then fixer in a dish. Then I printed the negatives using Velox VG3. Surprising what details we can remember from our younger days.

Hitler had meantime upset things and I found myself in the RAF, becoming a wireless mechanic, then a radar mechanic. Cameras were almost unobtainable but I managed to get a "Balda" 2 1/4 square folding camera. Having workshops available another chap and I messed about trying to make horizontal enlargers.. In due course I was demobbed taking with me a tin of 4 1/2 inch film with the necessary tools for converting it to 120 film. Ask Stanley Berg for more details.

I took a job in a chemical factory in Edinburgh. My immediate boss



Kenmore, Loch Tay

Bill Armstrong's Pictures



Autumn Reflections





Winter Landscape



Leighton Herdson Trophy Winner



Street Reflections (FIAP Ribbon)



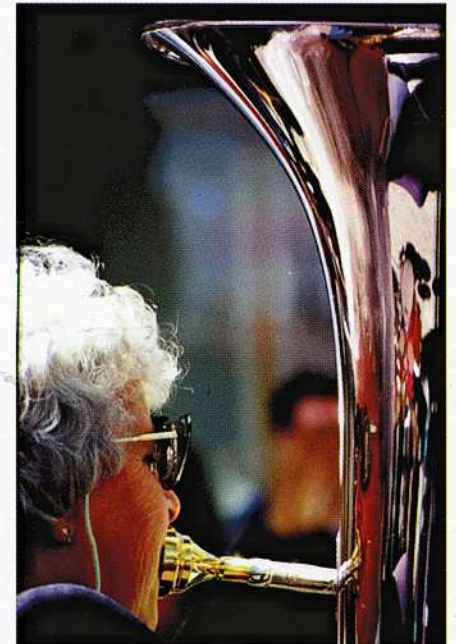
Winter Woodland

Bill Armstrong's Pictures



Worried Warrior

Bill Armstrong's Pictures



Oompah



Beach Study





Oil Drums, Fay Palmer C 7



Swan Gayle, Kirton C26



Amy,  
Adrian Davies  
C 3



Evening Glow on  
Skiddaw,

Frank Stirrup C 32

turned out to be a member of the eminent Edinburgh Photographic Society. It had dark rooms, enlargers and other wonderful facilities. Great for a chap in digs. I was now getting hooked. But worse was to follow. One day I said to my boss that I must buy some Meritol Metol Fine Grain Developer. He looked me straight in the eye and said "You are a chemist. You don't buy these things. You make them". And I have faithfully followed his advice for practically all my Mono, Colour Prints and Sides.

Soon my wife to be, noting my affliction, gave me a book called "Hints, Tips and Gadgets" published by the "AP" for photographers with post war problems. I accidentally purchased, can't remember where, a much more dangerous book, It was called "The Little Man" and it cost me one shilling. This was 1950. It was published by United Photographic Postfolios. I was impressed and applied to join. Time would show that this was a life threatening decision. I haven't got over it yet. I had a reply from Sid Pollard, secretary of Circle 6. It was rather demanding. The circle required first class work. All I had was an enlarger made by attaching a small plate camera to a tin box..



Old Tramp

I was scared but took the plunge. Sid and I and our families became firm friends

Meantime I had moved to Perth and acquired a wife, a mortgage and a little lad of our own. Phillips the manufacturers of Photoflux flash bulbs were having a national flash competition. I had upgraded to an Original Rollieflex, which wasn't synchronised and I didn't have a flash gun. But I had Hints, Tips etc. I also had a torch, a screw in flash adapter and cardboard hood. Flash bulbs had flash numbers. Calculations were necessary. GCSEs were helpful So on a dark winter's night in the bathroom, with young Jimmie suitably bribed, in the bath complete with plastic duck I took a couple of shots. Rollie on its tripod, total darkness. I opened the shutter, fired the flash bulb, closed the shutter. I made



a whole plate print using enlarger Mark One and won one of the "people" sections.

Occasionally I had to go to London on business. Several times I managed to make my arrangements on a Friday---before a UPP AGM on the Saturday. Photography has always been a bit of fiddle and fix. London Salon and the RPS Annual managed to put their shows on a suitable day for UPP, or was it the other way round? So many UPPites gathered in the morning at these exhibitions making their way to the Russell Hotel for the AGM in the afternoon. And of course there were Sunday outings. I remember going to Polesden Lacey, somewhere in wildest Surrey and on another occasion to London Docks.

While in Perth I managed to get my ARPS. For the first time ever I sent an entry to the RPS Annual exhibition and had the shock of my life when two prints were accepted.. This encouraged me to send a set to the Pictorial section and indeed succeeded.

Shortly afterwards I found myself living in the Thames Valley and commuting to London' Mad to do so, after the peace of heather and hills but exciting photographically. Almost before we had settled in, I had not even found a place for my darkroom, when Roland Jonas turned up to twist my arm to be Editor of The Little Man. He had been "locum" editor for years. I told him I was clueless, he said "Excellent" and that was that.

I found working in London and photography was a useful combination. Being in the Hampstead area I found Hampstead Heath, Primrose Hill and even down to Covent Garden exciting. Also occasionally Speakers' Corner at the weekend. I usually carried a camera in my bag.

Meantime I was busy learning the ropes of being an editor. This



From Primrose Hill

necessitated going to *the annual judging*, which used to be at the Camera Club's premises at Manchester Square. This and the AGM--helped to fill the pages of the Autumn issue, I had to twist a few arms to fill the Spring issue, Bear this in mind, 'Put a twist in your cable, release and think of Walter, would welcome some "word processing"!!

Retirement eventually caught up with me---. Should we stay put or go back, to Perth?. Active photographic life in the South was tempting. The huge county of Perthshire has only about five clubs. Perth won! Moving about 450 miles brings problems as well as bonuses. I toyed with giving up large prints and trying slides. For a year I was "member without portfolio", Then the late Ralph Couchman who lived near my son in Kent invited me to join Circle 36 and I accepted. Retirement is a time to clear out the attic. Practically all my Circle 6 large prints were cremated at the bottom of the garden. I kept most of my larger exhibition prints. Fool. They soon became out of date and out of fashion.

When Ralph Couchman was on holiday near Fort William we had a run up to see him. While we sat studying the hills Ralph asked why I didn't try for my "F". I told *him* that *he* knew well enough that I wasn't in that league. However, when you are retired you get a few minutes to yourself, I thought about an "F" and asked Ian Platt, our circle secretary. Ian is the ultimate expert on matters photographic. He warned me to avoid "Pictorial" as few people ever make it. "Applied" is a better option. I ignored his advice and didn't make it. However a later more sensible attempt in Applied was successful

We were scarcely settled in Perth when Stanley Berg, thinking that I would have time on my hands, asked me to do another spell as Editor. The Little Man had fallen on bad times and was reduced to a stapled office type of production. I agreed provided that more cash was available. Brian Hirschfield was delighted to co-operate. After about five years as editor desk top publishing became to be the order of the day. I was computer illiterate, so I handed over to Len Holman.

These are exciting times for photography whether business or hobby. At the moment I am a bit lost. The wonderful cameras of a few years ago are now virtually scrap. Much of my "wet" equipment went to the local tip some time ago.

Recently I saw a slide show of the London Salon of Photography 2004. It shook me! It dated me, I suppose. The old "arty-pictorial" approach had largely gone and was replaced by "arty-journalistic". And I have boxes of old well



stickered prints up in my loft darkroom and several "Salon" amongst them. Out here in the heather it's difficult to keep up to date.

The local club is nearly taken over by digital. Even the man in the street is hooked. The film manufactureres are scratching their heads. Many UPPites too. Not me so far. Long live slides. I have a plan. I shall put all my olde worlde prints on a CD labelled Nostalgia. My operational slides, still hundreds, will go on another CD, from which I will choose a monthly winner for Circle 36. Now I can sit in my comfortable arm chair in front of the computer screen, selecting either Nostalgia (including UPP Golden Showcase, of course,) or "Winners to be", in my left hand a whisky, in my right a mouse and with soothing musical background of the Beatles singing "I believe in Yesterday".

## Bill Armstrong

### Cover picture - Sail Surfer

The picture was seen when I was driving on the main road towards Swansea and adjacent to the Swansea Bay beach, and wondered what was that sail doing above the parapet wall, as it was a new feature to the Swansea's skyline and foreshore.

As with all photographers, I also have an inquisitive nature.

I parked my car to explore further, when I came across this new sport ( well it was to Swansea ) of Sail Surfing.

It looked colourful, it looked energetic, it looked exciting, so I made my approaches to the man in the picture to learn more about the sport.

Apparently, many beaches ban this type of sport as it can be a danger to other beach users, but that he had obtained the necessary approval from the Local Authority to use that specific area of the beach, all be it of a temporary period of time.

I was enthused with the sport and took many pictures with my then new digital camera, but found the distance between the man and sail was too large a distance to provide an interesting picture and pondered how I could overcome this difficulty.

So when I returned home, with a little help from my computer and Photoshop 7, I managed to loose 50% of the length of guide line so as to make this picture.

## John B Davies

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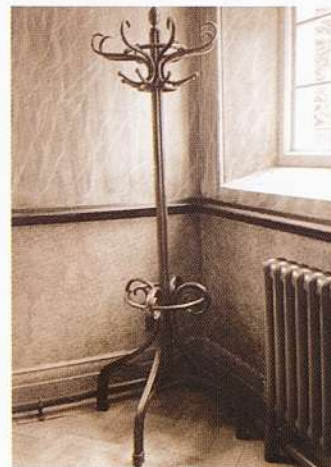
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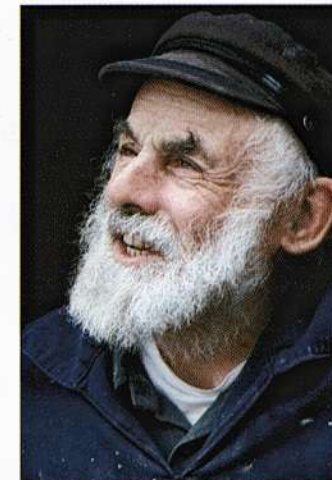
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## Round in Circles

### Circle 3 A Good Time Was Had By All.

Circle 3 held their annual get together in Weston Super Mare Avont over the weekend 8<sup>th</sup> to the 11<sup>th</sup> of October. Seven members and their partners arrived on the Friday in time for cream teas. As several had travelled long distances we relaxed and chatted until bedtime.

Saturday brought sunshine and a clear sky. We walked along the long sandy beach, many taking pictures. We walked for about two miles exploring the harbour and Marine Lake, which was built in Victorian times to allow people to swim and paddle all day. The tide has the second highest rise and fall in the world being 42 feet during spring. The beach being so flat the tide "goes out" a mile or so. We had coffee at a small café overlooking the sea; we sat out in the warm winter sun and soaked up the atmosphere. Back through the town saw us in a pub for lunch. A visit to the Grand Pier rounded the afternoon off. After dinner we all gathered around my computer and talked about the use of Photoshop to replace the darkroom.

Sunday dawned dull and windy. After breakfast we embarked in a couple of cars to sample the local countryside. First stop Cheddar Gorge for coffee and a wander up through the gorge, by now the weather was brightening up. We travelled a few miles to Priddy. The village boasts the oldest sheep fair in the country, dating back to the thirteen hundreds. We had lunch gathered around an open log fire in the village hostelry where local "Zummerzet" cider was sampled by some. The afternoon found us in the Cathedral City of Wells. After dinner by popular demand we fired up the computer to delve once more into the frustrations of Photoshop!

We parted Monday morning after the obligatory group photo. A good time was had by all.

### Tony Poole

**The Council are looking for a new editor of this Magazine. Here is your opportunity to shine.zzzz**

## DI Rally 2004



Members of DI 1, DI4, and friends from the other 2 digital print groups met at the Windermere Hotel at the end of October for a very memorable rally. Former rallies have always been successful, but this one was the best yet. Everything was right, hotel, food, entertainment and Autumn colours were all there, even the sun put in an appearance at times, and members all managed to grab some hopeful 'masterpieces'!

The most enduring memory, however, was the sheer enjoyment of this occasion.. The company of fellow photographers is always a pleasure, and this particular group of people could probably have managed to have a great weekend even if there had been constant rain! The excellent location offered easy access to several areas of Lakeland, and we were able to head in the direction of the most favourable weather, although the Cumbrian coffee shops did quite well also!

This event owes a great deal of gratitude to Liz Boud, who organised it. A very economical price covered a 3 night break, and some were able to stay for the whole week. Many members took prints to show and discuss after the evening meal, and the ensuing discussions and information offered was of use to all photographers whatever the level of digital expertise.

DI members are all looking forward to meeting there again this year,



and no doubt those who could not attend will be the first to book having heard such glowing reports.

## Anne Swearman

### Circle 20

Ten members of Circle 20 with their wives, spent a delightful week-end at the Marriott Hotel in Birmingham, to celebrate our annual get-together.

For those of us who didn't know the city or who hadn't seen it for a long time, the changes were a revelation.



Walking to Gas Street and the canal area, then on into the heart of the city and the new Bull Ring, revealed intriguing and fascinating images, statuary, the Birmingham Eye, rivalling London's Eye, and a variety of colourful scenes encapsulating the excitement of the modern city

Not only photogenic images but bustling hordes of every ethnic persuasion, colourful in the extreme, especially the Indian residents, happily celebrating weddings and family picnics in the main squares.

After many happy hours perusing the sights and sounds we returned tired but happy to the comfort of a superb hotel. A hot bath, a few aperitifs, and a good dinner perked everyone up again

At our Circle meeting before dinner, our able circle secretary Tony

Potter, reviewed the circle activities throughout the year, and sought the members approval of next year's circle meeting. The general opinion was in favour of another Spring Meeting, the venue to be agreed.

## Bill Malcolm

### Circle 35.

Hello again, another spring comes around and all our members are looking forward to getting out with cameras to take that winning image that will achieve gold in the folio. We have quite a good nucleus of landscape photographers now in C35, which has been strengthened by the more recent new members. Other members continue to provide images that both thrill and entertain us all. There are several members now on digital cameras that make use of Microquiz to convert their files to slides for the circle, so their conversion to digital has not prevented them from continuing in C35. Over the last year or two the standard of work entered into C35 has improved immensely and I look forward to seeing our panel for the AGM later in the year.

## Dave Bennett. Circle Secretary

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

**Our thanks to the advertisers, without  
whom we would not have a magazine**



## Details of 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	

## Details of 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			
39	NHcc1	Natural History		
	NHcc2	Natural History		
	AA	mixed	no	
	DI,1	DI	no	
	DI,2	DI	no	
	DI,3	DI	no	
	DI,4	DI	no	
	DI,5	DI	no	Creative work only



## Circle Secretaries

C2/25	<b>A.F.Elliott</b>	14 Ewden Road, Wombwell, Barnsley, S. Yorks, S73 0RG	01226 21 18 29
C3	<b>R.Bennett ARPS</b>	43 Riverside Road, Newark, Notts, NG24 4RJ email ralpheyesight@talktalk.net	01636 65 12 77
C4	<b>P.J.Davies</b>	Chapel House, Oxwich Green, Gower, West Glamorgan, SA3 1LU email philip.davies@tesco.net	01792 39 10 33
C6	<b>C.Snelson</b>	'Joan Lear', Middlesmoore, Harrowgate, N. Yorkshire HG3 5ST email colinorann@aol.com	01423 75 56 91
C7	<b>C.A.Douglas ARPS CPAGB PBE 2*</b>	144 Nutgrove Road, St Helens, Merseyside WA9 5JP email yoko597@aol.com	01514 26 57 87
C8/C22	<b>D.S.Maslen DPAGB BPE 2*</b>	107 Oxstalls Way, Longlevens, Gloucester, Gloucestershire GL2 9JU email donmaslen@talk21.com	01452 52 41 71
C9	<b>D.Apple</b>	38 Harrow Road, West Bridgford, Nottingham, Notts NG2 7DU email dennis.apple@ntlworld.com	01159 14 58 38
C10	<b>B.Ormrod LRPS</b>	36 Ickwell Road, Northill nr Biggleswade Bedfordshire SG18 9AB email thebatcave@supanet.com	01767 62 72 87
C11	<b>R.Poynter</b>	232, Limes Avenue, Chigwell, Essex, IG7 5LZ email richard.poynter@virgin.net	020 85 01 14 97
C12	<b>Dr A.Robson FRPS</b>	66 Leeds Road, Selby, North Yorkshire, YO8 4JQ email arobson233@aol.com	01757 70 22 28
C14	<b>P.A.Blow</b>	39 Cogdeane Road, West Canford Heath, Poole, Dorset BH17 9AS email pabloid@bournemouth-net.co.uk	01202 60 32 79
C17	<b>H.C.Thompson</b>	2 Ellesmere Rise, Great Grimsby, N.E Lincolnshire DN34 5PE email hcthompsonc17@yahoo.co.uk	01472 31 33 49
C18	<b>A.J.Potter ARPS DPAGB</b>	4, Gilgarran Park, Gilgarran, Workington, Cumbria, CA14 4RA email tonypotter@hotmail.com	01946 83 01 30
C19	<b>P.M.Antrobus FRPS</b>	2, Grain Mill House, 'The Maltings', Lillington Avenue Leamington Spa, Warwickshire, CV32 5FF	01926 33 42 28
C20	<b>A.J.Potter ARPS DPAGB</b>	4, Gilgarran Park, Gilgarran, Workington, Cumbria, CA14 4RA email tonypotter@hotmail.com	01946 83 01 30
C21	<b>H.Fisher LRPS CPAGB</b>	21, Brockwood Crescent, Keyworth, Notts NG12 5HQ email howard.fisher@ntlworld.com	01159 37 28 98
C23/C34	<b>Mrs H.Sayer</b>	6, Albert Road, Lenzie, Kirkintilloch, Glasgow, G66 5AS email helen.sayer@yahoo.co.uk	01417 76 16 89

## Circle Secretaries

C24	<b>J.Marsden FRPS EFIAP, APAGB</b>	22 Godwin's Close, Atworth nr Melksham, Wilts, SN12 8LD email jimmsden@atworth43.freereserve.co.uk	01225 79 17 28
C26	<b>P.M.Antrobus FRPS</b>	2, Grain House Mill House, 'The Maltings', Lillington Avenue, Leamington Spa, Warwickshire, CV32 5FF	01926 33 42 28
C28	<b>J.W.Bullen</b>	13 Luard Court, Warblington, Havant, Hants, PO9 2TN email johnbullen@iclway.co.uk	02392 47 69 78
C29	<b>Colin Westgate FRPS MFIAP Hon PAGB</b>	Stable House, 2 Carriers Close, Coast Road, West Mersea Colchester Essex C05 8NY email quest@photoshot.com	01206 38 45 84
C31	<b>I. Whiston</b>	Rose Bank, 52 Green Avenue, Davenham, Northwich, Cheshire CW9 8HZ email ianwhiston@hotmail.com	01606 43 79 4
C32	<b>B.C.Hall</b>	49 Calder Avenue, Brookmans Park, Hatfield, Herts, AL9 7AH email asureshot@talk21.com	01707 65 58 66
C33	<b>Mrs P.Sherren ARPS</b>	9 Vale Close, Galmpton, Brixham, Devon, TQ5 0LX email sherren@btoopenworld.com	01803 84 34 01
C35	<b>D.Bennett</b>	55, Highthorpe Crescent, Cleethorpes, N.E.Lincolnshire DN35 9PX email dave.highthorpe@btinternet.com	01472 20 04 63
C36	<b>I.W.Platt MFIAP FRPS Hon EFIAP Hon PAGB</b>	1, 'The Brambles', Goggs Lane, Redlynch, Salisbury, Wilts, SP5 2HP email ianwplatt@talk21.com	01725 51 16 85
A/A	<b>P.A.Blow</b>	39 Cogdeane Road, West Canford Heath, Poole, Dorset BH17 9AS email pabloid@bournemouth-net.co.uk	01202 60 32 79
NHCC1	<b>P.T.Chadd</b>	6, Nicholass Court, Dale Road, Purley, Surrey, CR8 2ED	02087 63 97 73
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DI 1	<b>Mrs L.Boud</b>	Holly Cottage, Laundry Lane, Chelwood Gate, Haywards Heath East Sussex RH17 7LB email liz@bouddi.freereserve.co.uk	01825 74 06 98
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<b>Competition Secretary Prints</b>	<b>K.Payne</b>	38 Lodge Crescent, Waltham Cross Hertfordshire, EN8 8BS email kenneth.payne1@ntlworld.com	01992 30 91 76
<b>Competition Secretary Slides</b>	<b>A.T.E. Homes APAGB</b>	22, Wycherley Crescent, Barnet Hertfordshire, EN5 1AR email alan.homes@nasuwt.ne	020 84 40 34 33
<b>Circle Secretaries Representative</b>	<b>P.A.Blow</b>	39 Cogdeane Road, West Canford Heath, Poole, Dorset BH17 9AS email pabloid@bournemouth-net.co.uk	01202 60 32
<b>Stationery Officer</b>	<b>B.Davis FRICS</b>	1 New Road, Wingerworth, Chesterfield Derbyshire, S42 6TB email brian@thedavis.co.uk	01246 27 54 33
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## Sin Bin

On page 21 of the Autumn edition of the magazines the wrong picture was printed under the Title "Mausoleum after Rain" by Jane Black ARPS APSA Hon PAGB.

Here is the correct one, with apologies to Mrs Black



San Lucca Brian Elms C14