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The official Magazine of
The United Photographic Postfolios of Great Britain

The Little Man



Autumn 2006

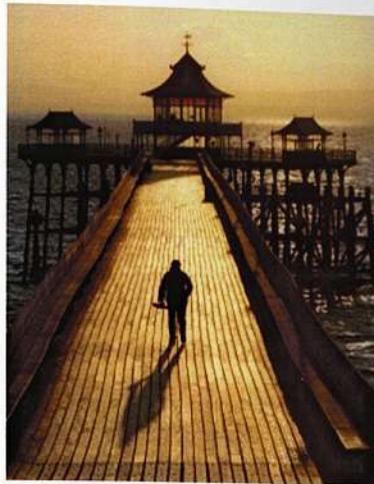


Daisies and Shutters Christine Langford
LRPS CPAGB C DI.3



Astrantia Scattered Sheila Read
FRPS C DI.5

Lesser Kestrel - Male Philip Mugridge
ARPS C NHCC2



I'm off Fishing Rob Lloyd FRPS
DPAGB C DI.4



Sandhill Crane and Chick
Mike Langthorne LRPS
DPAGB C NHCC1



Colorado Dunes by Ian Platt MFIAP
FRPS C36, refer to page 32

The Little Man

Autumn 2006

Number 128

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

TEL No 0191 386 4662

EMAIL UPP@WALTER2007.PLUS.COM

ADVERTISING ASSISTANT GISELA STEINER

Cover Page 'Coy' by Pax Garabedian DPAGB Circle 20

President's Piece

It does not seem a year since I had the honour of chairing the last AGM, time does fly these days.

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

Walter has retired from being Editor, although he had already agreed to produce this edition as his swan song. I am certain that you will all agree that Walter has over the years continued to produce and develop the high standard that we have now become used to. Howard Fisher has agreed and been elected to be the next Editor and he has a very high standard to follow.

Membership has again fallen slightly. This year we have 370 paid up members compared to 375 last year., but this can be quickly reversed with your help. One of the best adverts for the society is by word of mouth from you all. If you all introduced one member this year, we would have the delightful problem of creating extra circles to hold the members. We have had no new members joining the Society for a slide circle. This indicates the changing face of photography. I have again this year made a call for starting an audiovisual circle and we had eleven members who showed interest in joining at the AGM. Pam Sherren has agreed to be the circle secretary and we will now have another circle operating which embodies the new technology. Dini van Gent at the convention showed three excellent audiovisuals and this may have influenced the interest.

Ken Payne & Roy Moore have yet again produced another excellent CD. This has now become an annual record of the work of the society. This year it is in Pictures to Exe format and also includes copies of the Leighton Herdson trophy winners since the 1950's. This is a CD to save. The price of the CD has not altered; they are even better value at £11.00 inclusive of postage. Liz did



Brian Davis
ブライアン デイビス

an excellent job at the convention and sold over 80 copies to members.

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

This year is our 75th anniversary and the committee had worked hard in arranging a full weekend to remember. There was also a souvenir programme and a memento for all those who had booked for the weekend.

Arrangements had been made this year for the print exhibition to be hung in a different area of the premises. They are now in two rooms, all displayed at face level. Exhibition time was extended to the end of the Sunday's morning lecture. Ken presented all of the prints to their best advantage.

This year we have had to turn away some members for the Saturday dinner as we were fully booked. This is a good indication of the increase in numbers interested in attending the convention

Altogether I found the weekend at Hillscourt very enjoyable and as I gave the presentation on the Friday evening and was also involved in all of the meetings, the weekend went fast. I have to apologise to those I found no time to talk to.

I had my work cut out on the Friday night when I gave a presentation with my magic lantern using slides from about 1830 to 1936. This was the type of slide presentation being used when UPP was formed and continued until it died out in the 1950's.

Saturday was a good mix of 'people' photography and landscape work with a mixture of audiovisual. Gijs and Dini van Gent from Holland who were on a UK tour for the RPS entertained us. Both Gijs and Dini gave print presentations but they had put the images onto disk so that they could talk with the images on the screen. After the lectures we had the opportunity of seeing the pictures displayed around the room.

Gijs work was all monochrome, mainly produced for publication in books and newspapers and consisted almost entirely of candid people pictures. This was accompanied by excellent stories and explanation. Dini gave a mixture of audio visual and coloured prints and she had an excellent eye of seeing wonderful images in parts of the landscape and in rocks and

pools and in other objects. The two presentations were quite different but they complemented each other well.

This year on Sunday we had a change in format with Margaret Salisbury giving a print lecture. This time we had a video camera running to project the image so that the members at the back could see. Margaret gave an excellent humorous presentation, which was a wonderful finish to the weekend. She showed monochrome and coloured pictures with a complete mixture of subjects all given in her unique style.

We had a lively discussion at the circle secretaries meeting, and it was again emphasised that each circle is autonomous, provided that they work with the guidelines in the rules of UPP. One item that was again voted on, after queries being raised by members is that if a member resigns from UPP or from a circle then their prints/slides are not eligible for entry in that circles submission in the gold label exhibition.

The executive has slightly altered the comment sheets during the year because of the changing face of our hobby. We have tried to include both wet and dry methods on the same sheet as most print circles other than the dedicated ones will now accept both forms of printing. We have received comments on the new format and this will be considered at our next meeting.

We as an organisation must not stand still we must follow all trends so that we can encourage all people to join us. We now have accepted digital and with the formation of circle 50, which will be the new audiovisual circle we are following current trends. AV is gaining ground as a way of presenting images and we must encourage new members to show their work through joining a circle.

Put a date in your diary for next years convention which will be Friday, Saturday and Sunday the 14th, 15th and 16th September

Brian.

Editors Notes

This is my last production, the Spring 2007 Anniversary edition will be produced by my successor, Howard Fisher. He has experience in desktop publishing and will, I am quite sure, take 'The Little Man' to ever greater

heights.

If I have enjoyed some success, then it is due to two factors.

Firstly there have been tremendous developments in printing techniques which have resulted in improvements in quality with reduction in printing cost. I was fortunate in finding an innovative printing establishment willing to allow me the freedom to produce a proof acceptable to them, thus reducing the cost to UPP.

Secondly I have enjoyed great deal of support from all members of Council, especially in periods of stress.

Lastly, but, of course, not least, the whole effort is based on the contributors. After all, the editor provides very little copy. I am happy to record that, in spite of some initial fears, there have always been sufficient articles to fill the magazine.

The basic purpose of the magazine must be to provide a mechanism to foster a feeling of solidarity amongst members, which is not catered for by individual circles. It is therefore a great pleasure to state that this last issue has more information in 'Round in Circles' than is usual.

I have greatly enjoyed being editor, but now it is time for me to move on. Who knows, I may yet produce a decent picture ! May all yours be winners.

Walter Steiner

A Winters Tale - Sherlock Holmes and the Curse of the Black Box

One dark and misty December eve came a sinister rap at the door, (quite unlike that nice Eminem), that echoed across our hall at 221b Baker St. With trepidation I myself answered the front door, as our landlady was indisposed due to an excess of Christmas cheer. I was confronted by a strange, tall,

hooded figure whose face was obscured by darkness. In his skeletal claw he held a black box, which he handed to me before vanishing into the fog.

From behind me came the authoritative voice of my partner Holmes.

"Stand well back Watson, it may be a trap. Do you have your service revolver to hand?"

"No" I replied

"Well, where's your club then?" he demanded.

"Pall Mall, but I don't see what"

"Damn it man, I mean your precious number nine iron"

I don't mind telling you I was rattled. Holmes' visage was paler than ever I had seen it as he carefully unstrapped the threatening package.

"Ah" he exclaimed, "a cunning cipher...C11." (Dramatic chord from orchestra.)

"But look here Holmes" I interjected, (don't try that at home children)

"There are notes, written in English, a curious dialect but English none-the-less."

Carefully unfolding the manuscript we laid it upon the table and there began to unravel a chilling tale of misfortune and disaster that had followed the box from recipient to recipient. Cancelled journeys, wrecked motor carriages, inverted kneecaps, gaskets blown and even critical faculties totally destroyed. A few photographic snapshots lay beneath; clearly of no value we discarded them.

I was for being rid of the infernal package and said so.

"Dash it all Holmes, this is nothing to do with us. Let's just post it on to the next unfortunate on the list. Now let me see, who is it? Flight Sergeant Yeo, late of Her Majesty's Balloon Corps."

"Watson, have you no conscience? These are our fellow human beings."

"Are you sure Holmes, they seem a pretty rum bunch to me."

"No Watson, we have to find out what's behind this. What is the meaning of C11?"

And there is one name here that may provide the answer. Eric of

Aberystwyth"

"Why, slap my thigh Holmes," (Watson is played by a sturdy lady of indeterminate age, formerly with Pans People) "I've heard of him, a learned bard who travelled from the far north where the Great Angel dwells, to bring enlightenment to those rough Welsh coves. My grandfather said they converted him to their strange ways immediately upon his arrival and henceforth he has spoken in tongues."

Thus it was we set out early next morning to seek out the answer to C11.

Over hill and dale we journeyed eventually arriving at the cave where dwelt Eric of Aberystwyth. We entered its holy portals to be greeted by the immortal words

"If that's Ansel Adams you can tell him to bugger off."

"We come in peace" I reassured him. "We are Holmes and Watson, fictional characters of no fixed abode and seeking a new TV adaptation. We just want to know the meaning of ...C11." (Another dramatic chord from the orchestra, which has followed us all the way here, slightly out of tune now as they stopped off at the Plume of Feathers.)

"C11 dear friends? Many have sought its meaning but all went mad; we call them club judges you know. But the answer my friends' is blowing in the wind. (Did I really say that? Surely not.) C11? Why, 'tis a thing of nought, existing only in the minds and hearts of a small band of devotees who try to fathom the meaning of my notebook entries. Seek ye Clive of Worcester and give him this message."

"*Qui tacet concentire videtur*"

"What do you make of all this C11 stuff?" I asked Holmes as we toiled back to Baker St.

"Elementary my dear Watson" he replied. "They're all quite mad don't you know. Religion, for that's what C11 is, does that to people. Anyway Watters old boy I'm for an early night and a cup of cocoa, what d'yer say?"

"Absolutely, Holmes old chap. Roll on gay liberation I say"

Colin Southgate ARPS DPAGB

IDRIS BOWEN FRPS

Idris was born in Pembrokeshire and left school at 15 to work in the electrical supply industry. He worked hard to gain qualifications in his own time so that, at his retirement, he was senior product electrical engineer for South Wales.

Idris was a keen photographer and natural historian and a long time active member of the Royal Photographic Society Nature Group, gaining his Fellowship in photomicrography in 1990. He was a well known lecturer and judge in the Welsh Federation and beyond and also led field study groups of the RPS.

He joined UPP in Sept 1955. He tried to join the first natural history circle on its launching but it was oversubscribed. However, in March 1962 he was a founder member of NHCC2 and was a member for over 30 years. He went on to win the Glen Vase for the best nature photograph in the annual competitions on 6 occasions. In later years he was also a member of NHCC1.

About 4 years ago, Idris suffered a severe stroke while driving his car and had been a semi-invalid ever since. He died earlier this year at the age of 82 and leaves a wife, Dilys.

Idris was a clever worker with his hands and designed macro flash units and photographic microscope lenses long before they were commercially available. Much of his equipment and many of his photographic prints have been accepted by the National Museum of Wales for its permanent collection.

Geraint James ARPS AWPf

UPP Milestones

- 1931 Photographic Miniature Postal Portfolios (PMPP) started with 25 members.
- 1933 PMPP divided into 2 Circles.
- 1934 Little Man logo created in Circle 1 note-book.
- 1935 First AGM. Now 7 Circles.
- 1936 Separate Photographic Postal Portfolios (PPP) started for large prints. R C Leighton-Herdson created President of PMPP and of PPP.
- 1938 First issue of "Little Man" magazine and public appearance of Little Man logo.
- 1939 Emergency war-time arrangements for PMPP and PPP, co-ordinated by R C. Leighton-Herdson.
- 1944 Stanley Berg (former President and just about everything else) started his 62-year (to date) membership.
- 1945 PMPP and PPP, each with 9 Circles, formally merged to become UPP. First meeting of UPP Council. Membership by end of year was 402 in 26 Circles.
- 1946 First slide Circle (monochrome) started.
- 1947 First award of Print of the Year award – the Leighton-Herdson trophy.
- 1948 Anglo/Australian Circle started. First colour slide Circle started.
- 1949 Separate awards started for Best Large Print and Best Small Print.
- 1951 Membership peaked at 521.
- 1956 First award of Slide of the year.
- 1956 Silver Jubilee celebrated
- 1959 First Natural History Circle started.
- 1958 Small Circles allowed to accept larger than 12 sq inches (up to ½ plate).
- 1962 First award of "Silver Star" for best Circle.
- 1969 First award of separate "Gold Star" Circles for Prints and Slides.
- 1971 Glenn Vase for Natural History slides first awarded.
- 1981 Roland Jonas Trophy for Landscapes first awarded. Golden Jubilee celebrated.
- 1988 Second Leighton Herdson Trophy allowed one for prints and one for slides.
- 1995 AGM held outside London - in Birmingham - for the first time.
- 1997 First D.I. Circle started
- 2001 Ralph Couchman Trophy for Creative picture first awarded
- 2006 75th anniversary celebrated

The Friday Evening Lecture

This was given by our President Brian Davis, appropriately and impressively dressed in period costume.

The lecture was entitled 'Grandma's Picture Show' and consisted of a showing of slides produced over a period of about 150 years.

Two projectors were on display at least one of which was originally designed to use gas, but owing to the objections of the Health and Safety Authority the projector used for the show had been converted to use boring electricity. A pity really, the use of gas burners might have produced some impressive sound effects, as the roof blew off.

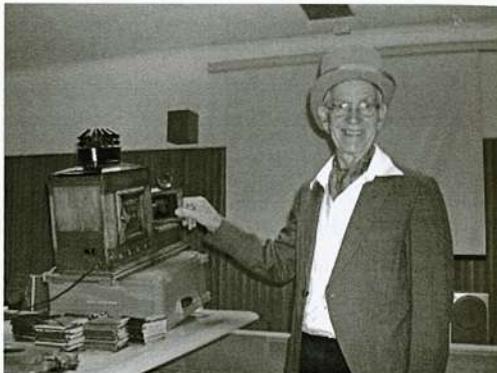
In spite of this handicap the slides proved of amazing quality and a great tribute to those who produced them. When I think of the state of slides in some club competitions.....!

Amazingly there were even animated slides, the animation being produced by moving levers or cranks acting on the inside of the slide.

Should you wish to take up this hobby, you are advised to haunt garage sales and antique fairs.

Everyone thoroughly enjoyed the show and admired the authors grey top hat and cut away.

Walter Steiner



The Saturday Lectures

Gjis van Gent's lecture on 'People in Main Cities of Europe, Included a tour of the red light district in Amsterdam.. a first in the history of UPP AGMs. On a more serious note there were many memorable pictures of people

Dini van Gent BMK, ESFIAP, AF lecture was entitled 'Landscapes in Europe included 2 AV shows. The first one was on Post Offices in the Hebrides where they come in all sizes and states of repair. It was accompanied by some really jazzy music by a professional band and singer. The second show documented the conception to birth of Dini's first grandchild. This included stunning in utero pictures of the baby's development. The landscape pictures showed a variety of scenes and textures. Dini's technique of reproducing prints by individual painting of layers of developer were explained. Both lectures were shown on screen, but prints were available for inspection. These were large Cibachromes of superb quality.



Margaret Salisbury FRPS, EFIAP, APAGB gave the Sunday morning lecture on 'Images from the Dragon'. Judging by the reception, the editor was just about the only person who had not enjoyed a previous lecture by Margaret. This one certainly came up to or exceeded the anticipation. Pictures were of great variety of subject and circumstances, all explained in inimitable detail. It appears that Margaret had taken the opportunity to acquaint herself with all necessary information on the red light District of Amsterdam. We keenly look forward to her pictures from there. We are greatly indebted to all three lecturers for giving us a truly memorable experience



Walter Steiner

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Circle 4 Gold Star Circle-Large Prints

1	Valve Gear	Keith Buckley
2	No. 462	Derek Lovell
3	Eagle Owl	Philip Antrobus FRPS
4	South Transept Window	Philip Antrobus FRPS
5	Bishop Wilberforce	Philip Antrobus FRPS
6	Sea and Reflections	John Stokes CPAGB
7	Cragside	Val Burdis DPAGB
8	The Bridge-Salford Quays	Keith Smith LRPS
9	Out of the Shadows	Peter Young CPAGB APAGB
10	South Aisle Window	Philip Antrobus FRPS
11	Orang-Utan	Geoff Burdis DPAGB
12	Blacksmith	Val Burdis DPAGB

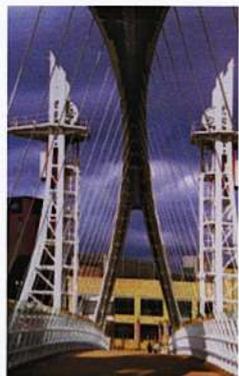
Circle 32 Gold Star Circle-Slides

1	African Fish Eagle with Blue Eared Glossy Starlings	Brian Hall
2	Heath Speedwell	Neil Humphries
3	Pecca Twin Falls, Ingleton	Brian Hall
4	Winter Freeze, Wastwater	Frank Stirrup
5	Riding the Waves	Brian Hall
6	Marsh Fritillary	Neil Humphries
7	Artic Fox Cub	Brian Hall
8	What's Up	Virginia Jarosz BPE3*
9	Gannet in Flight	Brian Hall
10	Peak Winter	Neil Humphries
11	Polar Bear, Mother & Cub	Brian Hall
12	Winter light, Skiddaw	Frank Stirrup

The UPP Website is WWW.uppofgb.org



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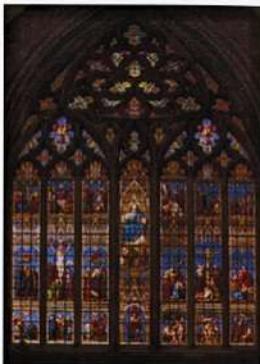
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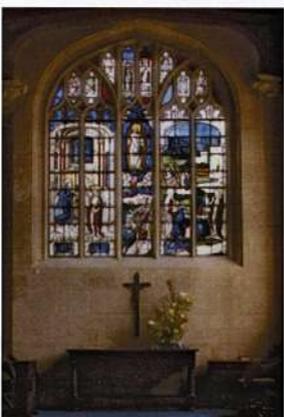
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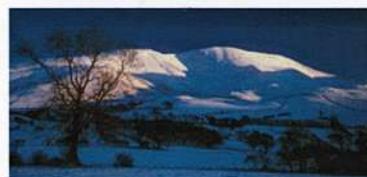
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On My High Horse

During the first week of August each year the Welsh have an orgy. Let me hasten to add that it is a cultural orgy called the National Eisteddfod. The tumescence of this orgy is the chairing of a poet for a poem in strict metre with cynganedd. The published adjudication for the winning poem is frequently, in itself, a masterpiece of reasoned justification and emotional intelligence (unlike the sort of judging we are accustomed to in amateur photography). Reading an adjudication one year I came across the following aphorism.

"Pluen i yrru dy saeth adref ydi crefft, nid pluen yn dy het"

A rough translation is:

A craft is a feather to speed your arrow to its target, not a feather in your hat.

This set me thinking about those in UPP in particular and in amateur photography in general, who are dedicated to the competitive ethos. Such people view photography, not as an end in itself, but as a means of acquiring more and more feathers in their hats --- they are pot hunters (If you'll excuse the mixed metaphor). What I am suggesting is that the motivation of many amateur photographers is directed primarily towards using their photographs to enhance their egos,. But surely, you will protest, if the arrow reaches its target and achieves a fine photograph, doesn't this earn the right to a feather in one's hat? Hmm ---- a pretty argument, but it won't do. The achievement of scoring a photographic bulls eye; of saying something really penetrating in one's photograph, is so great (or ought to be) that it speaks for itself. Its merit is so obvious that the display of a feather in one's hat is an unnecessary triviality. Displaying feathers in hats is only necessary when one's photography fails to hit the target. It is a form of compensation for failure to achieve the highest standard. I don't recall ever seeing letters after names like Salgado, Cartier Bresson, Philip Jones-Griffiths and Brandt.

The ways in which photographers try to blazon their merits without actually showing their picture are legion. How often does a member just happen to mention in the circle notebook (with ill-concealed pride) that his/her print has been accepted in the Cwm Twrch International or the Uzbekistan Salon. Given the appalling lack of critical standards in amateur photography,

however, almost any print will achieve this sort of selection somewhere in the world if it is submitted sufficiently widely. (If you dissent from this view, read David Lee's article 'Glittering Prizes' in the Summer 2005 edition of Ag) The crucial issue, surely, is not that a print has been accepted, but is it any good? Those who take pride in this sort of feather-in-hat display should also bear in mind that acceptance in Cwm Twrch may be followed by rejection in Uzbekistan – or vice-versa!

One of the most popular ways of massaging one's photographic ego is to acquire what the Royal Photographic Society calls its 'coveted' qualifications. Once one of these is acquired it only needs £7-33 a month for the right to flaunt it before one's fellow photographers. Reading the requirements for these 'distinctions' is a sobering and depressing experience. It reminds me of the story of a man who went to be measured for a new suit. When the time came for a fitting it transpired that there was virtually no correspondence between the shape of the customer's body and the tailor's suit. When the customer protested the tailor replied 'Well, you'll just have to grow into it'. To illustrate how artificial are the requirements for such distinctions, consider one from the Visual Journal section." Do people in the pictures appear to have some vitality, some life and intellect beyond posing for the camera" -- Salgado's "Children" would get nowhere under this rule.

The acquisition of letters after one's name is always an act of conformity. The candidate has to twist and squirm into the straight-jacket imposed by the awarding authority – another example of the Procrustean Bed. The professional photographer, of course, needs qualifications to assure the customer that certain minimum standards have been achieved, but this is not the case for the amateur. Even so, I don't think I'd choose a wedding photographer on the grounds that he/she was an FRPS.

Amongst some of the more questionable requirements for these 'coveted' awards is a demand for a written statement of the purpose and intended meaning of the work in the Contemporary Category. Presumably the candidate could take the photographs first and then write the 'rhetoric of intent' to fit. Surely a test of literary, not photographic ability. Has the RPS never heard of Lewis Hine's aphorism "If I could tell the story in words, I wouldn't need to lug around a camera"? Candidates need not be dismayed, however. Help is at hand from the Society. "Distinction workshops" are available --"to guide you along the right track" – AT LAST! – THE CROCK OF GOLD! – but surely,

photography is a field, perhaps a country, or a continent, even a world, or even a universe to be explored, not a track to be trodden, fenced by the high priests of RPS qualifications.

It is some time since I last attended a UPP annual meeting, but I always looked forward to the hilarious comedy of the slide show in the afternoon. Each slide was preceded by the name of the author and a presentation would go something like this:

A.N. Other A.R.P.S., A.B.I.P.P., A.P.A.G.B., D.P.A.G.B. ---- by this time there are suppressed sniggers from the audience – but we must press on – F.R.P.S., P.A.B.G., E.F.I.A.P., M.F.I.A.P. --- by now open, unsuppressed laughter has broken out, but the crowning moment of this alphabetical display is the appearance on the screen of a mangy bird, perched on a rotting twig.

The RPS gloss claims that “a distinction gives photographers the satisfaction of knowing that the quality of their work is recognised by the best in the field” (here the “right track” has been replaced by the ‘field’). The implication is that those with these distinctions are a cut above other photographers. This sort of implication, of course is amenable to a simple empirical test. My own excursions in this field (within the limitations of stochastic uncertainties!) give no support to the view that those with alphabetical qualifications stand head and shoulders above the rest of us. Don’t take my word for it, however; its easy enough to devise your own test. But wait a minute! It cannot be maintained on the one hand that RPS qualifications put a particular stamp on a photographer and yet, at the same time, show that these photographers’ work is indistinguishable from the rest of us. What probably happens is that those who aspire to these qualifications adopt the straight-jacket of the RPS criteria in order to achieve them, and, having achieved them, then revert to their natural style. This can be observed in other fields. Even before the days of student loans, one of the first thing many university undergraduates did on graduating was --- sell their books! In both cases one can raise questions about the quality of the motivation involved.

There is respectable academic research which suggests that for average and below average levels of performance, the correlation between qualification and quality of achievement is quite high. For above average levels of achievement, however, this correlation is very weak. This casts doubt on the claims for the

value of ‘coveted distinctions’.

In science there is an important and widely respected rule that the validity of a statement is independent of the status of the advocate and depends solely on the strength of public evidence supplied to support it. If such a rule were adopted in amateur photography it would mean that the identity of the photographer and his/her qualifications or lack of them e.g. letters after names etc. would be totally irrelevant. Only the print on the wall would count. Instead, however, we have erected a whole edifice of artificiality which, in the service of ego enhancement, says “Never mind this photographer’s pictures, just look at the qualifications”. If a photographer’s work is any good it will speak for itself. If it isn’t any good, no amount of letters after names is going to compensate. Either way these baubles are an attempt to come between the picture and the viewer and corrupt the sensitive interaction of the two. We would be well rid of the convention that flaunts them on every conceivable occasion . Of course, if photographers want to be ‘put on the right track’ by one of these photographic institutions, they should be free to do so, but that is a private matter. What the viewer wants is to look at the print, not the rhetoric of ‘qualification’.

One last aside from this uneasy rider of a high horse. There is a widespread practice of appointing selectors and judges in photography from the ranks of those who boast letters of photographic qualification. Given that such letters are an index of servility to someone else’s view of the ‘right track’ in photography; is this really the quality we wish for in a judge?

Eric G Hall

In accordance with the UPP Constitution members who resign and want their circulating prints/ slides returned, must send their Circle Secretary a pre paid envelope or send the full amount for postage and packing

A Visit to Berlin

Since spending 20 months of my National Service in Berlin in the early fifties (1952 – 54) I had never had the inclination to return, that is until earlier this year. I suppose that this could be down to advancing years, and realising that it may be now or never...

While stationed in Berlin I was fortunate enough to be a member of a Military Mission attached to the Soviet Forces in Germany. At 19/20 years of age this was really living life in the fast lane, we lived in a very large house in the Grunevald (the millionaire's quarter of the city), as well as a flat inside the Mission at Potsdam, which at that time was in the Russian Zone. We drove large fast cars, and enjoyed double rations, one supplied by our army, and the other by the Soviets. We spent much of our time touring the Russian Zone checking on what they were up to, which meant that I was able to visit places that very few others could at that time, such as Leipzig, Dresden, and even drove through Colditz a couple of times.

Potsdam was the typical 'Spy film' setting, dull, sombre, and not a smile anywhere. The few state owned food shops that there were had very little in them, indeed things were very austere. There was no Berlin wall at that time, and in fact refugees were flooding into Berlin from East Germany, which meant that West Berlin was one huge displaced persons camp. Because of this large influx we were at one time able to get 670 odd east marks to the pound. In 1953 I was involved in the Berlin riots, being in East Berlin on the evening of the 17th June when the Russian tanks took on the rioters. In the following two days we toured East Germany visiting Dresden, Leipzig, Magdeburg, Bautzen and Halle, getting ourselves arrested no less than seven times by the Russians who were quite touchy at the time!

All this was a far cry from what I saw on my return visit.

The flight was good, we flew from Newcastle landing at Schoenefeld Airport, which is Berlin East, beyond Templehof, we paid €30 for a taxi to the hotel, but you could get the Airport Express to the centre of Berlin for about €2.50 (I think), but then you would need a taxi from whatever station you got off at. You can purchase 'Welcome Berlin cards' at the airport (plus many other places) that give you tickets for travel on any mode of public transport, at anytime. They are for 48 and 72 hour periods, we paid €42 for 2 x 72 hours

and found them well worth the money. They have to be validated before you can use them, this is done by inserting the tickets into a small yellow machine, which you can find at any U or S Bahn station, or behind the driver on the buses. It is important to do this before you actually travel, we got on an S Bahn on our third day, when a couple of very ordinarily dressed chaps just calmly produced ID cards and inspected all the tickets, a couple of very well dressed German women were taken off the train because they didn't have tickets, and the fines are very heavy.

The hotel (Berlin) was excellent, central and of the highest standard. Breakfast was not included in our booking as we thought that we would eat out more cheaply, but then decided to have breakfast in the hotel after all. It was a very comprehensive "help yourself deal for €15 each, after such a breakfast we were able to go until late afternoon before needing anything else to eat. On looking at our bill when we arrived home we found that the hotel hadn't charged us for our breakfasts for one day, that was after we had reminded the desk that we did have breakfast on the morning of departure.

Berlin is one huge (and I mean huge) building site, especially the old East Sector, but there are many spectacular buildings. Potsdamer Platz is amazing! I remember it as a derelict no man's land between east and west, now it has huge skyscraper buildings and a massive underground station that houses stores, shops plus many cafés and eating-places. With all the new road networks I found it very difficult to get my bearings most of the time, we did get to the Olympic Stadium where again I spent a lot of time. It has undergone a huge regeneration for the World Cup; the whole place now belongs to FIFA, the international football federation.

Potsdam was the biggest surprise for me, and in some ways too much to take in, when we got off at the station it was again a huge complex, and the main shopping area was a vibrant colourful area with loads of pavement cafés, unbelievably different from what I remember. We had a three-hour open top bus tour around the palaces, my only disappointment was that the main part of the Saunssouci Palace had scaffolding around it, and my camera went on the blink! There were whole areas of very posh houses, and I suspect that many rich Berliners have moved out there. The only place that hadn't changed was the Glienicke Bridge where we regularly crossed into the Russian Zone from Berlin, except that the border guard huts had gone, it was just as it was, which was strangely comforting to me.

Obviously there were thousands upon thousands of tourists in Berlin, most of them seemed to be teenagers who did very little but lay around in the path of just where everyone wanted to be, then when somewhere opened they always had to be first in, mostly at the expense of older people. The majority of the people we came across in shops, cafés etc seemed to be of foreign origin, but all very polite and helpful. The Berliners that we met in the suburbs were as I always found them, cheerful and friendly.

We never once felt threatened while we were there, although there were warnings not to be in certain areas at night, but I was most surprised at the amount of graffiti on many buildings, plus both the exteriors and interiors of the trains, but more shocking was the amount of etchings on the train windows.

Len Holman

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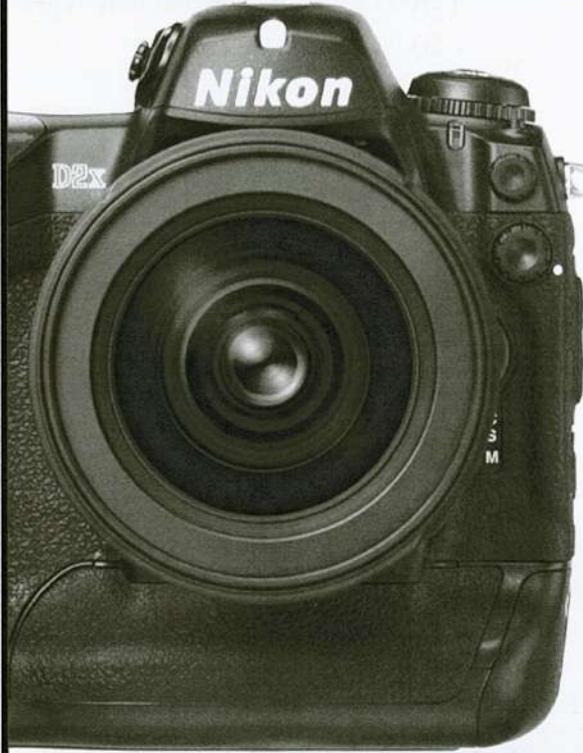
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Accounts

	Budget 2005/6	Actual 2005/6	Budget 2006/7
Income			
Subscriptions	5250	5132	5450
Sales	150	17	100
Interest	50	6	150
Sundry		1	
Total Income	5450	5156	5700
Expenditure			
AGM (net)	1400	1611	1600
AGM extra for Jubilee			900
Boxes & Stationery	1000	581	800
Magazine	1000	1282	1200
Magazine extra for Jubilee			300
Circle Sec's expenses	350	166	300
Officers' expenses	450	417	500
Council Meetings	1000	992	1000
Advertising	100	25	100
Sundry	150	236	200
Total Expenditure	5450	5310	6900
Current Surplus/Deficit	0	-154	-1200
Sale of CD Roms (net)	600	574	600
Capital expenditure			
Final Surplus/Expenditure	600	420	-600

Financial Statement 30th June 2006

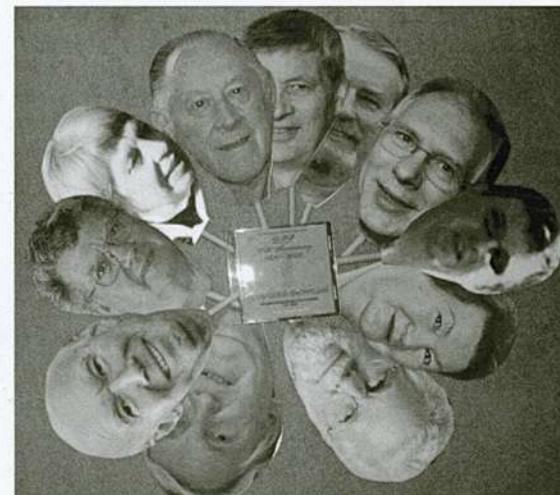
	Current Account	Reserve Account	
Balances 1st July 2005	£58.97	£6626.56	£6685.53
Surplus year ended 30th June 2006			£420.43
Balances 30th June 2006	£205.96	£6900.00	£7105.96

F A H Ouvry ACIB LRPS, Hon Treasurer

I have examined the the accounts of the United Photographic Postfolios of Great Britain for the year ended 30th June 2006 and to the best of my knowledge and belief the Income and Expenditure Accounts and the Financial Statement are correct.

M H W Evans ACIP, Hon Examiner

Circle 11 Masks





2006 AGM The Left hand Side of the Hall



2006 AGM The Right hand side of the Hall

Annual Competition 2006

JUDGES

Sandy Furness ARPS EFIAP MPAGB PSA4*
Colin Hall ARPS APAGB

LEIGHTON HERDSON PRINT TROPHY & PLAQUE

Martin Stephenson RED BELLIED WOODPECKER Circle 29

LEIGHTON HERDSON SLIDE TROPHY & PLAQUE

Brian Hall POLAR BEAR, MOTHER & CUB Circle 32

ROLAND JONAS (LANDSCAPE TROPHY) & PLAQUE

Brian Barkley THAMES BARGE RACE Circle DI.1

GLENN VASE (NATURAL HISTORY TROPHY) & PLAQUE

Brian Hall POLAR BEAR, MOTHER & CUB Circle 32

RALPH COUCHMAN (CREATIVE TROPHY) & PLAQUE

Geraint James ARPS AWPf URBAN EDEN Circle 28

BEST LARGE PRINT

Brian Barkley THAMES BARGE RACE Circle DI.1

GOLD STAR CIRCLE – PRINTS

CIRCLE 4 Secretary – Val Burdis DPAGB

GOLD STAR CIRCLE – SLIDES

CIRCLE 32 Secretary – Brian Hall

CERTIFICATES & COMMENDATIONS

SMALL PRINT CIRCLES

Dave Bennett	BARN IN RAPESEED	Circle 7 Cert
Ken Payne	COSTA MAYER	Circle 9 Cert
Mike Taylor	CHENONCEAU CHATEAU	Circle 17 Cert
Martin Stephenson	RED BELLIED WOODPECKER	Circle 29 Cert
Leon Kreel	VENICE SUNSET	Circle 30 Cert

LARGE PRINT CIRCLES

Harry Hutchins	MIXED BLESSINGS	Circle AA Cert
Bob Redman ARPS	THREE LILIES	Circle 2/25 Cert
Howard Fisher	MYCENA	Circle 3 Cert
Val Burdis DPAGB	BLACKSMITH	Circle 4 Cert
Geoff Mitchell	HALIFAX	Circle 6 Cert
Don Maslen DPAGB	LINDISFARNE	Circle 8 Cert
Peter Young CPAGB	AUTUMN SUNLIGHT	Circle 10 Cert
APAGB		
Arnold Hubbard FRPS	VENETIAN WINTER	Circle 11 Cert
EFIAP APAGB		
Alan Robson FRPS	FLYING DOWN THE STRAIGHT	Circle 12 Cert
APAGB		
Roy Jones ARPS	SUN BLEACHED	Circle 14 Cert
Brian Asquith ARPS	THREE CHAIRS	Circle 18 Cert
Ray Grace LRPS DPAGB	LADY IN ORANGE	Circle 19 Cert
Ray Grace LRPS DPAGB	BOAT HOUSE	Circle 19 H.C.
Ray Grace LRPS DPAGB	PIED PIPER	Circle 19 H. C.
Peter Crook ARPS	ZEBRA AND FOAL	Circle 20 Cert
John Berry ARPS	MARBLE CARPET MOTH ON SLATE	Circle 26 Cert
Brian Barkley	THAMES BARGE RACE	Circle DI.1 Cert
Pam Sherren ARPS	SNOW IN VENICE	Circle DI.1 H.C.
Bill Pound LRPS LSWPP	DRAKE TEAL	Circle DI.2 Cert
LBPP		
Christine Langford LRPS	DAISIES AND SHUTTERS	Circle DI.3 Cert
CPAGB		
Graham Coldrick ARPS	CATHEDRAL STAIRCASE	Circle DI.3 H.C.
DPAGB		
Rob Lloyd FRPS DPAGB	I'M OFF FISHING	Circle DI.4 Cert
Sheila Read FRPS	ASTRANTIA SCATTERED	Circle DI.5 Cert

SLIDE CIRCLES

Jackie Thompson	TU-TULIPS	Circle 23/34 Cert
Geraint James ARPS	URBAN EDEN	Circle 28 Cert
Angela Rixon ARPS DPAGB	IMMATURE BROWN PELICAN	Circle 31 Cert
Brian Hall	POLAR BEAR, MOTHER AND CUB	Circle 32 Cert
Brian Hall	ARTIC FOX CUB	Circle 32 H.C.
Brian Hall	GANNET IN FLIGHT	Circle 32 H.C.
Brian Hall	AFRICAN EAGLE WITH BLUE EARED GLOSSY STARLING	Circle 32 H.C.
Neil Humphries	MARSH FRITILLARY	Circle 32 H.C.
Pam Sherren ARPS	WINTER LIGHT, BUTTERMERE	Circle 33 Cert
Colin Douglas ARPS	WHEN WILL IT STOP RAINING	Circle 35 Cert
CPAGB BPE3*		
Ian Platt MFIAP FRPS	ASPENS NR. VERNAL #4	Circle 36 Cert
Hon.EFIAP		
David Eaves ARPS	SHEHEREZADE	Circle 36 H.C.
Miles Langthorne LRPS	SANDHILL CRANE AND CHICK	NHCC1 Cert
DPAGB		
Philip Mugridge ARPS	LESSER KESTREL - MALE	NHCC2 Cert
David Jarvis ARPS DPAGB	BLUE TIT	NHCC2 H.C.

Please note there is a "Best Small Print" award but if this picture wins the "Leighton Herdson Trophy", which happened this year, then the award goes to the "Best Large Print".

Our thanks to the advertisers, whose contribution are greatly appreciated

An Apology
 The Spring editon attributed the wrong picture to Ian Platt MFIAP FRPS of Circle 36
 The correct picture is shown on page 2, bottom right



Leighton Herdson Print Trophy & Plaque

Red Bellied Woodpecker
 Martin Stephenson 29

Leighton Herdson Slide Trophy & Plaque

Glen Vase (Natural History) Trophy & Plaque

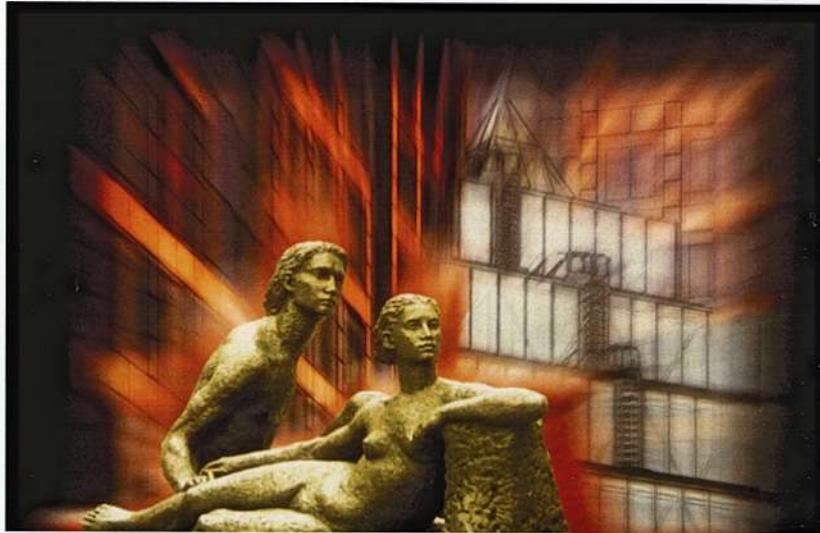
Polar Bear, Mother & Cub
 Brian Hall C 29





Roland Jonas (Landscape) Trophy & Plaque
Also Best Large Print

Thames Barge Race
Brian Barkley Circle DI.1



Raph Couchman (Creative) Trophy & Plaque

Urban Eden
Geraint James ARPS AWPFCircle 28



Martin Stephenson receives the Leighton Herdson Print
Trophy & Plaque for Red Bellied Woodpecker

Brian Hall receives the Leighton Herdson Slide Trophy & Plaque for
Polar Bear and Cub

Brian Hall also received the
Glen Vase (Natural History
Trophy) & Plaque for the same
print as well as the award for
Gold Star Circle -Slides





Brian Barkley receiving the Roland Jonas (Landscape Trophy) & Plaque for Thames Barge Race

Geraint James APRS AWPf receives the Ralph Couchman (Creative Trophy) and Plaque for Urban Eden



THE 2006 PRINTS

I have adopted the principal of commenting on each circle's Certificate winning print together with at least one other print which caught my eye. I have not used any photographer's distinction letters in order to keep the words of this item within the constraints laid down by the editor. Any review such as this inevitably reflects my personal view, another person would select different prints to mention.

Several people have remarked that this year's exhibition was of a higher quality than previous years. I certainly felt that the standard was high and that it reflected very well on the members of UPP, with a good mix of subject material although, perhaps, lacking a little in portraits, something which seems apparent in photographic clubs overall. There is, of course, a difference between a club exhibition such as ours and a gallery exhibition. Club exhibitions tend to show many images of varied subject matter, often of a quite traditional orientation, whereas a gallery exhibition can often explore a theme in some depth, thereby giving the viewer some understanding of the photographer's approach and thinking about the subject material. The single image dominates the club photographic scene, something which the format of competitions requires. I often feel that this does not encourage club photographers to explore a subject in depth or to inject something of their own personality into their image making. This is a pity as photography is an expressive medium, the camera a tool with which to be creative as well as showing others how we photographers look at the world around us.

So many of the prints on show were obviously digitally enhanced to a greater or lesser extent. Digital is now the norm and certainly equals the quality of a wet print with the recently introduced papers and ink systems. I have not commented on how a print has been produced, frankly I care not as I firmly believe that the final image is the object of all the work we put into our print making, and it is this which our judges should concentrate on.

Bob Redman's certificate winner in Circle 2/25, *Three Lilies* is a lovely simple still life exhibiting skill in setting up to produce a very satisfying image which would grace anyone's walls. *Seed Pods* by Maureen Booth was another still life with excellent use of colour harmony, simple but most effective.

In Circle 12 the certificate was taken by Alan Robson's *Flying Down the Straight*, a top class sport picture with matching determined expressions on the faces of both horse and driver. Alan also showed a heart rending image of a disabled person and her therapist; *Music Therapy With Beth*. Both Beth and her therapist were clearly enjoying what they were doing and the disabled lady

showing great happiness. I think this told such a powerful story about what society could and should be doing to help severely disabled people to derive as much quality from their lives as they are capable. I was moved by this image. This is an element of photography which we do not often see in clubs and yet, done as well as this, can have such a strong influence on the viewer.

DI4's certificate went to Rob Lloyd with *I'm off Fishing*. A single person walking along a pier could have been ordinary were it not for the superb lighting. In this circle Eric Bower produces truly creative images, often constructed from several elements, and always telling a story. Eric is truly an artist and in *Bruce* he encapsulates all that this Scottish hero stands for in the minds of Scots.

I always expect Circle 10 to show beautiful and well made images and this year was no exception. Peter Young's certificate print, *Autumn Sunlight*, is an intimate landscape with the composition gently taking the viewer's eye through the light path of the image. Nick Bodie's *Path To The Top* is a very strong and graphic landscape which relies on small white clouds and a tiny white building to build a most pleasing picture.

Christine Langford of DI3 took the certificate with *Daisies and Shutters*, a picture full of texture and centring on a fun plant pot, the manipulation in this print suiting the subject so very well. Also in this circle Len Harris' *Towards Evening* showed uses light with a couple on a beach to produce a gentle relaxing image.

DI 1 has some very good workers and Brian Barkley's *Thames Barge Race* is an example of the standard in this circle. The image captures the essence of these superb traditional craft in full sail so very well. This print won the Best Large Print Award. Pam Sherren gained an HC with *Snow In Venice*. This picture shows exactly what the title says, two youngsters battling alone in a snow storm with other people crowding in the background under shelter.

I cannot leave this circle without a mention of Norman Robson's *The Pack*; a group of four greyhounds in a race with the leading one matching my own rescue greyhound in every detail, black with a white chest, white feet and even the same white tip to its tail. Norman's pictures captures the intensity of a greyhound in full flight to perfection.

I am not qualified to comment on the certificate winner of Circle 3 as it is my own, *Mycena*. I liked Lynne Smithson's different take on the often photographed Eye when it came in the folio and I still admire the image, *Geometry Of The Eye*.

This year's Gold Star circle is 4 and well deserved with a panel of really excellent images. Even in this company Val Beddon's *Blacksmith* stands out as the certificate winner. The blacksmith looks directly at the viewer from his traditional setting, engaging directly and exuding confidence in his craft

abilities. Philip Antrobus is a master of the traditional photographic subject of church photography and his skill is very well shown by his three such images. Keith Smith's take on the bridge at Salford Quays is an excellent version on this well known subject.

AA is a unique circle where images are exchanged across the world. It is interesting to compare the different styles of home based photographers with our Antipodean cousins. Harry Hutchings certificate winning *Mixed Blessings* is a complicated image which requires study to follow; it is an amalgam of different church styles well put together. I enjoyed Geoff Morris' *Paper Bark*, a fine mono image of a tree in its environment, really showing the Australian landscape to good effect.

There were several Venetian images in the exhibition and Arnold Hubbard's certificate print for Circle 11 is another picture of snow in Venice. This one relies on a number of colourful people scurrying through the snow, excellently set against a background of Venetian steps. I also enjoyed *Trisha* by Ted Sturgeon, a brave portrait with Trisha set on the left side and lots of empty space to the right, it works so well for me.

Costa Maya by Ken Payne took the circle 9 certificate and is a very clean minimalistic small colour print which I enjoyed a great deal. A different but also minimalistic image is *Throttle Hand* by Peter Crook. This makes a very satisfying image from the unpromising material of a gloved hand on a motorbike handlebar, and so showing excellent conception.

Yet another certificate winner from Venice is Ray Grace's *Lady in Orange*, a well conceived and colourful picture which relies so strongly on the tiny figures in the background. Ray also produced *King Penguin and Chick*, why is it that young, fluffy, brown penguins seem so amusing?

Shelia Read produces beautiful gentle flower images for DI5 her *Astrantia Scattered* is so enjoyable and deservedly took the certificate. Geraint James similarly has a distinctive style and I really enjoyed his montage, *Spirits Of The Wood*.

DI2 showed some very pleasing pictures and *Draketail* by Bill Pound shows action and yet every detail of the bird's feathers is so clear. I smiled at *Little and Large* by Clive Tanner. Not a really original idea to contrast a model with the real thing but enjoyable for all that.

Peter Cook shows his ability to see a Natural History picture with his circle 20 certificate print, *Zebra and Foal*. Beautifully set against numerous flamingos and with beautiful reflections of the mother and her infant as they walk through water. Use of light, and especially mist to mask details, is clearly exhibited by George Beaumont in *Sea Mist Of Aberfan*, a very atmospheric beach scene.

Natural History is primarily about the truth to the subject and John Berry shows this so well with circle 26's certificate image, *Marble Carpet Moth on Slate*. In direct contrast Gayle Kirton's *Pink Gladioli* shows the flowers but in a pictorial fashion with soft muted colours.

The only non voting circle in UPP is 24. From their panel I select Jim Marsden's picture of a middle aged biker for its fun element. Again by no means an unusual subject but this is so well done. I do like humour in pictures and Angela Rixon provides this with her picture from the East showing a white bovine against a sign contained in her title, *Bicycle Hire*.

Infra-red style, either true or simulated, is still well in vogue and *Halifax* by Geoff Mitchell, circle 6, uses it to really good effect in a well balanced park scene with a small statue on the very edge of the frame which made the picture for me. The certificate image. In contrast Colin Snelson tells a nice story with *Model Teenager*, a very realistic manikin; great observation.

Certain scenes appear time after time as people see a good picture and seek out the taking position. We see numerous images of Lutyen's castle on Holy Isle, taken from the beach with the decayed poles in the foreground. Circle 8's certificate is one such image, *Lindisfarne* by Don Maslan, but this is one of the very best I have seen. Similar to repeating subject matter are titles and how often have we groaned at 'Misty Morning'? Well, Geoff Camber uses this title for a lovely soft image of the trees in mist which so well suits the title.

The certificate print for 29 also won the Leighton Herdson trophy, being Martin Stephenson's wonderful picture of a *Red Bellied Woodpecker*, truly top class and well deserving the award. In this circle's panel I also really enjoyed Steve Bowyer's *Hot and Cold* and Geoff Hodgson's *Bar Stools*. Both in a very modern style and so enjoyable to look at, proof that simple subject matter can produce a very satisfactory image.

Trees seem irresistible to photographers and in circle 14 Roy Jones' certificate print *Sun Bleached* is a monochrome print of a trees stump on a beach but with such beautifully detail textures shown. Landscape photography is all about the use of light as so well illustrated by Rob Lloyd in *Moody Mountain*.

As mentioned above, simplicity so often produces an excellent image and *Three Chairs* by Brian Asquith of circle 18 demonstrates this to perfection, the certificate for this circle. Traditionalists would drool over Eric Atholl's *Loch Tulla* which shows excellent tonality throughout a print of this Scottish scene.

Dave Bennett's *Barn in Rapeseed* as circle 7's certificate print relies on colour contrasts, the yellow against the red of the old farm building and *Still Waiting* by Paul Hoffman is excellently seen and is amusing.

The small print amalgamated circle 17/21, mono only, had a record

picture as its winner, *Chenonceau Chateau* by Mike Taylor and Sue Thompson's *Eye Of The Tiger*, relies on the extreme close up and patterns of the animal for its good effect.

Another small print circle is 30 and it's winner is yet another Venice image, this time with a beautiful sunset to set off the well known skyline from across the Lido with *Venice Sunset* by Leon Kreeel and I also enjoyed Alan Mahoods pattern picture, *Wheels*, with its pattern from an old car.

So ends this review of the prints from our 75th anniversary exhibition which I enjoyed immensely and, from comments I overheard in the print rooms, most others felt to be an excellent and worthy show for this landmark in UPP's history. Long may it continue. Those readers who were unable to be at Hillscourt can see all the images by buying the CD produced by Ken Payne and good value at £10.

One final comment has to be about the wonderful bromoils by Gilbert Hooper, shown by permission of his daughter as a tribute to Gilbert consequent upon his recent death. They were such a delight to see.

By Howard Fisher



Circle 11's Mysterious masks at rollcall

Round in Circle

CIRCLE 4

Circle 4 held their Rally in Northumberland this year. Seven members and two wives stayed in The Mizen Head hotel in Bamburgh and whilst the company and food were good and the rain stayed away the light didn't do us any favours. Even so captured images are appearing in the boxes.

A visit to the Farne Islands was appreciated by those who went and the rest of us tried our luck at Routin Linn waterfall. The group photo was taken on Holy Island where

we spent a memorable morning (leaving before we were cut off by the tide). The afternoon saw us in Bamburgh church and visiting Grace Darling's tomb. Those that were able to stay for a while on Monday walked along the coast to Embleton Bay with Dunstanburgh Castle on the skyline. After lunch at



the golf club more goodbyes were said and guess what the sun actually shone as we left in our cars. Two members of the group were able to stay on longer and I'm told super photos were to be made as the rest of us journeyed home.

We were able to enjoy seeing the work of two of our members, Peter Young and Philip Antrobus on two of the evenings.

We have not had a good year in some ways as we lost our Secretary and two members in one go but we have built up our membership to 11 and are going from strength to strength. Members owe a big thank you to Phil Davies who held the mantle of secretary for so long.

The Circle has welcomed three new members, Patricia Hinton, Geoff Burdis and only recently, David Venables who have all settled in very well. We still have some vacancies and would extend a warm welcome to anyone wishing to join a large print Circle, enjoy photographic participation and make some good friends. I'm already looking forward to meeting members at Hillscourt and next years rally.

Val Burdis. Circle Secretary. July 2006

Circle 11

RALLY

Circle Eleven spent their 23rd rally at a delightful farmhouse in Harwood dale, north east Yorkshire, over the May Bank Holiday weekend.

There were twenty two in the group, which included past member Helen Herbert and her husband Bill from Cumbria.

The group spent many enjoyable hours walking the coast path at Ravenscar, visiting Whitby, Staithes, The North Yorkshire Moors Railway, and many other discoveries in this beautiful part of the country.



The farm on which they stayed is part of the Countryside Stewardship Scheme and has many miles of walks around its land. The selection of animals, from the highland cattle to milking the newborn lambs, made for some very interesting photography.

C11 Rally Group Photograph – Circle Eleven members, partners and friends in the lounge at The Grainary in Harwood Dale.

Members so enjoyed the area they have already booked the farmhouse for 2007.

FIRST CIRCLE ELEVEN EXHIBITION

This was a new venture for the members. An exhibition had been talked about for many years and 2006 saw the fruition of that dream.



Barn in Rapeseed Dave Bennett C 7



Mycena Howard Fisher LRPS CPAGB



Costa Maya Ken Payne C9



Halifax Geoff Mitchell C 6



Autumn Sun-
light Peter Young
CPAGB APAGB



Lindisfarne
Don Maslen
DPAGB C8

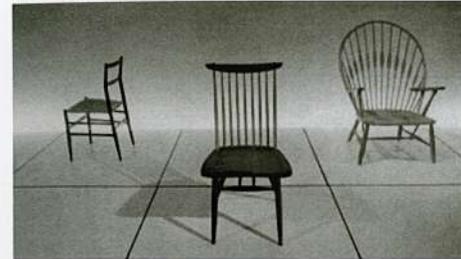


Three Lillies Bob
Redman ARPS
C2/25

Venetian Winter
Arnold Hubbard
FRPS EFIAP APAGB
C11



Flying Down the Straight Alan Robson
FRPS APAGB C12



Three Chairs Brian Asquith ARPS C18



Lady in Orange Ray Grace
LRPS DPAGB C19

Tu-Tulips Jackie Thompson
C23/34



Sun Bleached Roy Jones ARPS C14



Chenonceau Chateau Mike
Taylor C17/21



Zebra and Foal Peter Crook
AARPS C20



As reported in the Spring 2006 Little Man, the event took place over a two week period in August at a North Norfolk church, near the home of member Paul Damen.

Fifteen of the seventeen members exhibited their work, and the exhibition drew in nearly 500 visitors and raised over £300 towards the upkeep of the church.

The event raised the profile of UPP with many visitors taking away membership forms. It will be interesting to see how membership numbers have increased in UPP since the exhibition.

A book of the exhibition has been produced for C11 members. It is believed this is the first time a UPP circle has staged its own public exhibition, or does someone know different?

Group photograph at exhibition – members L-R Brian Whiston, Mick Willis, Bob Norris, Pat Jones, Arnold Hubbard, Richard Poynter, Paul Damen.

Paul Damen Circle Secretary

**Pictures on page 27 and 41 are by Peter Tulloch
ARPS**

**The 76th Annual Convention will be held at the
Hillsborough Conference Center on 14th to 16th
September 2007**



Circle 17/21

Since January, circles 17 and 21, because of reduced membership, have joined together. This has now strengthened both Circles and thanks to all concerned we are getting it all up and running. The initial setting up was a little daunting but we have managed to get everyone of our C21 friends slotted into the rota and it is starting to flow nicely now.

All the original members of C17 were only too pleased to welcome the C21 members as we now have a nice full membership again, something we (C17) have not really had for a number of years, but everyone was quite happy to carry on with just the 10 of us and now we have the six C21 members, that makes a really good number. Speaking for C17 we all feel that our amalgamated colleagues will make us all work that bit harder than we have of late, and when we contacted all the C21 members who wished to still belong a b/w folio, they seemed only too happy to join with us. This being the case we all agreed that rather than either circle losing its identity we should be known as 'C17/21'

One of C17's members, Zoë Smith, took a year out to travel to South America for reasons I am sure we will all here about when she rejoins us in May. So we would like to welcome in our new members, and welcome back to the fold, our Zoë. Last December we also had another of C17 friends, Rob Chapman –Firth, rejoin us again after a year or twos absence.

For those of you who remember one of our long-standing members Roy (Eric) Selvidge – we still hear from him quite regularly, and he often enquires about the folio in general, and would, I'm sure wish to be remembered to those who knew him.

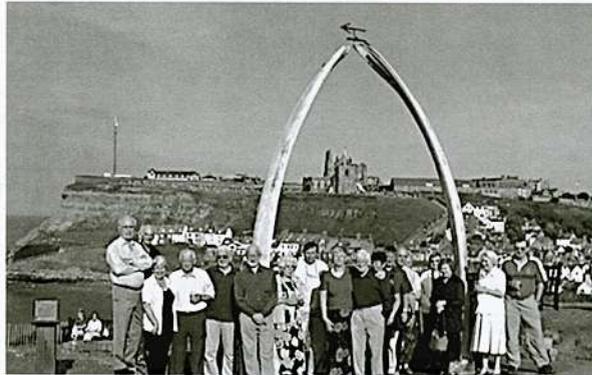
He had to give up photography because of his eyesight and not being able to do the printing work, but he does still do some photography with a digital camera, getting the prints done at a shop.

H.C.Thompson Circle Secretary

CIRCLE 19 RALLY 2006

Friday 2nd June was the start of the 2006 rally for Circle 19. This year the group all met in Whitby, N. Yorkshire. We all gathered in the lounge of the Royal Hotel, which was to be our home for the next 3 days.

After an initial chat, drinks and dinner, the evening promised to produce a good sunset, so armed with cameras and in some cases tripods, everyone made their way to the pier or other selected viewpoints. We were not disappointed. The sunset was sensational and everyone must have been rewarded with some good shots.



Saturday morning dawned fine and warm, and people went their separate ways. Most people stayed around Whitby, although some went on the NY Moors railway, and one couple walked from Whitby to Robin Hood's Bay and back again, a distance of about 13 miles. The heat was quite unexpected, and some people looked quite sun kissed by the evening. We were given a small room to ourselves for the evening, and most members of the circle brought along work to show, making a very entertaining evening indeed.

Sunday was not quite so sunny and again people went their separate ways for the day, meeting up in the evening for dinner and drinks. Again a very sociable time was had.

After breakfast on Monday morning, it was time for everyone to say his or her farewells to everyone, with the promise of meeting again next year. Once again, our thanks must go to Liz Boud whose organisation made this an unforgettable weekend.

LYNNE SMITHSON

Circle 20

Fourteen members of Circle 20 met at the Corus Hotel, Honley, near Warwick on the 21st April 2006

A very pleasant week end was enjoyed, with visits to Stratford upon Avon and Chalcott manor.

The weather was dull but pleasant, not entirely suited to brilliant photography, but the pleasure of meeting old friends made up for it.

We missed our Circle Secretary, Tony Potter, but he was doing a sterling job with the North West Federation, and was unable to join us.

We look forward to meeting again at the AGM and possibly at Buxton next year.

Bill Malcolm



Circle 33

Brixham, 5th- 8th May 2006.

When Pam emailed to say that she was willing to set up a Summer Rally for our Circle she could not have known how much hard work it would take, how many would attend, how well we would all get on and how much fun we would have !

It was a great success and our sincere thanks to Pam and Steve.

We arrived at Pam and Steve's (and Ben's – the terrier) an amazing band of photographers from many corners of the country for our first evening in Brixham, Devon. We enjoyed meeting each other (many for the first time), a tour of the new home and all the work done to it, an incredible spread put on

by Pam and Steve followed by slides from Pam, Kath Bull (our special guest) and an award winning AV on making bread accompanied by song sung by Mary ! I shall give AV's much more respect in future.

Our local members retired to their homes and the 'foreigners' checked late into our excellent B&B (Raddicombe Lodge) – it was not until the early morning that we were able to appreciate the cross country views from our rooms. Breakfast was all we could hope for and set us up for the day. One of us actually stuck to the 'plan' and managed to get up early to explore the harbour areas of Brixham in mixed but dry weather.

So Saturday saw us exploring the delights of Dartmouth culminating with our Rally Celebration Dinner at the Royal Castle Hotel. After crossing the Higher Ferry we explored the beautiful gardens, the harbour(s), the Church / Castle, the shops and even managed to fit in a Devon Cream Tea.

The Celebration Dinner brought in the senior management when we managed to set the menu on fire amongst the candles and proved a successful test of the smoke detector system. We drank a toast to Pam and Steve and to absent Circle 33 friends – 12 of the 15 members were present plus an array of wives and husbands who were extremely patient with us and our conversation.

Sunday morning saw the 'keen' brigade heading through the early morning mist lying in the valleys, for the steaming sheds at Buckfast Steam Railways. There we saw engine number 5542 being put through its warm up paces ready for the off some 4 or so hours later – none of this climbing in and switching the engine on – altogether another pace. It takes four volunteers guided and 'encouraged' by the Engine Driver to polish, to oil, to grease, to clean and coal up to get it going. Breakfast beckoned so that cut short our good intentions a little.

The remainder of the day (sunny all day) was spent visiting Torcross at Slapton Bay. Here we photographed the WWII American Tank (recently repainted), sleeping dog, the beach, the holiday makers and weekenders and the rocks at the end of the beach, wonderful patterns for the 'seeing eye' (whatever that is), I was told.

After lunch we headed back across country to the 'ye oldie' village of

Cocklington and on arrival headed straight for the Inn to the live piano music and another Cream Tea ! The more energetic members reported that the Azaleas were 'on fire' and so we worked off the newly gained calories heading up that way and then via the church and gardens to the end of the day.

The 'workers' mostly then had to leave us to travel back to their gainful employment and the 'oldies' headed for the Manor Inn for one more meal. We swore we were only going to have starters and all had main courses – well, we were on holiday and enjoying ourselves after all.

Monday saw the final group around the breakfast table at our B&B joined by Pam and Steve (no Ben this time) and our guest, Kath Bull, for reminiscing and sad farewells and promises to do it again a lot sooner than the last one – five years ago.

The Attendees were: Maureen and Sid Harris, Sheila Imrie, Margaret Ewer, Joyce Waldron, Mary Caffrey, Molly Clayton, Ann Owens, Peter and Maureen Tulloch, Philip and Beth Forbes, Ieuan and Marie Llewellyn, Alan Holmes and last but by no means least, Pam and Steve Sherren.

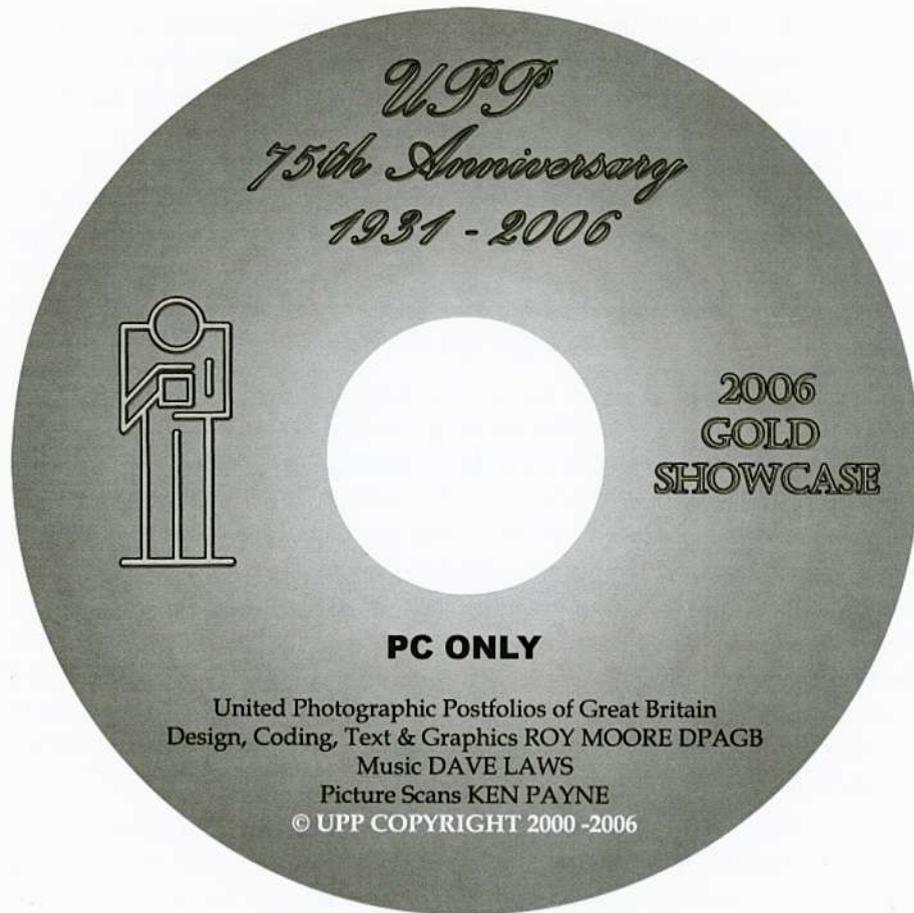
Peter Tulloch

Circle 35, last report.

After a long and enjoyable membership of Circle 35 and being circle secretary for the last five and a half years I have, for personal reasons, had to resign. This left the circle not just one member short but without it's secretary, there being no-one else to step in the only alternative was for Circle 35 to merge with another slide circle. Circle 35 has now merged with Circle 31 under the guidance of Ian Whiston, the current secretary of Circle 31.

I would like to wish the new circle the best of luck and thank all the C35 members for the happy years I enjoyed in their company.

David Bennett.



Note: The 2007 CD will include the facility to play on Macs

The Application Form is on page 14

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			
Colour only			
Mixed			
Digital			
Slides	2"X2"	General	Natural History

Non Voting

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

Between 1st September-30th April	£ 14.00
Between 1st March and 31st August	£ 7.00
For each 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@isleoffthorns.wanadoo.co.uk

Membership No

Treasurer Informed

Circle Allocated

Secretary informed

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	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

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	35 mm slides			
32	35 mm slides			
33	35 mm slides	includes DI		
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

C2/25	A.F.Elliott	14 Ewden Road, Wombwell, Barnsley, S. Yorks, S73 0RG	01226 21 18 29
C3	R.Bennett ARPS	43 Riverside Road, Newark, Notts, NG24 4RJ email ralpheyesight@talktalk.net	01636 65 12 77
C4	Mrs V.Burdis	West View, Darlington Road, Northallerton, North Yorkshire DL6 2NN email val@vburdis.fsnet.CO.uk	01609 77 49 64
C6	C.Snelson	'Joan Lear', Middlesmoor, Harrowgate, N. Yorkshire HG3 5ST email colinorann@aol.com	01423 75 56 91
C7	C.A.Douglas ARPS CPAGB PBE 2*	144 Nutgrove Road, St Helens, Merseyside WA9 5JP email yoko597@aol.com	01514 26 57 87
C8	D.S.Maslen DPAGB BPE 2*	107 Oxstalls Way, Longlevens, Gloucester, Gloucestershire GL2 9JU email donmaslen@talk21.com	01452 52 41 71
C9	D.Apple	38 Harrow Road, West Bridgford, Nottingham, Notts NG2 7DU email dennis.apple@ntlworld.com	01159 14 58 38
C10	N.N.Bodle	4 Corsica Villas, Brenchley Road, Matfield, Tonbridge, Kent TN12 7PS email bodle@4corsica.freemove.co.uk	01892 72 39 10
C11	R.Poynter	232, Limes Avenue, Chigwell, Essex, IG7 5LZ email richard.poynter@virgin.net	020 85 01 14 97
C12	Dr A.Robson FRPS	66 Leeds Road, Selby, North Yorkshire, YO8 4JQ email arobson233@aol.com	01757 70 22 28
C14	P.A.Blow	39 Cogdeane Road, West Canford Heath, Poole, Dorset BH17 9AS email pabloid@bournemouth-net.co.uk	01202 60 32 79
C17	H.C.Thompson	2 Ellesmere Rise, Great Grimsby, N.E Lincolnshire DN34 5PE email harold@haroldthompson.wanadoo.Co.uk	01472 31 33 49
C18	A.J.Potter ARPS DPAGB	4, Gilgarran Park, Gilgarran, Workington, Cumbria, CA14 4RA email tonypotter@hotmail.com	01946 83 01 30
C19	P.M.Antrobus FRPS	2, Grain Mill House, 'The Maltings', Lillington Avenue Leamington Spa, Warwickshire, CV32 5FF	01926 33 42 28
C20	A.J.Potter	4, Gilgarran Park, Gilgarran, Workington, Cumbria, CA14 4RA	01946 83 01 30
C23/C34	Mrs H.Sayer	6 Albert Road, Lenzie, Kirkintilloch, Glasgow, G66 5AS email helen_sayer@yahoo.co.uk	01417 76 16 89
C24	J.Marsden FRPS EFIAP, APAGB	22 Godwin's Close, Atworth nr Melksham, Wilts, SN12 8LD email jimmarsden@atworth43.freemove.co.uk	01225 79 17 28

Circle Secretaries

C26	P.M.Antrobus FRPS	2, Grain Mill House, 'The Maltings', Lillington Avenue, Leamington Spa, Warwickshire, CV32 5FF	01926 33 42 28
C28	J.W.Bullen	13 Luard Court, Warblington, Havant, Hants, PO9 2TN email johnbullen@iclway.co.uk	02392 47 69 78
C29	Colin Westgate FRPS MFIAP Hon PAGB	Stable House, 2, Carriers Close, Coast Road, West Mersea Colchester, Essex CO5 8NY email questphoto@btinternet.com	01206 38 45 84
C30	Garry Bisshopp LRPS	6 Belgrave Crescent, Seaford, East Sussex, BN25 3AX email garrybisshopp@onetel.com	01323 89 11 46
C31/35	I. Whiston	Rose Bank, 52 Green Avenue, Davenham, Northwich, Cheshire CW9 8HZ email ianwhiston@hotmail.com	01606 43 79 4
C32	B.C.Hall	49 Calder Avenue, Brookmans Park, Hatfield, Herts, AL9 7AH email brianhall@btinternet.com	01707 65 58 66
C33	Mrs P.Sherren ARPS	9 Vale Close, Galmpton, Brixham, Devon, TQ5 0LX email pamsherren@hotmail.com	01803 84 34 01
C36	I.W.Platt MFIAP FRPS HonEFIAP HonPAGB	Yewtree Cottage, Derrit Lane, Bransgore, Hants BH23 8AT Wilts, SP5 2HP email ianwplatt@talk21.com	01725 51 16 85
A/A	P.A.Blow	39 Cogdeane Road, West Canford Heath, Poole, Dorset BH17 9AS email pabloid@bournemouth-net.co.uk	01202 60 32 79
NHCC1	P.T.Chadd	6, Nicholass Court, Dale Road, Purley, Surrey, CR8 2ED	02087 63 97 73
NHCC2	Mrs K.Bull ARPS EFIAP MPAGB	'Segsbury', St John's Road, Crowborough, E.Sussex, TN6 1RT email kath.bull@virgin.net	01892 66 37 51
DI.1	Mrs L.Boud	Holly Cottage, Laundry Lane, Chelwood Gate, Haywards Heath East Sussex RH17 7LB email lizboud@isleofthorns.wanadoo.co.uk	01825 74 06 98
DI 2	B. Davis	1 New Road, Wingerworth, Chesterfield, Derbyshire, S42 6TB email brian@thedavis.co.uk	01246 27 54 33
DI 3	K.Payne	38, Lodge Crescent, Waltham Cross, Hertfordshire EN8 8BS email kenneth.payne1@ntlworld.com	01992 30 91 76
DI 4	T.B.A.		
DI 5	B.Davis	1 New Road, Wingerworth, Chesterfield, Derbyshire, S42 6TB email brian@thedavis.co.uk	01246 27 54 33

Council Members 2005 2006

President	B.Davis S42 6TB	1, New Road, Wingerworth Chesterfield, Derbyshire email brian@thedavis.co.uk	01246 27 54 33
Vice Presidents	L.Boud	Holly Cottage, Laundry Lane, Chelwood Gate, Haywards Heath East Sussex RH17 7LB email lizboud@isleofthorns.wanadoo.co.uk	01825 74 06 98
	R.Bennett APAGB	43 Riverside Road, Newark, Notts, NG24 4RJ email ralpheyesight@talktalk.net	01636 65 12 77
Immediate Past President	J.W.Bullen	13 Luard Court, Havant, Warblington, Hants, PO9 2TN email johnbullen@iclway.co.uk	023 92 47 69 78
Hon. Life Member	S.Berg ARPS APAGB	68, Mowbray Road, Edgware Middlesex, HA8 8JH	020 89 58 95 55
General Secretary	W.B.Evans FRPS APAGB	18, Buttermere Close, Cockermouth, Cumbria, CA13 9JJ email barryevans@onetel.com	01900 82 24 79
Treasurer	F.A.H. Ouvry LRPS	17 Tebourba Drive, Alverstoke, Gosport, Hants, PO12 2NT email francisdebbie@ouvry.wanadoo.co.uk	023 92 58 06 36
Membership & Folio Secretary	L.Boud	Holly Cottage, Laundry Lane, Chelwood Gate, Haywards Heath East Sussex RH17 7LB email lizboud@isleofthorns.wanadoo.co.uk	01825 74 06 98
Publicity Secretary	A. Swearman APRS DPAGB APAGB	30, St Lucia Close, Whitley Bay, Tyne & Wear NE26 3HT email anne.swearman30@blueyonder.co.uk	01912 53 31 30
Editor Little Man & Archivist	H.Fisher LRPS CPAGB	21, Brockwood Crescent, Keyworth Notts, NG12 5HQ email hf773@btinternet.com	01159 37 28 98
Competition Secretary Prints	K.Payne	38 Lodge Crescent, Waltham Cross Hertfordshire, EN8 8BS email kenneth.payne1@ntlworld.com	01992 30 91 76
Competition Secretary Slides	R.Bennett APAGB	43 Riverside Road, Newark, Notts, NG24 4RJ email ralpheyesight@talktalk.net	01636 65 12 77
Circle Secretaries Representative	P.A.Blow	39 Cogdeane Road, West Canford Heath, Poole, Dorset BH17 9AS email pabloid@bournemouth-net.co.uk	01202 60 32 79
Stationery Officer FRICS	B.Davis	1 New Road, Wingerworth, Chesterfield Derbyshire, S42 6TB email brian@thedavis.co.uk	01246 27 54 33
Ordinary Members Representative	A.T.E. Homes	22, Wycherley Crescent, Barnet Hertfordshire, EN5 1AR email alan.homes@nasuwt.net	020 84 40 34 33



Marble Carpet Moth on Slate
John Berry ARPS C26



When will it stop raining Colin Douglas
ARPS CPAGB BPE* C 35



Aspen NR Vernal #4 Ian Platt MFIAP
FRPS Hon EFIAP C36



Drake Teal Bill Pound LRPS
LSWPP LBPP C DI.2



Venice Sunset Leon Kreel C30



Winter Light, Buttermere Pam Sherren
ARPS C33



Mixed Blessings Harry Hutchins
CA/A