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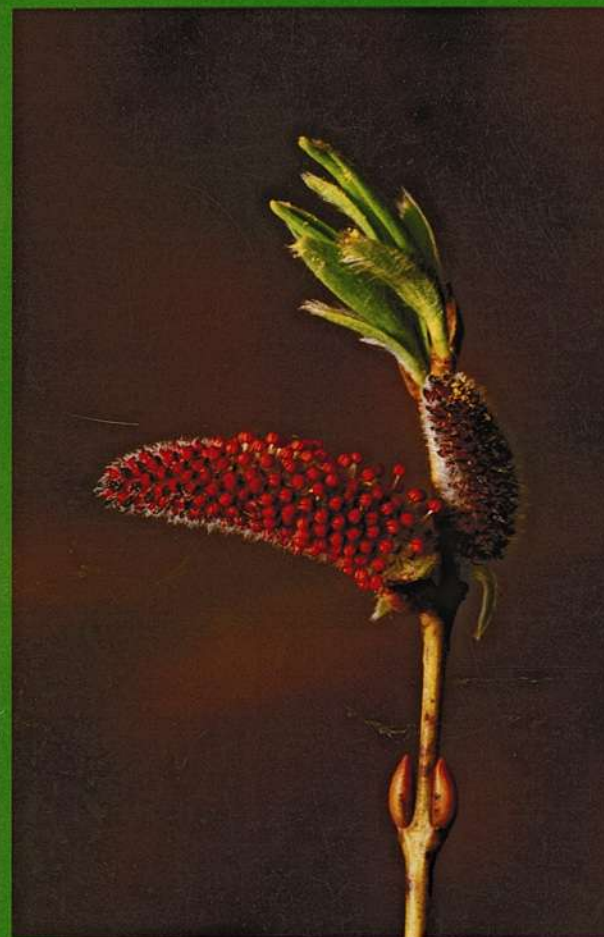
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# The Little Man



# Spring 2006

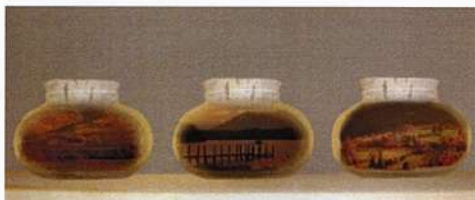




Pictures at an Exhibition Jonathan Retnage C DI 3



Cusco Pete Len Harris DI 3



Bottled Beauty Helen Frost C DI 5



Autumn Visitors Richard Tucker FRPS C DI 5



New Bull Centre Ari-  
aan Winter ARPS C14



Slaters  
Bridge Martin Addison FRPS  
See page 26

Male Kingfisher  
Adrian Langdon  
ARPS DPAGB  
C NHCC2



**You will find all the "8s" that did not gain certificated reproduced somewhere in this issue.**

# The Little Man

Spring 2005

Number 127

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Cover Page Willow Catkin by Val Burdis LRPS DPAGB Circle 4



## Presidents Piece



The winter is now nearly behind us and we are all looking forward to a spring and a summer of even more photography.

Your executive however have been looking forward to our next convention which is our 75th so we have been putting together a special programme to mark the event.

The weekend will continue at Hillscourt until the Sunday lunchtime with a Sunday morning lecture rather than a visit to a local attraction.

Our main event on the Saturday is an international family duo from Holland. Gijs van Gent is an international photo journalist with a very high reputation on the continent, and the supporting "act" will be his wife who is an excellent AV worker in the traditional style. They are over in the UK for an RPS tour and we have been able to book them, as they do not have any bookings over our weekend.

On Sunday morning we will hear Marjorie Salisbury with a new print, and those who have seen Marjorie before will know that it will be of excellent quality.

The Council have considered all of the comments, both good and bad, from the last convention. One of the major problems last year was the sound system that is installed in the hall. The system is set up for operation from the dais and there are dead spots in the hall when it is used from the floor of the room. We are therefore arranging for a fixed mike to be available so that we can eliminate that problem.

The other difficulty that was overcome for the lecture was the digital projector fixed to the ceiling of the hall. This is set up for graphics as the Union are obviously using it for PowerPoint presentations and the like and not for photographic presentations. Again we are going to hire in a digital projector,

that is calibrated for photographic presentations.

A good weekend with the normal excellent friendship thrown in is guaranteed.

**Put the date in your diary**

**Friday 15th September to Sunday 17th.**

We are also having two special issues of the Little Man although the first will cover reports on the Convention and the Gold Label results as usual and that in itself fills the magazine and the following spring issue will include some extra material, and we hope that we will get some interesting and amusing historical reminiscing from the circles. It is up to all members to try to make the editions as interesting as possible and the editor will welcome your memories and articles.

Looking back at the old editions it brings back memories about the long discussions that we had in the executive meetings and at the circle secretaries meetings about whether to accept digital or not. Now we find that more photographers are using digital both for taking and more so with printing.

Looking at the most recent edition of Jessops catalogue they has 56 pages of digital cameras and only 5 pages for traditional film cameras. Nikon have announced that they are stopping production of all of their film cameras other than two professional models. Minolta and Konica have sold out. The photographic world is changing fast and most audiovisuals are being produced in digital form rather than with slides. Famous names are disappearing with Minolta and Konica selling out to Sony. Minolta at one time was the largest producer of SLR cameras in the world. Nikon also have announced that they are stopping film camera production other than for their professional camera, as 96% of their sales was from digital cameras.

I am pleased to say that UPP have embraced digital and most circles are now accepting both forms of printing. At the end of the day it does not matter how it is printed, as what we are looking at is the final image and how pleasing is the final picture. New members coming into UPP are mostly print workers which shows the strength of digital, slide circles are just holding their



own, although in most circles many slides are also being made from digital files. UPP must not stand still and we must continue to embrace all forms of our wonderful hobby.

It was suggested in the last Little Man that we formed a digital AV circle and I was surprised that so far I only have had two members wishing to participate. I was very surprised at that.

## Brian

### Articles for Sale

Minolta 800si film camera with Minolta VC-700 GRIP with 24 -85 Minolta zoom lens, an electronic long cable release.

Large camera bag to fit a SLR and a couple of lens + 15 rolls of film filters batteries etc.

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## Judges or Aunt Sallies ?

Judges are always fair game and their season is ever an open one. Drop into any camera club and one will hear criticisms of judges being flaunted around all over the place. They are fair game but no doubt the judges themselves fully appreciate this aspect of their voluntary activities knowing full well that at some time or another they would have been expressing similar adverse comments of their own. How many times have I, on my homeward journey from a distant club, agonised over whether my choices had been the correct ones and should I after all have awarded top place to that very nice nude rather than the landscape ! Once only in a long judging career did I ever have anyone walk out on me – it was the Chairman's wife who considered my 6/10 less than satisfactory. She did return later however and argued her point !

I am certain it is no different in UPP except that in circles we are all judges whether we know it or not. Federations expect new judges to their lists to reach a certain standard but here in UPP the most inexperienced new member comments and casts votes like a good old veteran whether or not they fully understand the difficulties that had gone into producing an entry. Perhaps it is no bad thing after all because that way the old clichés and prejudices do not enter the fray and maybe we get a much more honest opinion being expressed. Who knows ?

I was once one of the selectors for the RPS annual International Print Exhibition and was astonished at the end to discover that no, or very few, landscape prints had been selected by my fellow judges despite the fact that I had seen some very worthwhile ones passing through our hands. I decided to have my say and much to the anger of the helpers packing up the rejects half a dozen landscapes came back into the reckoning from which we finally selected three. Weeks later I felt my stubbornness had been vindicated when in writing up the exhibition a much respected photographer selected two of the initially "rejected" landscapes to illustrate his article in a prestigious camera magazine. So there is hope for us all after all perhaps and it is worth while sticking to one's opinions despite what everyone else in the box has written.

Most of us I am sure have heard of, if not watched, the two television programmes "Strictly Ballroom" and its ice skating equivalent when thousands



of viewers enjoyed the various spectacles. But what amazed me was the receptions given to the invited expert judges when at times shouts of abuse and much booing was evident when "wrong" decisions were perceived by the audience to have been meted out to their celebrity favourites.

What fun it would be if vociferous catcalls and worse greeted decisions made by camera club judges which were not in line with prevalent opinion. And where would that all lead to ? I cannot wait for the day!

## Onlooker

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## Hadrian's Wall-Leighton Herdson Print and Roland Jonas Trophy and Plaque 2005

Photography has been a hobby for over half a century with monochrome prints of landscapes my primary interest. I rarely carry a camera preferring to make a mental note of potential locations to return to when conditions are favourable.

I had seen this view during my many walks along sections of Hadrian's Wall and envisaged a dramatic landscape with the feeling of desolation and wilderness that for me go hand in hand with the location and history of this place.

It is about an hour's drive from where I live so it was fairly easy to get there when weather conditions were favourable. The viewpoint is about half a mile west from Steel Rigg car park. It was taken with a Canon F1n and a Canon FD 28mm lens on Kodak Ektachrome slide film and was hand held.

At the time I was more than pleased with the result but didn't think it quite had the drama I envisaged; colour had glamorised the scene. The Digital Lightroom enabled me to scan the slide and convert it into a monochrome file using Photoshop's Channel Mixer. It was then printed with an Epson 1290 Inkjet Printer using the black ink only onto Fuji Multijet Premium Gloss paper.



Having only joined the UPP and Circle 18 less than a year ago you can imagine my surprise to win both the Leighton Herdson Print Trophy and the Roland Jonas Landscape Trophy with my very first print.

## Eric Athroll

**This article should have appeared in the last issue.  
The editor apologises for the omission.**

### Editor's Notes

With regret I have to note that there has been no rush of applicants for my job as editor. It appears that the privileges attached to the job such as joining the great British media community, a seat at the Council table and free travel to and fro from the Great Wen are not sufficient inducement. Nevertheless, the clock is ticking.

The contributors to the magazine are fewer than should be, but are consequently the more appreciated. They have been exceptionally good in providing their copy early.

## Walter Steiner

### Circle 24

We continue to accept both slides and prints in the Circle. We have two members sending in slides showing some unusual and interesting work.

The membership has crept upwards over the year. Most are sending in A4 prints which are digitally produced.

Creative pictures are still in evidence especially from the members who have been in the Circle for several years.

Folios are still going out every three months.

## Jim Marsden

## CIRCLE ELEVEN'S FIRST EXHIBITION

Thirteen of the members of Circle Eleven are to stage their first group exhibition. A variety of photographic styles using conventional and digital processes provide a wealth of creative images from members around England from North to South and including West Wales. A number of the members regularly have work exhibited in international exhibitions and have become well known for the quality of their photography around the world. Most Circle Eleven members also hold photographic distinctions awarded by bodies such as The Royal Photographic Society among others.

The Photographers describe themselves as follows—

### Paul Damen BA, ARPS



A professional photographer based in North Norfolk, Paul's commercial work usually employs digital capture and output. He still maintains a darkroom and enjoys the hands-on nature of the traditional chemical processes. Paul's personal photography is mainly based on landscape and he tries to create images that offer a number of potential layers of interpretation.

Web: [www.pauldamen.co.uk](http://www.pauldamen.co.uk)

### Sara J.Bunn ARPS



I have always been passionate about taking pictures, and combined with my other passions of horses and painting. I have a fascinating mixture to experiment with.

I first studied formally with a City and Guilds photographic course, at that time I had a conventional darkroom, and gained my Licentiate'ship panel using film and my darkroom. When Digital Imaging came along I joined the Royal Photographic Societies Digital Imaging Group and embraced the new technology enthusiastically. I belong to a photographic group called Infinity Plus and we have held exhibitions of our

pictures around the counties of Hereford, Worcester, and Gloucester. I also belong to a postal portfolio group C11, and was a member of Worcester Camera Club.

I also enjoyed watercolour painting very much, so with the use of digital imag



ing I now have the best of all worlds in that I can present my photographic work with a watercolour overtone! I was lucky enough to gain my Associate-ship with the Royal Photographic Society with a panel of equine pictures that I endeavoured to look like watercolour images.

### **Mick Willis**

Mick has been a member of Circle 11 for some 20 years. The contrasting styles of the various circle members over the years have made C11 generally somewhat different to local Photographic Societies. He works entirely in monochrome and changed from conventional silver printing to digital about five years ago. His interest in photography started in his early teens being taught to print by his father who had been a keen photographer all his life and particularly in the twenties. His enthusiasm rubbed off on both Mick and his brother Tony.

Mick is a member of the Ware and District Photographic Society and is still surprised by the keen interest in monochrome photography, perhaps even an upturn in the number of black and white entries in the monthly competitions brought on no doubt by the number of people working digitally.



### **Liz Scott ARPS**

Born and educated in Eastbourne, Liz has always been passionate about black and white photography and especially the darkroom.

She is an Associate of the Royal Photographic Society, a member of Eastbourne and Hailsham Photographic Societies as well as UPP C11. Liz regularly exhibits her work nationally and internationally and in 2000 was invited to become a Member of The London Salon of Photography.

Inspiration for her work is taken from the local landscape, familiar objects and nature. She has a special interest in environmental portraiture, fashion and the relationship between people and their surroundings.

Although embracing this digital age her love for traditional, silver based photography is still strong and much prefers to spend her time in the darkroom.



### **Brian Whiston**



I have enjoyed taking and looking at pictures most of my life. I joined a local club in the early sixties, but due to the inexperience of the members this club didn't last very long. Some of us then joined Tonbridge Camera Club where I have been a member for 35 years. I was a committee member for most of this time and was also Club Chairman. I joined UPP over 25 years ago and I am still a member. I was also a member of Sevenoaks Camera Club for 20 years or more.

I enjoy most forms of photography, but particularly enjoy 'photo-reportage' and portraiture.

### **Jim Dolan**



Many of us have lost touch with the food chain that supports our day-to-day life. There has been an ever-lengthening sequence of ideas that joins us to those who produce our food. While we may see the occasional bakery and field of corn and be able to envisage the activities and processes, generally we have become ever more distant from those for meat.

Considerable skills are required to choose between one beast and another and to enable us to enjoy the best flavours and nutrition with a minimum of waste.

The traditional butcher buys "sides" and "carcasses" and skilfully reduces them to something that fits into a kitchen and will become delicious on a plate. (A completely separate skill set and value set runs the animal husbandry and slaughter side of our food chain: I leave it to others to expose the worst and celebrate the best of those.)

My picture series offers a glimpse into the working life of a traditional butcher shop. This one is in Harrogate, but definitely not in the tourist town centre.

### **Bob Norris AFIAP APAGB**



Born in 1939 at Ponders End North London and moved to Hertfordshire in the early fifties and now lives in the village of Standon in East Hertfordshire.

Bob's first introduction to photography was at the age of 11 years when the school he was attending decided to give



the pupils an optional afternoon of study on various subjects. Bob's first choice was music where he was taught to play the violin - this didn't last long, he then joined the photography group. This was the beginning of a life long association with photography. On leaving full time education at the age of fifteen Bob became a junior technician with Hertfordshire County Council's Photographic Unit. After a gap of ten years Bob continued in part time education and graduated from the Polytechnic of Central London (Now the University of Westminster) as a mature student in 1980. Bob was employed as a photographer for forty-five years and retired as Hertfordshire's Chief Photographer in December 1999.

Although Bob takes mainly landscapes he enjoys any form of photography. Bob first joined UPP Circle 11 in the early seventies but due to pressure of work resigned after about six years, then rejoined after he had retired - a gap of about twenty years. Now only uses the digital process to produce his images, has had over one hundred acceptances in National and International Photographic Salons in the past four years, and has received numerous awards.



### **Chrissie Gamble LRPS**

I have been interested in photography as a medium for many years. A photographic image can expose so many emotions and almost always transcends nations.

Images are a capable and powerful way of exposing situations of conflict and misery throughout the world and afford a compelling means of bringing about change.

However it is only in the last few years I have enjoyed the privilege of immersing myself in this art form that affords me my personal opportunity for self-expression. I find it difficult to describe that 'great inside thing' I get from creating an image that reflects how I felt at the decisive moment I chose to capture. However, if I had to find words for me 'Harmony' and 'Delight' would spring to mind. Harmony, for at that moment of pressing the shutter I am completely and utterly captivated and absorbed in my subject, whatever form that might have taken. Delight! So many things delight me but encapsulating a precious moment in time in a tangible way remains in my un-technological mind such an astonishing thing to be able to do. I hope those feelings remain with me always.



### **Clive R. Haynes FRPS**

Clive has been active in photography for over 40 years and in that time has explored monochrome and colour darkroom skills, 'alternative processes', hand tinting, multi-projector A-V's and most recently, a range of digital techniques.

Clive's work has appeared in galleries and exhibitions, he has authored books and his photographs have been used in numerous publications.

Having taught City and Guild's Photography and Digital Imaging at college for many years he continues to run occasional courses on Photography and digital skills with Photoshop.

In addition, Clive belongs to four fine-art photography discussion groups and runs his own web pages to help photographers gain a better understanding of a wide range of techniques. He is a committee member of the RPS DIGIT Group, Organiser for the RPS Digital Imaging Group in the Midlands, an active lecturer on the 'club circuit' and a passionate believer that 'photography should communicate'.

Web: [www.crhfoto.co.uk](http://www.crhfoto.co.uk)



### **Colin Southgate ARPS, DPAGB**

I have been involved in photography for about twenty years now. Monochrome is still as important to me as colour despite the advance of digital imaging. I like using infra-red film and I have a fondness for unusual and slightly bizarre pictures. I also have a great love for archaic styles of photography typified by the photo-secessionists of the late nineteenth century.

Being a member of circle eleven is very important to me. It allows me to gain in-depth opinions on my photographs. In return I can enjoy seeing many very fine pictures from other members and express honest opinions upon a marvellous variety of images.



### **Arnold Hubbard FRPS, EFIAP**

Over 55 years of photography seems a long time but I still enjoy it greatly. It was always the darkroom, with monochrome



a first love, but the last two or three years I've been confined to the computer with more bias towards colour work, enjoying landscape, people pictures, still life and travel photography.

Though I have supported my local club for 35 years, being a member of various groups outside the club scene has always been very important, to maintain a wider view of photography and meet with like minded people.

Lecturing, judging, international exhibiting and some teaching have all been a rewarding part of photography during the past 30 years, hopefully it will go on for a few more years.



### **Pat Jones FRPS EFIAP MPAGB APAGB**

It is no exaggeration to say I have a passion for prints and where possible try to capture the ever-changing light and moods of the natural world, always searching for detail, patterns and textures that make up our landscapes.

I lecture extensively up and down the country and currently am President of the Kent County Photographic Association.



### **Peter Yeo FRPS, APAGB**

Peter Yeo was introduced to photography whilst training as a Royal Air Force Apprentice at RAF Hereford in the mid-1950s'. At first his intention was to record the many interesting places that a Service career was to take him during 33 years in uniform. Gradually he turned to more creative and pictorial

representation of the places he visited throughout Europe, the Middle and Far East.

From the start, Peter served on photographic society committees and has held every post one can imagine. He has been President of the Lincolnshire Photographic Association, the body looking after the interests of Clubs and Societies in the county, and is President of R.B.Camera Club, formerly Ruston-Bucyrus Camera Club, which now meets in Nettleham Village Hall, some four miles north of Lincoln, on Friday evenings throughout the year. Peter was, until recently, Vice-President of the North & East Midlands Photographic Federation, covering the counties of Lincolnshire, Nottinghamshire and Derbyshire.

Peter's main interests lie in travel and landscape photography and it is these areas that he gained the Fellowship of the Royal Photographic Society and the Distinction of the Photographic Alliance of Great Britain. Peter is a sponsored speaker, supported by Fotospeed Digital Imaging, and has, for more than 35 years, taken his photography to Clubs from North London to north of Inverness, and from Norfolk to North Wales. He exhibits in local, regional, national and international exhibitions and is in demand as a selector at federation, national and international level."

The Exhibition will be staged at:

St.Margaret's Church, Thorpe Market in North Norfolk, from SUNDAY 30th JULY to SATURDAY 12th AUGUST 2006

It will be open daily 11am to 5pm and entry is Free.

Car parking is available and there is disabled access to the church. Light refreshments will be served for the duration of the exhibition.

Besides its regular religious services, a number of art, craft and musical events are held at St.Margaret's throughout the year and it has become a very popular venue in recent years. Its award-winning churchyard contains a wide variety of wild flower species and the church itself is of unique symmetrical design faced with local knapped flint. More information about the church and its activities at [www.thorpemarket.org.uk](http://www.thorpemarket.org.uk)

Some of the exhibits in the Circle Eleven Exhibition will be available for purchase with a percentage of the price being donated to St.Margaret's Church funds. All income from refreshments will also go to the church.

St.Margaret's Church, Thorpe Market can be found close to the A149 twist North Walsham and Cromer in North Norfolk.

Further details and images available from Paul & Christine Damen

2 Hall Cottages

Bacton Road, Paston

Norfolk NR28 9TZ

Tel: 01263 720973

Email: [uppc11@imageast.org.uk](mailto:uppc11@imageast.org.uk)



Watching by Crissie Gamble





Anyone At Home  
Norman Moor  
C3



Ice Bergs Adrian  
Davies C3



Jerome Alan Brown C4



Washday Blues Norman Robson  
ARPS DPAGB BPE2\* C4

Green Hairstreak  
Nigel Turnbull  
C NHCC1



The White House Colin  
Douglas ARPS CPAGB  
BPE3\* C7

Speed Angle  
Paul Hoffman  
C7



Against the Light by Peter Yeo



Blue Dome by Arnold Hubbard

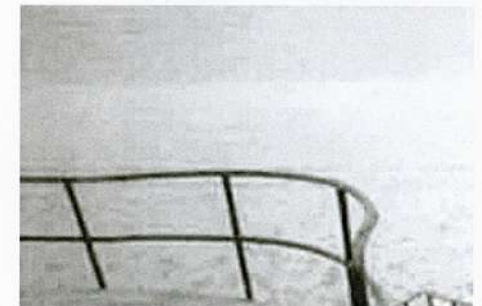
Dune by Pat Jones



**C 11**



Butcher by Jim Dolan



Beach, St Ives by Liz Scott



Woodland mist by Colin Southgate





Mist On Fells by Bob Norris



Fence And Sand by Mick Willis



Staring Fox by Sara Bunn

**C11**



Goth by Brian Whiston



Old Bazas by Clive Haynes



Dune Shadow by Paul Damen



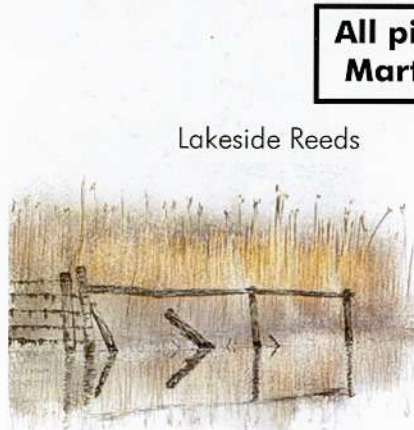
Step1 Original - ST Conans



Step 3 St Conans



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Step2 St Conans



Step 4 ST Conans

Lion



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**All pictures by Martin Addison**





Lilac Breasted Roller  
and  
Burchell's Zebra Trio  
by Angela Rixon ARPS  
C20



Towards Hoscostones  
Jack Bamford DPAGB C20



Man from Senegal Bernard  
C Baker AFIAP APAGB C23/34



White Faced Darter and Black Tailed Skimmer by John Berry ARPS C26



Baltimore Beacon Jack Hackett LRPS C26



Throttle Hand  
Peter Crook ARPS C20



Dinosaur Hunter  
Monty Trent C29

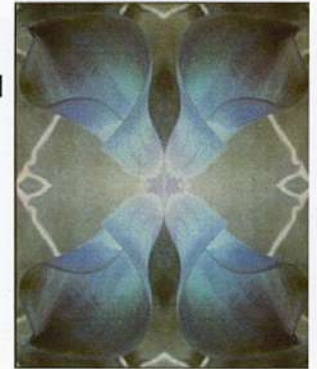


The Prismatic Springs  
Elizabeth Hilton LRPS  
C29



Lily Time Sheila Read  
FRPS C DI 5

Skiddaw from  
Bassenthwaite  
Lake Frank Stirrup  
C32



Scarse Swallow  
Tail Neil  
Humphreys C32



Red Stag Neil Humphries C32



The Juniper Tree  
Frank Stirrup C32

Callanish  
Frank Stirrup C32







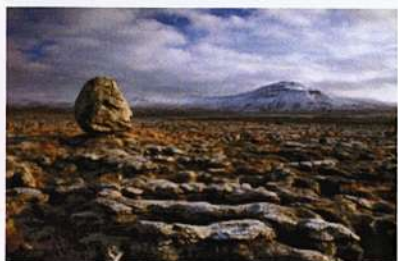
Assignation Peter  
Tulloch ARPS C33



Thai Boatman  
Simon Edwards C35



Winter Light Ian Jolly CPAGB  
LRPS C35



Winter on Twistleton Dave Coates  
ARPS EFIAP MPAGB C36



Sprinters Colin Douglas ARPS  
CPAGB BPE3\* C35



Ullswater Ian Jolly  
CPAGB LRPS C35



Soft Autumn Colours  
Martin Addison FRPS C36



Bird In Window David Eaves  
ARPS C36



Water Splash  
Colin Douglas  
ARPS CPAGB BPE3\* C7



Fair Wear and....  
P.A.Blow C14



Wood Carving Peter  
Moody ARPS DPAGB  
C8

Kentwell  
Suffolk Ken Payne  
C9



Lily Blooms Drying  
Ray Hadlow  
ARPS FRPS C10



Backstage  
Deryck Cutler ARPS  
AFIAP BPE4\* C20



Ngorongoro Dust  
Dawn Angela  
Rixon ARPS C20





## **Painter IX for Photographers**

I have been using Corel Painter to make pictures for many years and find it a fascinating and rewarding program. I am often asked why I use this program when Photoshop is so versatile, and the answer is that the approach to making a picture is totally different and I end up with pictures which I would not have otherwise made. Painter and Photoshop are perfect partners to work together; each has strengths in different areas.

Painter was originally created for artists who wanted to replicate the results of using traditional art materials but needed to do so in a digital way. This has been and remains the primary function of the program in the same way that Photoshop is aimed at photographers; but as Photoshop has become a tool which painters can use, so Painter has expanded its techniques to encompass photographs.

Painter was taken into the Corel family of products about two years ago and has received a lot of investment to improve the usability; a simple cloned picture can now be produced quickly from a good original photograph.

Let's look at how the program works. We start by importing a photograph into Painter, this can be in Photoshop, TIFF or JPEG format, Painter is very compatible with Photoshop and will happily handle PSD files with layers intact. When the picture has opened in Painter the first step is to make a clone copy, this produces a new document which is electronically linked to the original photograph and as we start to clone, the picture is reproduced in the new document and is modified by the choice of brushes and paper textures chosen.

So before we start to clone, we have to choose a suitable brush. The range of brushes is vast, over 600 different brushes to choose from and that is before we start to customise them. The brushes are grouped in brush categories so that for example all the Watercolour brushes are together. There are brush categories for all the types of brush which a painter might use in traditional art, pastels, chalk, pencils, acrylics, oil, conte, the list goes on and on.

When we have selected the brush type we can then choose a suitable paper, again there is a huge variety of paper surfaces available, everything from canvas, watercolour paper, wood and many unusual surfaces. The reason for choosing a paper is that many brush types will interact with the paper, so a piece of chalk pulled across a rough surface will have a very broken up appearance in the final picture, just as in a pastel painting.

Some brush categories like watercolour are quite amazing in the way they rep-

licate traditional painting, for instance when painting 'wet-on-wet' traditionally, wet paint is floated on a wet canvas and the paint runs down the paper, how far depends on the angle the canvas is tilted. Painter replicates this by allowing you to specify that the paper should be wet and also to decide at what angle the paper should be. You can also tell the paper to dry and continue painting on top with a wet on dry technique.

In the oil and acrylic categories where paint can be applied very thickly in an Impasto manner, the brush strokes are made to look three dimensional by the addition of shadows to the finished painting.

Having had a very quick look at a few of the special techniques available in Painter, what sort of pictures can we produce from photographs? Just about anything really. It is really easy to make very soft delicate interpretations which still look much like photographs, right through to very painterly versions which have the appearance of a real painting, especially when printed on textured art paper.

If you would like to make painterly interpretations of your photographs I can thoroughly recommend this brilliant program.

My book 'Painter IX for Photographers' is available from all good bookshops and also on-line from Amazon. The retail price is £27.99.

There is a web site to accompany the book which is at [www.painterforphotographers.co.uk](http://www.painterforphotographers.co.uk) where examples of pictures and tutorials can be found.

### **Creating a picture using paper textures (refer to page 21 for illustrations)**

This step-by-step example will add paper textures as part of the picture and will give the impression of a painting made on a coarse textured paper.

The original photograph of St Conan's Kirk in Scotland had some simple repair work done in Photoshop prior to opening in Painter. The contrast was increased slightly and the blue sky was extended down to cover some eye-catching white clouds. It was not necessary to do this very precisely, as the cloning process will cover up any minor imperfections.

- Step 1** File> Open> St Conans Kirk'
- Step 2** File> Quick Clone.
- Step 3** Select the Brush icon in the Toolbox.



**Step 4** From the Brush Selector bar choose the Chalk category and select Square Chalk 35 as the Brush Variant. Although we are cloning, the Chalk brush is not in the Cloners brush category and therefore you must change it from the default setting, which is painting colour, to cloning mode so that the brush picks up detail from the original image. This applies to all brush categories except Cloning. If the General palette is not on screen go to Window>Brush Controls> Show General. All the Brush Control palettes will appear on screen so click on the General palette heading and drag it out from the rest, you can then remove the other palettes which will not be needed by clicking on the 'x' top right of the palette stack.

**Step 5** There are two controls to be adjusted to change this brush to work as a cloner. In the Method box change the setting to Cloning, this will make the brush use the original picture as the source for colour. Then in the Subcategory box select Grainy Hard Cover Cloning, this will tell the brush to use the paper texture when painting.

**Step 6** Change the brush size to 35.0 and the Opacity to 5%. If you are using a mouse rather than a pressure sensitive pen I suggest you use 1% or 2% opacity, this will enable you to build up the textures more slowly.

**Step 7** You now need to choose a paper texture and if the papers palette is not on the screen go to Window> Library Palettes> Show Papers. Open the Papers palette and click on the small paper icon on the right side of the palette. This will reveal a drop down menu showing the Painter IX default set of papers, select the Italian Watercolor Paper.

**Step 8** Paint the main lines of the building with the tracing paper turned on. Tracing paper is a feature which overlays the picture you are cloning into with a light image of the clone source (the original photograph) to help the early brush strokes. These initial marks should be very light and you will need to turn the tracing paper on and off many times to see what you have painted. Once you have all the main building areas indicated on the picture you can turn off the tracing paper.

**Step 9** Gradually build up the picture working from the building outwards keeping the textures light, your brush strokes should be following the direction of the building, never simply stroke the brush across the picture, always think about which way the brush strokes will look best. Once the whole picture has been lightly covered start to go over the buildings again, use the same opacity and this will slowly make the details more distinct. You can slightly increase the opacity if necessary but it is generally better to allow the brush strokes to build the picture, that way you have more control.

**Step 10** Use the magnifier slider below the image to work at a bigger magnification, and then reduce the brush size to about 10.0 and paint over the

building outlines making them more prominent. Increase the opacity to 10% and emphasize the shadow areas in the buildings.

**Step 11** Experiment with different brush sizes and opacities to see how they affect the picture, try brush size 72 with 5% opacity and sweep over the main areas, this will bring more detail in and smooth out some of the irregularities caused by the brush strokes. One of the most difficult decisions is to know when to stop as it is easy to overwork a picture and bring back too much of the original image.

## Martin Addison FRPS

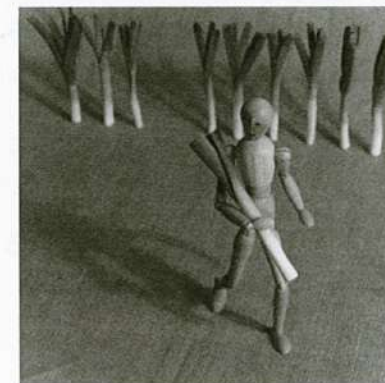
### Circle 35.

Despite the relentless march of digital photography and the move away from film Circle 35, being a slide circle, continues to maintain a strong core of members. This is mainly because members can have digital files converted to slides by Micro-quiz; I wonder though how long MQ will be able to obtain the slide film stock to continue this invaluable service! We had a new member join recently, Diane Foord, the wife of Ken Foord, who is one of our established members. Diane will provide some female support for our only other lady member, Sandy Hawkyard.

**David Bennett, secretary C35.**



Loch Leven and Taking a Leek  
both by Ian Bailey ARPS C8





## What is a Circle Secretary??

A circle SEC is an ordinary human being like the rest of us, but he must acquire virtues beyond belief.

He must have the patience of Job, the fortitude of a martyred saint, the wisdom of Solomon, the communications expertise of IBM and the tact of a diplomat.

At times he must be both Father Confessor and a combination of the Governor and Chief Warden of Dartmoor. He requires the output of Saudi Arabia to pour on troubled raters and a supply of birch in order to wield the heavy stick.

He must be able to do without sleep and work at his best until the early hours of the morning turning a late folio round, in order that it starts out on time. He needs a computer for a memory to be able to locate any one of five boxes anywhere between eighteen members throughout the country, and the ability of a cypher expert to decode the voting cards.

A knowledge of Corporate Planning is essential to be able to maintain a flow of boxes with up to 25 sets of holiday dates notified in arrears and the ability to re-plan the entire rota for all boxes at any given moment in order to cope with last minute changes. He also has the qualities of a rubber ball to come bouncing back after each set-back.

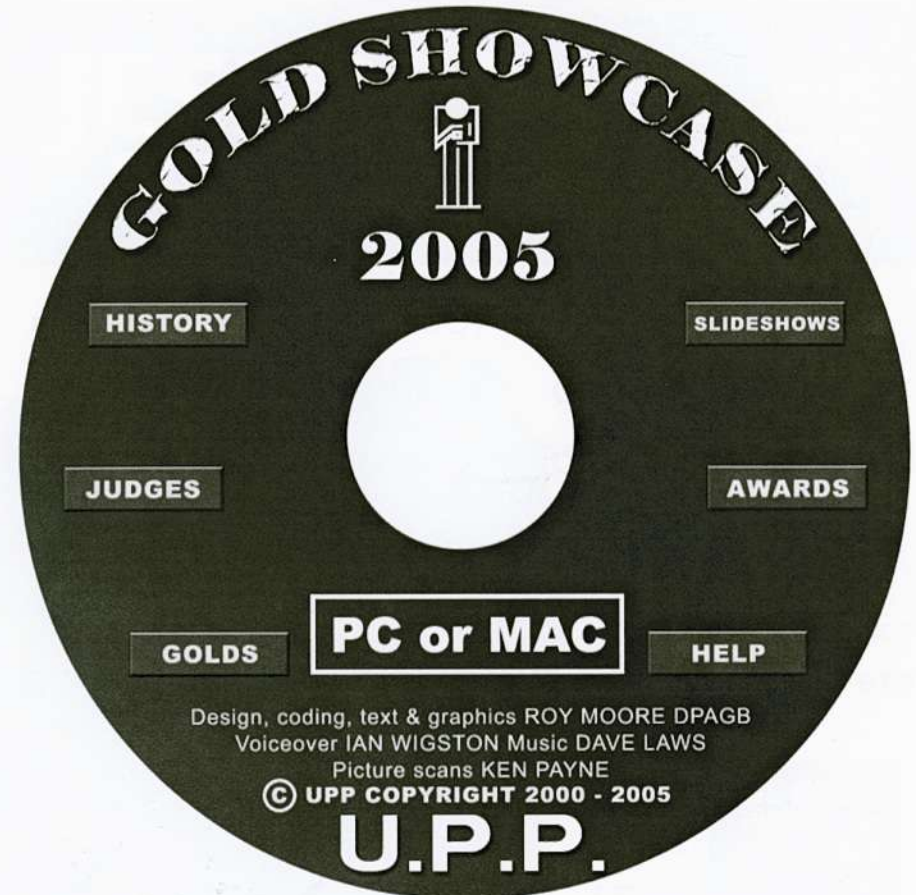
He types at 120 words a minute or writes even faster his home looks like the Secretary's office at ICI, but without the staff, and his wife often wonders if that is her husband who continually sits at his desk with his back to her and grunts when a fresh cup of coffee is placed before him.

The Circle sec has the knowledge of all photographic encyclopedias rolled into one and must be able to give an answer to any problem raised in the notebook without hesitation. In order to complete the notebook he must be able to converse with knowledge on any subject in the world and sometimes even further afield!

He must be all things to all members, he has the vision of a clairvoyant, the skill of a professional administrator, the hide of a rhinoceros, the neck of a giraffe and the craft of a confidence trickster.

Above all else he must be human: strangely enough, we find one for each circle!

**Brian Hirschfield**



**Note: The CD will play on all PCs and Macs G4 & G5 using operating systems 9 & 10**

**The Application Form is on the next page**



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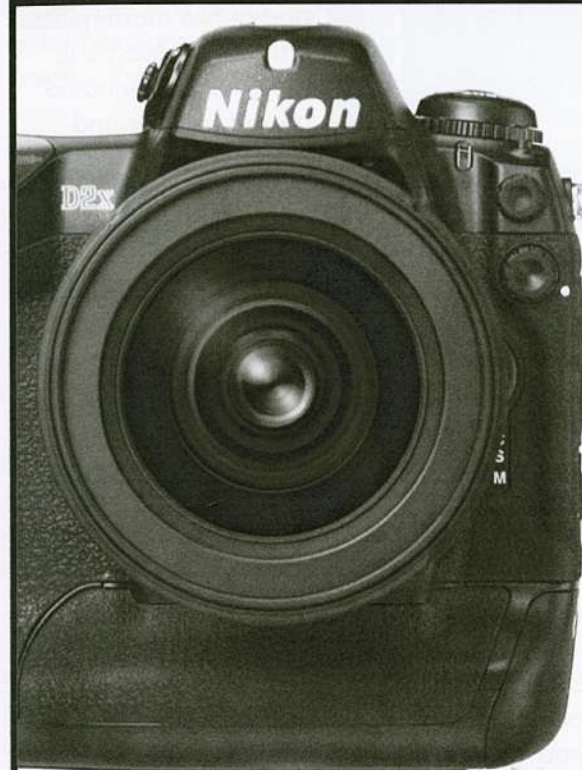
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## DI 1 Rally 2005

Once again the Windermere hotel was the venue for DI 1, DI4, and friends. The Autumn leaves were wonderful, but the weather was not. Such small problems, however, never dampen the enthusiasm of our members, and everybody had a wonderful rally. There were several sunny intervals, with



magic light, so nobody would go home without one or two masterpieces –maybe. At least one member concentrated on wet cobbles and umbrellas, for which the conditions were ideal!

The Windermere hotel was again totally helpful, the food was excellent and the entertainment superb, provided by all the

members who took their pictures along. There was an amazing variety of styles and subjects and time passed all too quickly. The patches of unhelpful weather gave members extra time to explore the lesser known coffee shops of Cumbria, but the extra calories would be burnt off in the search for images when the rain stopped, -hopefully.

Any of the group not able to be there really missed out. For sheer enjoyment the DI get together is amazing, and a lot of thanks are due to Liz Boud the organiser, who has triumphed again!

A memorable moment, - on being told that one person did not want 'a full English breakfast' said with horror, 'You want a Scottish breakfast?'

## Anne Swearman ARPS EFIAP DPAGB APAGB

**The Convention celebrating the 75th birthday of UPP will be on 15th to 17th September. Special events are planned including a free drink and a group photograph. Can you afford to miss it ?**

## Obituary - Tadeus Palmer ABIPP

A member of Circle 14 since 1968 Tad sadly died October 2005.

He was a popular Club judge in the London area and it was on one such visit to my club in Barnet during 1973 that he encouraged me to join UPP and C14. Tad was a man of presence and warmth and became a truly good friend. He was highly experienced in all aspects of photography having held senior positions with such companies as Johnsons of Hendon, Agfa-Gevaert, Paterson Products and formerly with ICI and the Chemical industry.

Tadeus Podhorodenskiwas born in the Polish town of Srem where his father was Chief Executive of Local Government. Their home was on the banks of the River Warta, where Tad formed his love of sailing. With the onset of war, Tad aged 15, was obliged to flee with his mother across Poland by car, horse, cart, bicycle, train and foot enduring several encounters with the Gestapo. Eventually he arrived in Italy, from there went to France and eventually embarked, in company with hundreds of refugees, on a requisitioned Polish Liner for an unknown destination which turned out to be Plymouth, England.

Moved as refugee across the country Tad resumed his schooling in Peebles and in Rothesay when his linguistic ability enabled him quickly to become fluent in English. Schooling completed, he studied ship building and chemistry and the latter formed the foundation for his future career.

In 1945 Tad enlisted with the Polish Army in Scotland, was commissioned and sent to Germany and elsewhere in Europe as liaison officer at displaced persons camps. Moving back to the UK Tad found that his Officer status opened many doors in post war London. His ballroom dancing skills were fully exploited leading to him meeting Celia whom he married in 1947, Tad achieved full British Nationality and, after several moves bought a house at Palmers Green, North London. The name 'Palmer' from this location prompted Tad to adopt this as a simpler surname.

Tad made a successful application to the British Institute of Professional Photographers for Associateship and following his period with Paterson Products acted as Consultant to the Daily Express to train their darkroom technicians.

Celia and Tad were a devoted couple. She was a successful business-



woman in her own right. They relocated to Scotland and then to Essex where they pursued their love of sailing and increased their already wide circle of friends.

Celia was struck down with Motor Neurone Disease and died during 2004, Tad was broken hearted and started to suffer ill health shortly after her death. Tad will be sadly missed by all who had the pleasure of knowing him, and his photography and notebook entries will leave a gap in Circle 14 after so many years.

### Roy E.A.Jones ARPS (Circle 14)



A Pair of old Boilers Colin Lusby  
C10

In Yer Face Steve Peet  
DPAGB C 10



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

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| Mixed       | <input type="checkbox"/> | <input type="checkbox"/>         | <input type="checkbox"/>                 |
| Digital     | <input type="checkbox"/> |                                  |  |
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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@isleofthorns.wanadoo.co.uk](mailto:lizboud@isleofthorns.wanadoo.co.uk)

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



### Details of the Circles

38

| 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          | prints produced in Darkroom negatives by any means |
| 7      | A5            | mixed             | no          | 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         |  |
| 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 the Circles

39

| 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                       |



## Circle Secretaries

|         |                                  |   |                 |
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| C2/25   | A.F.Elliott                      | 14 Ewden Road, Wombwell, Barnsley, S. Yorks, S73 0RG  | 01226 21 18 29  |
| C3      | R.Bennett<br>ARPS                | 43 Riverside Road, Newark, Notts, NG24 4RJ<br>email ralpheyesight@talktalk.net                              | 01636 65 12 77  |
| C4      | Mrs V.Burdis                     | West View, Darlington Road, Northallerton, North Yorkshire<br>DL6 2NN email val@vburdis.fsnet.CO.uk         | 01609 77 49 64  |
| C6      | C.Snelson                        | 'Joan Lear', Middlesmoor, Harrowgate, N. Yorkshire<br>HG3 5ST email colinorann@aol.com                      | 01423 75 56 91  |
| C7      | C.A.Douglas<br>ARPS CPAGB PBE 2* | 144 Nutgrove Road, St Helens, Merseyside WA9 5JP<br>email yoko597@aol.com                                   | 01514 26 57 87  |
| C8      | D.S.Maslen<br>DPAGB BPE 2*       | 107 Oxstalls Way, Longlevens, Gloucester, Gloucestershire<br>GL2 9JU email donmaslen@talk21.com             | 01452 52 41 71  |
| C9      | D.Apple                          | 38 Harrow Road, West Bridgford, Nottingham, Notts<br>NG2 7DU email dennis.apple@ntlworld.com                | 01159 14 58 38  |
| C10     | N.N.Bodle                        | 4 Corsica Villas, Brenchley Road, Matfield, Tonbridge, Kent<br>TN12 7PS email bodle@4corsica.freemove.co.uk | 01892 72 39 10  |
| C11     | R.Poynter                        | 232, Limes Avenue, Chigwell, Essex, IG7 5LZ<br>email richard.poynter@virgin.net                             | 020 85 01 14 97 |
| C12     | Dr A.Robson<br>FRPS              | 66 Leeds Road, Selby, North Yorkshire, YO8 4JQ<br>email arobson233@aol.com                                  | 01757 70 22 28  |
| C14     | P.A.Blow                         | 39 Cogdeane Road, West Canford Heath, Poole, Dorset<br>BH17 9AS email pabloid@bournemouth-net.co.uk         | 01202 60 32 79  |
| C17     | H.C.Thompson                     | 2 Ellesmere Rise, Great Grimsby, N.E Lincolnshire<br>DN34 5PE email harold@haroldthompson.wanadoo.Co.uk     | 01472 31 33 49  |
| C18     | A.J.Potter<br>ARPS DPAGB         | 4, Gilgarran Park, Gilgarran, Workington, Cumbria, CA14 4RA<br>email tonypotter@hotmail.com                 | 01946 83 01 30  |
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| C23/C34 | Mrs H.Sayer                      | 6 Albert Road, Lenzie, Kirkintilloch, Glasgow, G66 5AS<br>email helen_sayer@yahoo.co.uk                     | 01417 76 16 89  |
| C24     | J.Marsden FRPS<br>EFIAP, APAGB   | 22 Godwin's Close, Atworth nr Melksham, Wilts, SN12 8LD<br>email jimmsden@atworth43.freemove.co.uk          | 01225 79 17 28  |

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| C29   | Colin Westgate<br>FRPS MFIAP<br>Hon PAGB    | Stable House, 2, Carriers Close, Coast Road, West Mersea<br>Colchester, Essex CO5 8NY email questphoto@btinternet.com          | 01206 38 45 84 |
| C30   | Garry Bisshopp<br>LRPS                      | 6 Belgrave Crescent, Seaford, East Sussex, BN25 3AX<br>email garrybisshopp@onetel.com  | 01323 89 11 46 |
| C31   | I. Whiston                                  | Rose Bank, 52 Green Avenue, Davenham, Northwich, Cheshire<br>CW9 8HZ email ianwhiston@hotmail.com                              | 01606 43 79 4  |
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| C33   | Mrs P.Sherren<br>ARPS                       | 9 Vale Close, Galmpton, Brixham, Devon, TQ5 0LX<br>email pamsherren@hotmail.com  | 01803 84 34 01 |
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| DI.1  | Mrs L.Boud                                  | Holly Cottage, Laundry Lane, Chelwood Gate, Haywards Heath<br>East Sussex RH17 7LB<br>email lizboud@isleofthorns.wanadoo.co.uk | 01825 74 06 98 |
| DI 2  | B. Davis                                    | 1 New Road, Wingerworth, Chesterfield, Derbyshire,<br>S42 6TB email brian@thedavis.co.uk                                       | 01246 27 54 33 |
| DI 3  | K.Payne                                     | 38, Lodge Crescent, Waltham Cross, Hertfordshire<br>EN8 8BS email kenneth.payne1@ntlworld.com                                  | 01992 30 91 76 |
| DI 4  | Mrs A.J.Stobbs<br>CPAGB                     | 36 Findhorn Place, Troon, Ayrshire, KA10 7DJ,<br>email snapdragon@omne.uk.net  | 01292 31 72 25 |
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| Competition Secretary<br>Prints      | K.Payne                         | 38 Lodge Crescent, Waltham Cross Hertfordshire, EN8 8BS email kenneth.payne1@ntlworld.com                                | 01992 30 91 76  |
| Competition Secretary<br>Slides      | A.T.E. Homes<br>APAGB           | 22, Wycherley Crescent, Barnet Hertfordshire, EN5 1AR email alan.homes@nasuwt.net  | 020 84 40 34 33 |
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New Forest Autumn Leo Rich ARPS  
EFIAP DPAGB APAGB C36



Arctic Explorer Brian Barkley C DI 1



Winter Impressions Don Langford LRPS  
APAGB DPAGB C DI 2



Lunch Rained off Geraint James  
ARPS AWPf C Di 2



Colorado Dunes Ian Platt MFIAP  
FRPS C36



Jump for Joy Alan Brown C DI 1



Heave Malcolm Burns C DI 1



Red Squirrel John Smith C DI 3