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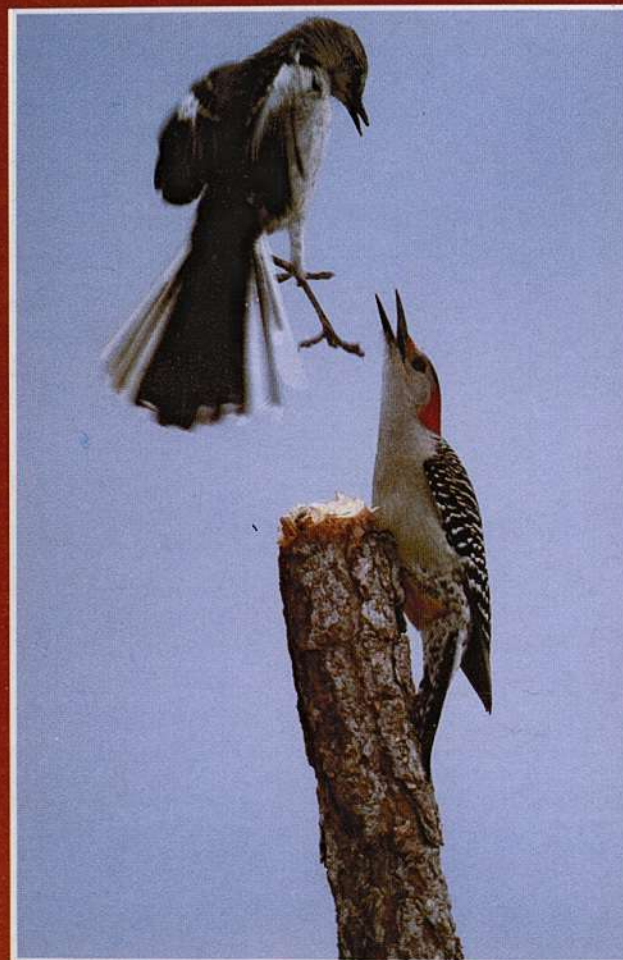
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The Little Man



Autumn 2005

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The Little Man

Autumn 2005

Number 126

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Cover Picture: Northern Mocking Bird vs Red Bellied Woodpecker by
Martin Stephenson Circle 29

President's Piece

Well another Convention and AGM has come and gone, and the time has come to reflect on the past year.

UPP has continued to hold its own in the photographic world as our numbers are still stable. Whilst we are losing members, and this is due to anno domini, we are recruiting new blood all the time.

I would like to see numbers increasing. I do believe that it will be the case, but to do this we must embrace the technology that is taking over our wonderful hobby. I note that most circles are now accepting an image however it is made, whether digitally or by the traditional wet method. Most people coming into our hobby now are only used to digital printing and many only have a digital camera. Looking at the Jessops catalogue the other day there were 43 pages of digital cameras. We never had such a wide choice when slide and print capturing was at its peak.

Please do not think that I am of the opinion that traditional processing and capture is dead. Far from it, it all has its place, but unfortunately it is now becoming a specialised section of our hobby and the Jessops shops no longer stock any chemicals or enlargers, although they will order them for you. I am certain that this will be so for the rest of our lives.

To expand our membership all members must spread the word about our club. We must not only rely on Anne who is doing a great job as our publicity officer, and through your contacts and her efforts I would like to see a steady increase in numbers over the next few years.

At the AGM I suggested an extra circle that did audio visuals using PIC TO EXE. As this has had a good response I would like anyone who is interested in joining an AV circle to please contact Liz or me, and we will see if we have sufficient numbers to get a circle started.

The AGM also accepted the Treasurer's recommendation that subscriptions are increased to £14.00 for 2006/7 basically in line with inflation, although last year we did make a reasonable surplus. This was due to several factors, such as council meetings costing less than in previous years. The YMCA did not charge for some meetings when they altered dates making

it impossible for some members to attend.

Stationery costs are less than normal as I have been running down the stocks while we are redrafting the forms so that they can be used for both digital and wet printing.

The Convention was very well attended and received by those present. Unfortunately due to illness Martin Addison was not able to give the Friday evening lecture, but one of our members, Peter Yeo, filled the breach at very short notice and gave an excellent print lecture. The majority of the pictures had been taken on a 5mega pixel compact camera. The lecture also included panels of pictures, an excellent way of presenting the work.

On Saturday we had the two judges from the previous year giving lectures and this showed that they were excellent workers as well as excellent judges. Richard Speirs DPAGB gave us a talk called "Painting with Light" in which he showed the effect of exposure and the more subtle use of filters had on pictures and how with careful use they could be a tool to improving rather than taking over the image.

In the afternoon Leo Palmer FRPS EFIAP APSA showed us his excellent print work which for the talk he had transferred onto disc so that they could be projected. This enabled our large audience to see the images even at the back. He had 20 prints with him so that we were able to see the quality of his printing at first hand.

These speakers complemented each other and produced an excellent programme for the members attending. I have received many comments from the audience telling me how much they enjoyed the lectures.

Unfortunately the reception was slightly spoilt for some members by the trouble we had with the sound equipment which had recently been upgraded at the centre and had not been tested properly. Whilst it worked well from the fixed positions on the dais, it did not work well on the floor of the hall as there were blank spots in the reception. It would appear that the wavelength had not been correctly adjusted. We will have to get this resolved before next year.

It was nice to hear Richard Speirs saying after his lecture that he could feel the friendliness in the audience and he thought that the weekend overall

had been a very congenial gathering. Come and join us next year. As it is our 75th we are trying to put on a special weekend for you all.

I must not close my comments on the weekend without mentioning this year's Sunday visit to the Black Country Museum lead by Peter Young. I was not able to attend, but I am assured by those that did that it was excellent and many pictures were added to their libraries, maybe to be seen at next year's gold label show.

I have already mentioned that next year is our 75th and I will be talking more about this in the next Little Man, but in the meantime please make a note in your diaries that it will be on the weekend of the 15th/16th and 17th September and should be very enjoyable.

Brian Davis

Editor's Notes

Welcome to another edition in which the magazine is now aligned with the leading edge of the current social scene. You too could be there, so go on turning the pages to find out how.. One thing is sure, you won't achieve it by photographing waterfalls in the Lake District.

One of the editor's nightmares is that having done all the work, only a few people actually read the magazine. How else to explain that my generous offer to resign in favour of a successor has not met with a mad rush of applicants. However the offer is still open!

On another subject altogether there recently appeared an article in the magazine of the Northern Counties Photographic Federation, 'Northern Focus', by George Kitchin EFIAP, DPAGB, which amongst others advocates that now that so much of the work is digital, commercial processing should no longer be allowed in competitions. It is an interesting example of 'Plus ça change, c'est la même chose. What do you think?

Some Notes on the Print Exhibition.

Owing to lack of volunteers, the editor has had to write this review. My comments are personal, should anyone take offence this was not intended.

This year the exhibition was moved to the "Coffee" lounges so that two rooms could be used. The result was a more relaxed atmosphere for viewing and the experiment has been declared a success to be repeated in future years.

The lecturers this year were our judges last year and both complimented UPP on the high standards of the prints on display.

Of course I know that all the readers of this article will have bought and extensively looked at the CD of all the Gold prints. The CD was demonstrated in the auditorium through a digital projector and the quality was superb. If you are the fortunate owner of a suitable projector, I urge you to view the CD using it.

It is therefore unnecessary for me go into lengthy descriptions of what you are able to see for yourselves, so I will only mention a few prints, which you might miss amongst the large number on the CD.

'From the Vatican View' by Christopher Bellenie a newcomer to DI 1, was a splendid example of the genre. In DI 2 there was 'Venetian Masks' by Brian Davis an excellent reworking of a well known, overexploited theme but here showing in an exceptionally fine arrangement and sharpness. In DI 3 Arnold Bennett showed 'Luminarium' an imaginative abstract. Amongst the prints in DI 5, which was established for 'arch manipulators', I admired 'Irises' by John Wigley as a successful image. Ralph Bennett ARPS of circle 3 had 'An Afternoon in the Park', an attractive traditional scene. 'Speed Angle' by Paul Hoffman of circle 7 showed what can be achieved by a good photographer with care to detail. Another imaginative effort was 'Taking a Leek' by Ian Bailey of circle 8, which must have made most viewers smile. Ken Payne of Circle 9 produced 'Aker Bilk' a down to earth picture of the artist at work. How Ken manages to find the time is a complete mystery. 'In Yer Face' by Steve Peet DPAGB of circle 10 certainly was just that and very striking too. Circle 11 had Bob Norris with 'The Swimmer' attracting attention through its clean, very competent workmanship.

'Ffestiniog Valley, by Rob Lloyd FRPS DPAGB of circle 14 was a remarkable study of light and shade.

'Four Eyes' by Brian Asquith ARPS of circle 18 was a fine example of a photographer noticing something others miss. Circle 20 had a stunning print by Angela Rixon ARPS, 'Ngorongoro –Dust Dawn'. How this one missed an award is inexplicable. 'Bath Knocker' by John Long ARPS CPAB Hon PAGB of circle 21 impressed with its unusual presentation. In circle 24 'Unfinished window' by Brian Most FRPS DPAGB drew the eye. I am not sure how exactly the effect was created, but it is quite attractive. 'White faced Darter' by John Berry ARPS of circle 26 positively exuded menace though I am sure the insect is quite harmless.

Circle 29 Martin Stephenson exhibited 'Northern Mocking Bird vs Red Bellied Woodpecker, catching the confrontation at just the right time. 'Frosted Leaves' by David Mason of circle 30 was a fine example of this kind of picture. In circle AA I was impressed with 'Sugar dusted' by Steve Weideger CPAGB. A clever almost abstract montage showing a lot of imagination. Dave Burgess ARPS of circle 2/25 had 'In Praise of Modern Art' showing some excellent geometric shapes, presumably of buildings, but maybe just office furniture, giving viewers a chance to fantasize.

Visit to the Black Country Museum

As part of the AGM weekend a number of members went to visit the above, but unfortunately an account of the event is not available. Judging by the photograph a good time was had by all.



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The 2006 Convention will be on the 15th, 16th and 17th September 2006. Eagle sighted readers will note that it will be one day longer than usual. This because 2006 will be the 75th anniversary of UPP. Special events are planned, so you should make a note of the date, transferring it to your 2006 diary, and make a special effort to attend

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On my high horse

I came across a quotation from Ansel Adams recently

“There is nothing worse than a sharp photograph of a fuzzy concept”

This just confirms and extends my low opinion of Adams. In the first place, there is at least one thing worse than a sharp photograph of a fuzzy concept and that is a sharp photograph of a sharp concept. This re-wording is a good description of Adams’ own work and the emulation of this characteristic has done much harm to amateur photography.

Adams is an example ‘par excellence’ of a photographic bully. Everything is pre-visualised and pre-ordained so that the viewer is squeezed like putty into Adams’ visual mould. To change the analogy, every scene before Adams’ lens has been stretched or chopped on the Procrustean bed of ten zones. The result is outstanding technical veracity, but for the most part devoid of any expressive quality. What we get from him is the closest approach to what we would have seen if we had stood behind him at the moment of exposure. This is the antithesis of any expressive quality. Adams seems to say ‘Don’t ask about what I feel about Yosemite, just look at how I’ve squeezed it all into the tonal capability of the emulsion’.

It was the poet Alexander Pope who described art as “Nature to advantage dressed”.

It is this artistic quality which is so lacking in Adams’ photography (on the whole, though there are exceptions). We get Nature, but not much advantageous dressing to help us develop an aesthetic response.

In fact, good, expressive pictures need to be conceptually ‘fuzzy’, they need a limited ambiguity which allows the viewer individuality in response, for there should never be just a single precisely defined reaction to a picture. The best pictures define a general area within which there will be as many responses as there are active viewers. A degree of ambiguity is an essential stimulus to an artistic response. There is an analogy here with fuzzy logic in computers. Instead of defining a programme with mathematical precision, it is defined in general terms which allows the operator to enter his/her own variables. The reason why conceptually precise photographs are trivial is that they allow only one view of

the subject and that is the photographer's. This is equivalent to making your own view of the world the centre of the universe. It is a form of photographic indoctrination.

Of course, the sort of technical mastery that Adams showed is a good way of sorting out the amateur men from the amateur boys (at least before the advent of digital photography). This is why its qualities are so beloved by judges and Clubs. They are easily identified and are backed by the reputation of an acknowledged master. The qualities of artistic expression are much more nebulous. To tread in this field is to invite disaster. Nevertheless, isn't it time we removed Adams from his pedestal and replaced him with Pope?

Eric G Hall



School days by Alan Brown C4

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



Ian Jolly LRPS CPAGB receiving the Leighton Herdson Slide Trophy & Plaque



John Bebbington FRPS receiving the Glenn Vase (Natural History Trophy) & Plaque

Gold Star Circle-Prints Circle 19

- | | | |
|----|------------------------------|------------------------------|
| 1 | South Aisle, Wells Cathedral | Adrian Smithson LRPS |
| 2 | Black crowned Night Heron | Ray Grace LRPS DPAGB |
| 3 | The Dunny | John Butler ARPS DPAGB APAGB |
| 4 | Rannock Moor | Ron Boud |
| 5 | Snipe | Ray Grace LRPS DPAGB |
| 6 | Female Goosander | John Bellenie LRPS |
| 7 | Mother and Child | Ray Grace LRPS DPAGB |
| 8 | Gentoo Penguins-Inquisitive | Ray Grace LRPS DPAGB |
| 9 | Spike | Ray Grace LRPS DPAGB |
| 10 | Yellowstone Landscape | Baron Woods FRPS |
| 11 | Blizzard | Ray Grace LRPS DPAGB |
| 12 | A lesson in Manners | John Bellenie LRPS |

Gold Star Circle-Slides Circle NHCC2

- | | | |
|---|--|----------------------------|
| A | Glistening Incap <i>Coprinus micaceus</i> | David Jarvis ARPS DPAGB |
| B | Hoverflies feeding on Lily Pollen | Kath Bull EFIAP ARPS MPAGB |
| C | Lesser Black Backed Gull
(<i>Larus Fuscus</i>) | Philip Mugridge ARPS |
| D | Banded Demoiselle
(<i>Calopteryx splendens female</i>) | Douglas Hands ARPS |
| E | Immature Raft Spider
(<i>Dolomedes fimbriatus with Prey</i>) | John Bebbington FRPS |
| F | Sanderling (<i>Calidris alba</i>) | Philip Mugridge ARPS |
| G | Fruit of Broad-leaved Dock
(<i>Rumex obtusifolius (x2)</i>) | Kath Bull EFIAP ARPS MPAGB |
| H | Mature Larva of Eyed Hawkmoth
(<i>Smerinthus ocellata</i>) | John Bebbington FRPS |
| I | Common Snipe
(<i>Gallinago gallinago</i>) | Philip Mugridge ARPS |
| J | Red Demoiselle
(<i>Calopteryx haemmordalis</i>) | Douglas Hands ARPS |
| K | Miller Moth at rest on Birch Bark
(<i>Acronicta leporina</i>) | John Bebbington FRPS |
| L | Leaf Mine in Hogweed (X2) | Kath Bull EFIAP ARPS MPAGB |



1



2



6



4



10



3



11



5



7



9



8



12



B



C



A



E



G



D



F



H



L



I



J



K

Interclub Exchange

We had a two weeks stay in Japan in April. It was a wonderful holiday and one that I have to admit that I went on with a large amount of trepidation. It all started four years ago when Chesterfield PS were asked by the Derbyshire County Council to put on an evening of entertainment for a group of Japanese visitors to the County who were over here because of the Toyota factory in south Derbyshire, and they were from Toyota City. After the presentation the current President of Chesterfield Photographic Society, Ken Davis, got talking to one member and a large number were from the Toyota camera club, and afterwards they exchanged emails and we started an annual exchange of slides.



Last year they invited us over, to see the cherry blossom and Ken, Shirley and myself accepted and went over to be hosted in their homes. As you can imagine we did not know what to expect, it turned out they were excellent hosts and the accommodation, whilst small as is all of their houses, was excellent. We stayed near the centre of Toyota City in a new house and they still had the builders in completing the garden and the outside, so that was home from home. When we left Derbyshire all we knew was that we were being met at the airport and they were then going to look after us.



They had everything planned out for each day and we had a very full programme for all of the days. We travelled from Manchester airport to Frankfurt and then a direct flight to the new airport called Centair. We arrived at the airport 22 hours after leaving home. They met us at the airport and then a 1 hour bus trip took us to the centre of Toyota, where

The only restaurant or hotel that served European food was at Mount Fuji.

I cannot mention all the temples, trees, villages that we visited but the first long rest was the 12½ flight back to Frankfurt.



It was a holiday of a lifetime and one that we will not forget, especially because of the friendliness of all the people we met. We had to have our photograph taken at every location, just like they do when they visit Europe.

We saw several people wearing traditional dress and there was never an objection when we indicated that we would like to take their picture. In most cases they were most helpful over it, even when there was children involved. Shirley and I both took digital cameras and I bought a lap top a few days before we left to save the pictures and to be able to cut Cd's before I cleaned the cards. I filled the lap top.

We also found the Holy Grail. Just opposite Nagoya railway station was a six-storey building, which had about the same footprint as Marks and Spencer in Nottingham. Three floors of the shop were full of cameras! There was an area the same size as Jessops in Nottingham just for tripods, and another equal area for camera bags. We visited the shop twice!

Happy days

Shirley & Brian Davis

Congatulations to John Bullen, Paul Damen BA ABIPP ARPS and Vince Rooker ARPS EFIAP DPAGB APAGB, who gained certificates of 25 year membership

Annual Competition 2005

Judges – DAVID HAIGH FRPS EFIAP/s MPAGB
DAVID RICHARDSON APAGB

LEIGHTON HERDSON PRINT TROPHY & PLAQUE

Eric Athroll HADRIAN'S WALL Circle 18

LEIGHTON HERDSON SLIDE TROPHY & PLAQUE

Ian Jolly LRPS CPAGB SPRING STABLES FARM Circle 35

ROLAND JONAS (LANDSCAPE TROPHY) & PLAQUE

Eric Athroll HADRIAN'S WALL Circle 18

GLENN VASE (NATURAL HISTORY TROPHY) & PLAQUE

John Bebbington FRPS IMMATURE RAFT SPIDER

Dolomedes fimbriatus With Prey NHCC2

RALPH COUCHMAN (CREATIVE TROPHY) & PLAQUE

Sheila Read FRPS DAHLIA DANCE Circle DI.5

BEST SMALL PRINT

Ken Payne THE DOMINCAN JOURNEY Circle 29

GOLD STAR CIRCLE – PRINTS

CIRCLE 19 Secretary Philip Antrobus FRPS

GOLD STAR CIRCLE – SLIDES

CIRCLE NHCC2 Secretary – Kath Bull ARPS EFIAP MPAGB

CERTIFICATES & COMMENDATIONS

SMALL PRINT CIRCLES

Fay Palmer	IN THE MEDINA AT HAMMEMET	Circle 7 Cert
Ken Payne	SOPHIE	Circle 9 Cert
Harold Thompson	MILLENNIUM EYE	Circle 17 Cert
Terrick Meakin ARPS APAGB	THE ABBOTS FISH HOUSE	Circle 21 Cert
Ken Payne	THE DOMINICAN JOURNEY	Circle 29 Cert
Norma Philips LRPS DPAGB	BIRTHDAY ROSE	Circle 29 HC
John Bulpitt FRPS	JAVELIN THROWER	Circle 30 Cert

LARGE PRINT CIRCLES

Steve Weideger CPAGB (UK)	BRIDGE TO AUTUMN	Circle AA Cert
Phil Smith	SWEET PEA	Circle 2/25 Cert
Tony Poole ARPS	SPRING IN WALES	Circle 3 Cert
Philip Antrobus FRPS	BARN OWL	Circle 4 Cert
Alan Brown	SCHOOL DAYS	Circle 4 HC
Colin Snelson LRPS	PADDOCK HILL	Circle 6 Cert
David Venables DPAGB	CONKER LANE	Circle 8 Cert
Ray Hadlow ARPS FRSA	LONE TREE-LOCHAN NA H-ACHLAISE	Circle 10 Cert
Arnold Hubbard FRPS EFIAP APAGB	PRAGUE MORNING	Circle 11 Cert
Trevor Gellard FRPS	BRIGHTON BEACH	Circle 12 Cert
Rob Lloyd FRPS DPAGB	BROKEN ROCK	Circle 14 Cert
Rob Lloyd FRPS DPAGB	JIM OFF FISHING	Circle 14 HC
Eric Athroll	HADRIAN'S WALL	Circle 18 Cert
Ray Grace LRPS DPAGB	BLACK CROWNED NIGHT HERON	Circle 19 Cert
Ray Grace LRPS DPAGB	BLIZZARD	Circle 19 HC
Baron Woods FRPS	YELLOWSTONE LANDSCAPE	Circle 19 HC
Anne Stobbs CPAGB	PRETTY IN PINK	Circle 20 Cert
Tony Redford ARPS	STOP - START, 7TH AVENUE	Circle 20 HC
Jack Bamford DPAGB	THE BIKE	Circle 20 HiC
John Berry ARPS	BLUEBELL WOOD IMPRESSIONS	Circle 26 Cert
Anne Swearman ARPS EFIAP DPAGB APAGB	VETERANS	Circle DI.1 Cert
Douglas Moss	LONELY YACHT	Circle DI.2 Cert

CERTIFICATES & COMMENDATIONS

contd

Paula Davis AFIAP LRPS Cert CPAGB	SANDSTONE WILDERNESS	Circle DI.3
Doreen Smith	HERON	Circle DI.3 HC
Sheila Reed FRPS	DAHLIA DANCE	Circle DI.5 Cert
John Wigley	IRISES	Circle DI.5 HC
Geraint James ARPS AWPf	URBAN EDEN	Circle DI5 HC

SLIDE CIRCLES

Derek Larkin EFIAP BPE4*	QUEEN OF SPAIN FRITILLARY	Circle 23/34 Cert
Geraint James ARPS AWPf	AFTER THE SHOWER	Circle 28 Cert
Jonathan Ratnage	POLAR BEAR	Circle 31 Cert
Brian Hall	LEAFCUTTER ANT	Circle 32 Cert
Brian Hall	AURORA BOREALIS	Circle 32 HC
Peter O'Neill	STOVEPIPE WELLS	Circle 33 Cert
Ian Jolly CPAGB LRPS	SPRING STABLES FARM	Circle 35 Cert
Ian Jolly CPAGB LRPS	PASTEL DAWN	Circle 35 HC
Mike Taylor	SPEED KINGS	Circle 35 HC
Paul Bloomer ARPS AFIAP AMPA	LEADER OF THE PACK	Circle 36 Cert
John Butler ARPS DPAGB APAGB	STORM AROUND THE BOTHY	Circle 36 HC
Luz Starkie	COCKCHAFFER LARVA	NHCC1 Cert
John Bebbington FRPS	IMMATURE RAFT SPIDER	
Philip Mugridge ARPS	Dolomedes fimbriatus With Prey	NHCC2 Cert
Douglas Hands ARPS	SANDERDLING Calidris alba	NHCC2 HC
	RED DEMOISELLE	NHCC2 HC
	Calopteryx haemorrhoidalis	

There were no gold entries from circle DI.4 this year.



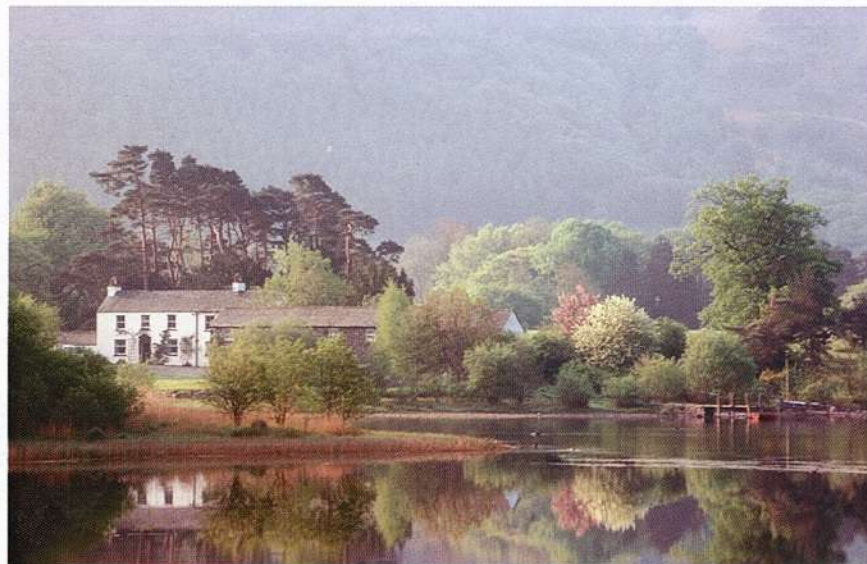
Sheila Read FRPS receiving the Ralph Couchman (Creative Trophy) & Plaque



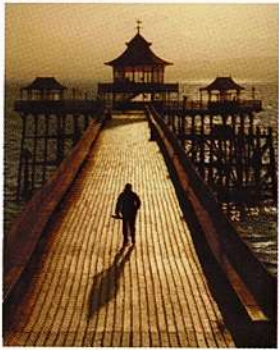
Ken Payne receiving the award for Best Small Print



Leighton Herdson Print Trophy & Plaque
Roland Jonas (Landscape Trophy) & Plaque
Hadrian's Wall by Eric Athroll Circle 18



Leighton Herdson Slide Trophy & Plaque
Spring Stables Farm by Ian Jolly LRPS CPAGB Circle 35



Jim off fishing by Rob Lloyd
FRPS DPAGB C14



Stop-Start, 7th Avenue by
Tony Redford ARPS C20



Pastel Dawn by Ian Jolly
CPAGB LRPS C35



Speed kings by Mike
Taylor C35



Irises by John
Wigley C DI 5



The Bike by Jack
Bamford DPAGB C20



Canal Dwellings by
Steve Bowyer C 29



Urban Eden by Geraint
James ARPS AWPf C DI 5



Aurora Borealis by
Brian Hall C32



Heron by Doreen
Smith C DI 3



Philip Antrobus FRPS receiving the award for Gold Star Circle-Prints Circle 19



Kath Bull ARPS EFIAP MPAGB receiving the award for Gold Star Circle-Slides Circle NHCC2

Ralph Couchman(Creative Trophy) & Plaque won by Sheila Read FRPS Circle DI 5

The idea for 'Dahlia Dance' came from a PSA magazine, dated August 2004 that had been thrown away.

The picture on the cover was of flower heads formed into swirling patterns. The accompanying article inside was written by Huntington Witherill from California. Among his pictures was one of Dahlias but his method was not mentioned and his website gave no clues. He stated in his article that using digital technology is just another way of producing the artistic images he had been doing over the past thirty-five years. So he uses DI!

I photographed Dahlia flower heads from different angles using a 2Mpx camera. Using the filter called Liquify in PhotoShop I was able to stretch and pull out the petals to form swirls of colour. A second flower had the same treatment and then the two were blended together. It sounds easy but I spent some time trying out the multitude of different adjustments the Liquify Filter has to offer.

I have no idea if I did anything like Witherill but he, unknowingly, gave me the idea. I learnt a lot; enjoyed the process and now it has won me an award.

Long may such serendipities come my way!

Leighton Herdson Slide Trophy & Plaque won by Ian jolly LRPS CPAGB Circle 35

The winning slide " Spring Stable Hill Farm " was taken at Derwent Water in spring as name suggests, and must be one of the most popular subjects around Derwent Water for both photographers and artists. I visit this area every spring and usually time my visit to coincide with the blossoming of the cherry trees.

The light for this subject is not right until approximately one and a half hours after sunrise, (Sun has to come up and around mountain) giving one time to go else where to take sunrise shots before arriving at Derwent Water. This is also a wonderful area in the autumn.

I always try to use a tripod although lately have increasingly been using

a monopod, The film Velvia ASA 50, Camera Minolta Dynax 9,Lens 70/300 at about 100 mm length. Aperture was f 16.

Best Small Print by Ken Payne , Circle 29

"The Dominican Journey" was taken on the Caribbean Island of Dominica, November 2004 inside an old American Lincoln Taxi that slowed down to show us the painted wall. The shutter speed was 1/15th F8 ISO200 and I was very lucky to get it so sharp. The reason for the slow shutter speed was I had been working in aperture priority all day and didn't have time to change to shutter priority because it was a quick grab shot. In the end this did me a favour because I had the depth of field required to keep everything sharp from the foreground to the background. Camera was a Fuji S2 Pro and the file was a RAW converted in Adobe CS2. Minor adjustments were made with levels and a small reflection in the window was removed.

Cover Picture by Martin Stephenson Circle 29

'Northern Mocking Bird vs Red Bellied Woodpecker'

We were on a photographic holiday in Florida in February 2001 photographing in and around the Everglades. We were actually trying to obtain pictures of the Scrub Jay when the Red Bellied Woodpecker came to investigate.

I was using a Nikon F90X with a Nikor 300mm F4 lens and a Nikon 2x teleconverter. I also had a Nikon SB28 Flash fitted for some fill in light. All this mounted on a Manfrotto tripod. The film was Fujichrome Sensia 100 rated at 200 ASA. If I remember correctly, the weather had started off overcast and dull but it had now brightened up and was bright, but cool.

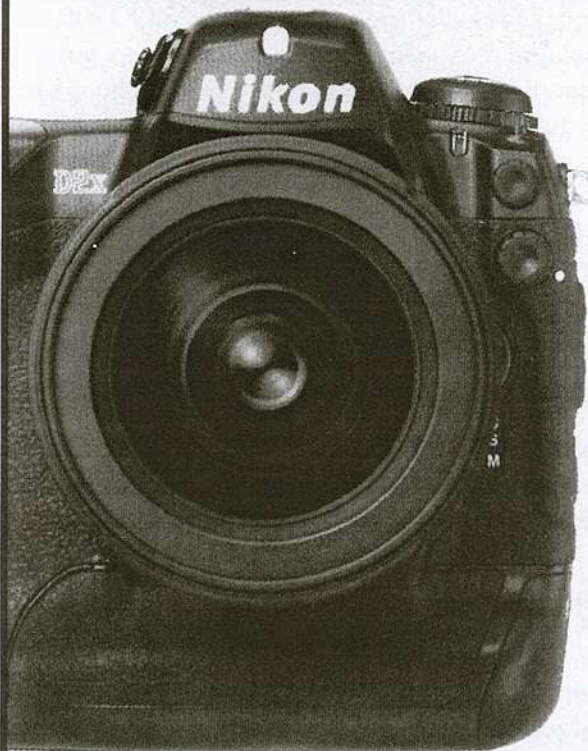
I had obtained some pictures of the Scrub Jays and was now concentrating on the Woodpecker. I suppose the bird was about 30 feet away. The Woodpecker was moving around but was now sitting on a tree which had snapped off. It suddenly became very alert and ran up the trunk. Having released the head on the tripod I tracked him with the camera and out of the corner of my eye I saw a movement and pressed the shutter. The result is what you see. Just one frame and it was all over in a split second.

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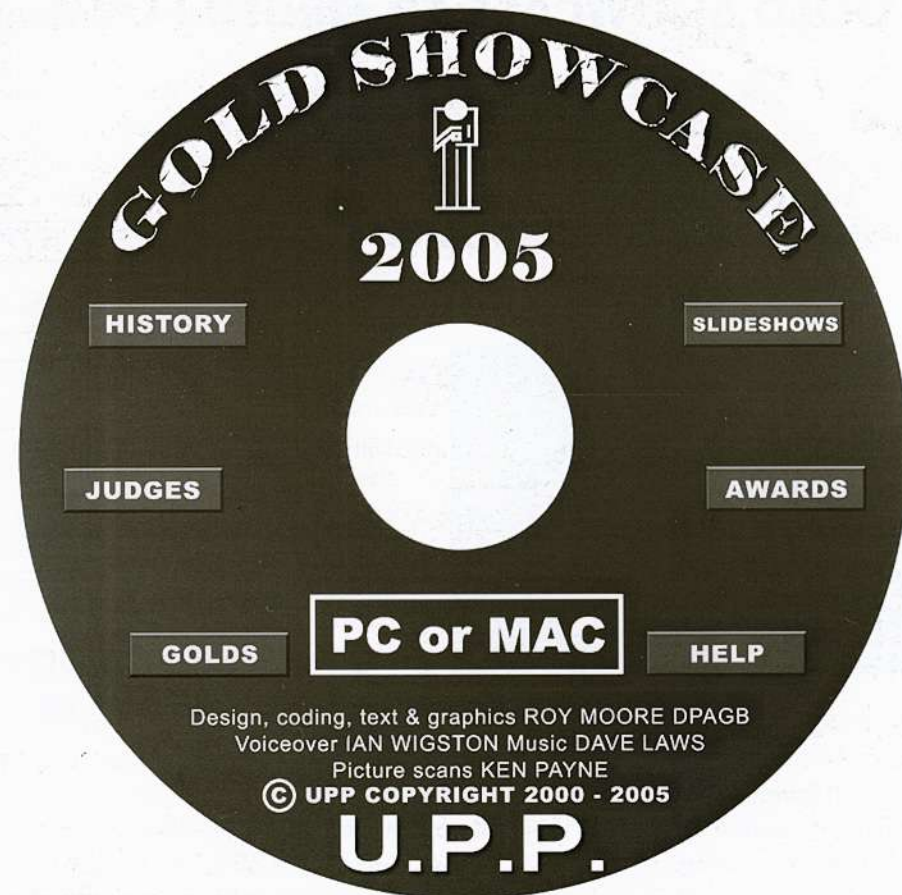


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Enquiries to Ken Payne at 01992 30 91 76
 or kenneth.payne1@ntlworld.com

Unusual Assignments

I had just arrived at my local rugby club for the usual Saturday game, I take pictures for the programme, when I was asked by the team captain was I free the next morning to come to the ground to take some pictures. Foolishly my mouth said I would be there, before my brain engaged, after all what could the photographs be of? A team photo? a friendly game? In the past I had been requested to attend for various events.

No, this time I was told, we want to produce a calendar for charity. A nude calendar in the same way that the W.I. had done theirs. This shouldn't be a problem, I thought, a quiet Sunday morning shoot, no problem. Next morning I arrived at the ground, expecting to find a few cars and some eager players waiting. The car park was nearly full! On the first team pitch there was an under 16's game being played, and I might add being



watched by a host of doting mothers and fathers. On the second team pitch was the local archery club and the local dog club. "Not a problem" said the Captain "we can use the far side of the third team pitch". Conveniently ignoring the U7's, their parents and entourage gathering on the near side of the third team pitch.

"Right lads, kit off" said the captain. "whoa!!!" said I. "can you give me some

idea of your ideas before the disrobing begins?". After a short discussion a few ideas emerged involving the white line machine, the scrimmaging machine and a stretcher!

The players disrobed on request rather than en masse. I started to take pictures mindful that beyond the players I could see an increasingly large group of people standing mouths agape. Police should be arriving anytime, I thought. My nerve failed, why don't we take the rest of the calendar shots in the gym, I suggested. Everyone agreed and, still naked, walked straight past the U7's on the way to the dressing room. This could be your fate if you don't win all your matches, I muttered as we walked past the now static boys match. The gym was a much better location, and a wide variety of



apparatus was put to use.

Then came the bright idea of using the bar area. Players pictures were being taken lounging at the said bar complete with pints, when a former player said "you can use my Motorbike if you like ". The best location appeared to be the now empty first team pitch and two volunteers (naked) were persuaded to sit



on it, complete with helmets! At that moment two U16 RL teams appeared from the dressing room. Has no one ever heard of privacy!

The outcome to all this? The rugby club committee banned the calendar, but it was published anyway and raised £2000 for charity. I, for my trouble, got a rather good picture to enter into club competition.

12 months pass , and I'm in the wrong place at the wrong time , again. This time the players think the local pub would be a good place for a calendar shoot , the shoot would be behind closed doors. I am again " invited" to participate. I duly turn up at the pub , only to find that the landlord has no intention of closing his

doors ,the pub is already filling up with a mixture of knowing rugby players and unknowing regulars. Luckily the snug is empty , I have half an hour before the pigeon fanciers turn up. I rapidly take pictures of dominoes ,cards and darts, no accidents with the darts fortunately. Then a quick dash into the bar to take some pictures by the pool table ,much to the bemusement of the pool players and onlookers. Over at last, the calendar again sells well. I was thinking of retiring from the nude calendar market, however if there are any circles out there, thinking about



Colin Douglas FRPS EFIAP MPAGB

P.S. This article first appeared in L&CPU focal points



Barn Owl by Philip Antrobus FRPS C4



Conker Lane by David Venables DPAGB C8



Prague Morning by Arnold Hubbard FRPS EFIAP APAGB C11



Broken Rock by Rob Lloyd FRPS DPAGB C14

After The Shower by Geraint James ARPS AWPFC28



Lone Tree-Lochan na h-Achlaise by Ray Hadlow ARPS FRSA C10



Paddock Hill by Colin Snelson LRPS C6



Brighton Beach by Trevor Gellard FRPS C12





Bluebell Wood
Impressions by John Berry
ARPS C26



Pretty in Pink by
Anne Stobbs CPAGB
C20



Veterans by Anne Swearman ARPS
EFIAP DPAGB APAGB C DI 1



Lonely Yacht by Douglas Moss C DI 2



Sandstone Wilderness by
Paula Davies AFIAP LRPS
CPAGB C DI 3



Queen of Spain Fritillary by Derek
Larkin EFIAP BPE4* C23/34



Leafcutter Ant by
Brian Hall C32

Polar Bear by Johnathan
Ratnage C31



Circle 11 2005 Rally Report

Eleven members of Circle Eleven along with partners had a long weekend in Chester over the May Bank Holiday.

Based at the very comfortable Curzon Hotel on the outskirts of the city centre, members were able to stroll into the city, walk the ancient walls, take a boat trip on the river Dee and a city tour on an open top bus. On the Sunday some members visited the Botanical Gardens, whilst others took a ride along the North Wales coastline. Although the weather was not the usual C11 hot and sunny, everyone had a very enjoyable time chatting with old friends and catching up with their news, as well as appreciating a very historic city.



CIRCLE 11 RALLY, CHESTER, MAY 2005

For member Mick Willis and his wife Sue it was a trip down memory lane. Sue hails from Chester and it was here that she met her future husband in one of the riverside pubs. Now, many years on, they recalled tales of that meeting, subsequent courtship and marriage to other C11'ers. It made the visit that much more personal.

C11 have already booked their hotel in North East Yorkshire for their 2006 Rally, and also hope to stage their first group exhibition in Norfolk in the summer.

Paul & Christine Damen

Combined Circle Weekend

The first weekend of the summer, June 3 to 5, was a memorable one for some members of Circles 6 and 12 who congregated in Horncastle, near Lincoln, for a photographic weekend. Four members of Circle 6 and five

from Circle 12, with spouses and partners making 15 in all, stayed in comfortable accommodation in Kesteven House, Horncastle College and enjoyed an excellent cuisine. Circle 12 is a large print circle, mainly mono, with both darkroom and digital workers. Circle 6 is a 10 by 8 circle which only allows darkroom work but its members have digital interests as well.

The first excursion, on the Saturday morning, was to Tattershall, where the Castle and the Church provided many good subjects, including two peacocks in the castle grounds making great display. The weather was dry with occasional



sunny breaks which lifted the landscape views seen from the high battlements. After a picnic lunch we moved on to Boston, concentrating on the Stump church. This spectacular building provided material for many excellent architectural studies, interrupted by a wedding in the church for only a short time. The following morning was spent exploring Horncastle on foot but little sunshine was available for pictures. Both evenings were devoted to viewing members' prints in Kesteven House. In all, a very pleasant, sociable and inspiring weekend.

Tom Ashcroft, Circle 12

Circle 14

This year, over threequarters of Circle 14 members turned up at the AGM. Here, they think they are on their best behaviour, but how nice to see them anyway. Those who were unable were sadly missed by all the rest of us.

Circle 14 has just managed enough new members to replace those sadly missed, for, like old soldiers, having faded away.



We continue to produce an excellent notebook and ever better prints.

Walter Steiner

Circle 19 Rally 2005

Friday 3rd June saw the start of the rally of Circle 19 held at the Windermere Hotel. 12 members and 3 partners gathered for a weekend of photography and friendship. After a good meal and a chance to catch up on everyone's news, we adjourned to an upstairs lounge where several members showed prints and talked about their photography.

The Saturday dawned to typical Lake District weather, cloudy and drizzly, which lasted for most of the day. Everyone went their separate ways, although anyone who wanted to join a particular group was welcome to do so. One member went to Whinlatter Visitor Centre to see the Ospreys nesting at nearby Bassenthwalte Lake shown on CCTV. Others went to a quarry near Coniston to take "moody" shots of the slate and surroundings, followed by a wet walk by Elterwater in the afternoon.

One lucky member of the Circle lives in Windermere itself, and the Saturday evening was spent being very pleasantly entertained by him and his wife. The view of Lake Windermere from the lounge window brought gasps of admiration from everyone. The group photograph was taken in the back garden in light rain, with everyone getting damp but keeping up the high spirits associated with these rallies.

Sunday's weather was a little drier, and again members went their

separate ways for the day. A few went to Ullswater and the surrounding area to discover the delights of Patterdale. In the evening, photography was again the main subject of discussion, with one member showing a selection of his work.

Monday morning saw members saying their final farewells before departing for home in bright, dry and warm weather. Two lucky couples were staying for a few more days, much to everyone else's envy. Thanks must go to Liz Boud for organising a superb weekend, and it is hoped to repeat such weekends in the future.

Lynne Smithson

Circle 30

Circle 30 was reformed in January of this year as a small print circle with a maximum print area of 12 square inches. We are a mixed circle with colour and monochrome, film and digital cameras and darkroom and digital printing.

The idea of a new circle emanated from C29. Colin Westgate had several members of his Quest Photography workshops wanting to join C29 which was at the time up to full complement. So, it was decided to apply to UPP to form an additional circle. I agreed to run the circle and within two months we achieved 14 members. Our first folio arrived back to me in time for presentation at the UPP Conference.

We have not yet had a circle outing but those of us living in Sussex have been able to get together and visit the Seven Sisters, Camber Sands and Dungeness for some photography. We will try to have a big contingent at next year's 75th celebrations.

Garry Bisshopp Circle Secretary



Circle 35.

We have enjoyed some good images in C35 recently and several of our members have had successes in external exhibitions both national and international. Colin Douglas has added BPE*3 to his other distinctions.

We are all very proud that Ian Jolly won the Leighton Herdson Slide Trophy this year, his winning slide reflects the strong landscape entries we enjoy seeing in C35.

Dave Bennett , Secretary

FINANCIAL STATEMENT 30 JUNE 2005

Balances 1st July 2004: Current account	£ 4.01
Reserve account	<u>£6026.74</u>
	£6,030.75
Surplus - year ended 30th June 2004/5-	<u>£ 654.78</u>
Balances 30th June 2005: Current account	£ 58.97
Reserve account	<u>£6,626.56</u>
	<u>£6,685.53</u>

F A H Ouvry ACIB LRPS
Hon Treasurer

I have examined the accounts of the United Photographic Postfolios of Great Britain for the year ended 30th June 2005 and to the best of my knowledge and belief the Income and Expenditure Account and the Financial Statements are correct.

M H W Evans ACIB
Hon Examiner

UNITED PHOTOGRAPHIC POSTFOLIOS OF
GREAT BRITAIN

	Budget 2003/4	Actual 2003/4	Budget 2004/5	Actual 2004/5	Budget 2005/6
Income					
Subscriptions	4900	5042	5250	5132	5200
Sales	150	49	150	88	100
Interest	50	43	50	22	100
Sundry		421		5	
Total Income	5100	5555	5450	5247	5400
Expenditure					
AGM (net)	1300	1298	1400	1849	1800
Boxes & Stationery	700	1023	1000	719	1000
Magazine (net)	1100	912	1000	1316	1250
Circle Secs' expenses	350	282	350	233	350
Officers' expenses	450	308	450	277	450
Council Meetings	1000	1033	1000	421	750
Advertising	100		100	0	100
Sundry	100	161	150	196	200
Total Expenditure	5100	5017	5450	5011	5900
Current Surplus/Deficit	0	538	0	236	-600
Sale of CD ROM's (net)	600	500	600	618	600
Capital expenditure					
Final Surplus /Deficit	600	1038	600	655	100

United Photographic Postfolios of Great Britain

Membership Application Form

Full Name\Distinctions
Address

Telephone
Email Address

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

	A3	A4	A5
Monochrome	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Colour only	<input type="checkbox"/>		
Mixed	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Digital	<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

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

Joining fee (if new member)	£ 3.00
Between 1st September-30th April	£ 13.50
Between 1st March and 31st August	£ 6.75
Additional Circle	£ 3.00

Post this form or a copy of it with cheque to membership secretary Mrs Liz Boud, Holly Cottage, Laundry Lane, Chelwood Gate, Haywards Heath, East Sussex, RH17 7LB on 01825 74 06 98 email lizboud@isleoffhorns.wanadoo.co.uk

Our thanks to Barry Evans FRPS APAGB for so diligently proof reading the magazine,

Membership No	<input type="checkbox"/>	Treasurer Informed	<input type="checkbox"/>
Circle Allocated	<input type="checkbox"/>	Secretary informed	<input type="checkbox"/>

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	All prints produced in Darkroom
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-print A4	mixed	no	Source can be DI or film. Creative, 4 Folios/year
26	12x16 or A3	mixed colour only	yes	

Details of the Circles

Circle	Size accepted	Type	mounted	Notes
28	35 mm slides			
29	12 sq ins	mixed	yes	7"x5"
30	12 sq ins	mixed	yes	colour or monochrome darkroom or digital
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

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C6	C.Snelson	'Joan Lear', Middlesmoor, Harrowgate, N. Yorkshire HG3 5ST email colinorann@aol.com	01423 75 56 91
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C23/C34	Mrs H.Sayer	6, Albert Road, Lenzie, Kirkintilloch, Glasgow, G66 5AS email helen_sayer@yahoo.co.uk	01417 76 16 89
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.Archivist	H.Fisher LRPS CPAGB	21, Brockwood Crescent, Keywaorth Notts, NG12 5HQ email howard.fisher@ntlworld.com	01159 37 28 98



Sophie by Ken Payne C9



In the Medina at Hamamet by Fay Palmer



Millennium Eye by Harold Thompson C17



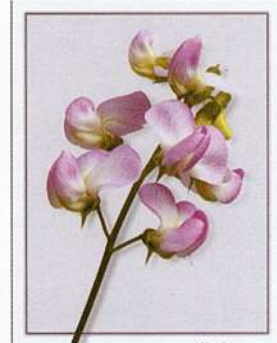
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