

# THE LITTLE MAN

AUTUMN 2007



THE OFFICIAL JOURNAL OF THE UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN





THE MATRIARCH  
BY  
RAY GRACE ARPS DPAGB



FROSTY MORNING RIVER BANK BY GAYLE KIRTON



PIONEER BY COLIN WESTGATE FRPS MFIAP DPAGB APAGB



PUFFIN IN FLIGHT  
BY  
BRIAN HALL

WHITBY ABBEY  
BY  
PAM SHERREN ARPS



Cover image:

BLUE MOON BY IAN WHISTON



## EDITORIAL

The AGM has passed for another year. Those members who were able to attend at Hillscourt enjoyed an excellent weekend's entertainment; from our new A-V Circles' presentations on the Friday evening, to John Wells' and Gavin Hoey's talks on Saturday. Add into the mix the print exhibition and the showing of the slides, an appropriately short AGM and celebratory meal on the Saturday evening, and you have a wonderful weekend of friendship and enjoyment. Those of us who visited the Black Country Museum on the Sunday morning extended our pleasure with some really excellent picture making opportunities.

I can only suggest that as many of you as possible make the 2008 event, you can be certain you will not regret it.

This issue carries extended reports about the AGM to further whet the appetite as well as giving the full results of the Annual Competition and reproducing the award winning images.

Some contributions to previous issues have brought responses for which I am grateful; one of my aims is to seek to make *The Little Man* a forum for members' to exchange ideas and thoughts and so bringing us all closer together. However, I must emphasise that the journal will not carry material which is abusive or derogatory in its content, either to UPP or to any member or contributor to the journal. We are all capable of strong feelings and prone to express ourselves forcibly in support of something about which we are passionate, but we must also consider the sensibilities of others in the way we address our remarks. At least, this is my way of thinking which I apply to items published in *The Little Man*. Please bear this in mind when sending me letters or items for publication. I don't mean to make an anodine publication, far from it as, I hope, items included in this issue demonstrate. Just keep your letters and comments coming to me.

To return to the AGM there were some important changes. Our General Secretary for the past 17 years retired from the post; Barry Evans has been a devoted and tireless servant to UPP during his period in office and was presented with a commemorative glass goblet in recognition of his services. We all join in thanking Barry for his work. His successor in the post, Brian Davis, has a hard act to follow.

We also had a change of President with Brian Davis having completed his three

years in post. We welcome our very first female President in Liz Boud. Liz is so very well known to all of us and will bring her personality and experience of administration to the post. She was enthusiastically welcomed as President by members at the AGM. Two new people were elected to Council; Ray Grace as Slide Competition Secretary and Ian Whiston as Stationery Officer; the work of this officer is something of a background task but one which is essential to keep the circles functioning efficiently.

I am grateful to all of you who have commented on my first two issues as Editor. Most have been encouraging and supportive whilst suggesting improvements. I hope I have taken these on board and incorporated them where practical. One or two have been rather more critical which I don't mind when done in a constructive way. I have just embarked on a course at a local college in the hope of developing my skills with the InDesign software used to produce the journal. Unfortunately the benefits of this course will not be available for this issue; please forgive any shortcomings and look forward to better things in the 2008 issues when I should be more accomplished in the layout procedures.

I welcome Pam Sherren as an assistant to the editor. Pam will help in seeking material and with proof reading. Most importantly, she will take on the role of seeking advertisers to help support the costs of producing *The Little Man*.

I am grateful to Fotospeed and Quest Photography for their advertising support in this issue. Please ensure their continuing support by mentioning *The Little Man* in your responses to the adverts.

There are proposals for new types of circles mentioned in this issue and if you are interested please make contact with the people named. UPP is alive and well when new circles are being proposed. The success of the A-V circles shows that there is a demand for change and that our traditional print and slide circles can be adapted to changing ways of working.

I have to apologise for failing to credit the image which appeared on the cover of the Summer issue. It was *Out For a Fag* by Rob Lloyd FRPS, a most amusing image.

This issue's cover is Ian Whiston's Leighton Herdson Slide Trophy winner, *Blue Moon*.

## UPP CONTACTS

*The Little Man* is published three times a year in Spring, Summer and Autumn. Articles for publication should be sent to the Editor, by email or ordinary mail. Images should be at 360 dpi with a longest side of 150mm.

UPP web site [www.upp.gb.com](http://www.upp.gb.com)

President Liz Boud 0182-574-0698  
[lizboud@isleofthornes.wanadoo.co.uk](mailto:lizboud@isleofthornes.wanadoo.co.uk)

### Vice-Presidents

Ralph Bennett ARPS 01636-651277  
[ralpheyesight@talktalk.net](mailto:ralpheyesight@talktalk.net)  
Howard Fisher CPAGB  
Details as Editor

Immediate Past President and General Secretary  
Brian Davis FRICS LRPS 0124-627-5433  
[brian@thedavis.co.uk](mailto:brian@thedavis.co.uk)

Treasurer Francis Ouvry LRPS 0239-258-0636  
[francisouvry@tiscali.co.uk](mailto:francisouvry@tiscali.co.uk)

Membership and Folio secretary  
Liz Boud

### Publicity Secretary

Anne Swearman ARPS DPAGB APAGB  
0191-253-3130  
[anne.swearman30@blueyonder.co.uk](mailto:anne.swearman30@blueyonder.co.uk)

### Competition Secretary Prints

Ken Payne 01992-309176  
[kenneth.payne1@ntlworld.com](mailto:kenneth.payne1@ntlworld.com)

### Competition Secretary Slides

Ray Grace ARPS DPAGB

### Circle Secretaries Representative

Pablo Blow

### Ordinary Members Representative

Alan Holmes 0208-440-3433  
[alan.holmes@nasuwt.net](mailto:alan.holmes@nasuwt.net)

Archivist: Pam Sherren ARPS 01803-843401  
[pamsherren@hotmail.com](mailto:pamsherren@hotmail.com)

### Honorary Life Member

Stanley Berg ARPS APAGB  
0208-958-9555

### Stationery Officer

Ian Whiston 01606-43794  
[ianwhiston@hotmail.com](mailto:ianwhiston@hotmail.com)

### Editor

Howard Fisher CPAGB  
0115-937-2898  
[hf773@btinternet.com](mailto:hf773@btinternet.com)  
21 Brockwood Crescent, Keyworth  
Nottingham, NG12 5HQ

### Advertising in *The Little Man*

Pam Sherren ARPS  
01803-843401  
[pamsherren@hotmail.com](mailto:pamsherren@hotmail.com)  
9, Vale Close, Galmpton, Brixham,  
Devon, TQ5 0LX

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## PRESIDENT'S PIECE



The Society has had only 14 Presidents during its 76 years of existence and so I feel very privileged to be honoured with the post, especially as I am the first lady President.

I have worked for 28 years in the voluntary sector and know only too well how important the UPP circle secretaries and council members are in giving their time so freely and thereby ensuring that UPP continues to grow. We now have 36 circles and just under 400 members from Scotland down to Cornwall and all counties in between.

During the last few years some forms of photography have suffered due to digital imaging becoming widely available, with digital cameras and camera phones on most people's Christmas wish list. In order not to lose the art of darkroom photography we need to promote UPP in fresh ways; trying colleges who run courses in photographic art at degree and lower levels.

UPP will always cater for the full spectrum of photography and, with some of our circles are at present running with small numbers, I would like those of you who attend camera clubs to try and promote UPP to try and build up the black and white darkroom circles to full membership.

I have worked on many photographic committees and have always given 101% of my free time. I truly believe that a committee is there to serve its members and not stifle progress or ideas. UPP Council is there for you to use and if you have any ideas which will enhance the enjoyment of being a UPP member we want to hear from you. All Council members' details are listed in this issue to make it easy for you to contact us.

Until the next time take care and enjoy your photography.

Liz Boud

## ANNUAL COMPETITION 2007

The judges for 2007 were:-

Eric Saul ARPS AFIAP DPAGB APAGB  
Naomi Saul ARPS AFIAP DPAGB  
Don Byatt ARPS MPAGB EFIAP

### LEIGHTON HERDSON PRINT TROPHY AND PLAQUE

Ray Grace ARPS DPAGB Circle 19 The Matriarch

### LEIGHTON HERDSON SLIDE TROPHY AND PLAQUE

Ian Whiston Circle 31/35 Blue Moon

### ROLAND JONAS (LANDSCAPE TROPHY) AND PLAQUE

Gayle Kirton Circle 26 Frosty Morning River Bank

### GLENN VASE (NATURAL HISTORY TROPHY) AND PLAQUE

Brian Hall Circle 32 Puffin in Flight

### RALPH COUCHMAN (CREATIVE TROPHY) AND PLAQUE

Pam Sherren ARPS Circle DI 1 Whitby Abbey

### BEST SMALL PRINT

Colin Westgate FRPS MFIAP DPAGB APAGB  
Circle 29 Pioneer

### GOLD STAR CIRCLE PRINTS

Circle 19 Secretary Philip Antrobus FRPS

### GOLD STAR CIRCLE SLIDES

Circle 36 Secretary Ian Platt FRPS Hon EFIAP MFIAP Hon PAGB

## CERTIFICATES AND COMMENDATIONS

### SMALL PRINT CIRCLES

Colin Douglas AFIAP ARPS CPAGB BPE3*	The Bargee	C7	Certificate
Fay Palmer	A Quiet Read	C7	HC
Peter Crook ARPS	Leaf Sculpture	C7	HC
Zoe Smith DPAGB	Cheetah Siblings	C9	Certificate
Geoff Hodgson ARPS LBPPA	Pineapple Girl	C17/21	Certificate
Martin Stephenson	Past Their Best	C29	HC
Brian Feasey	Panic	C29	HC
Colin Westgate FRPS MFIAP DPAGB APAGB	Look Where Your'e Going	C30	Certificate
	Downland Winter	C30	HC

### LARGE PRINT CIRCLES

Anne Emmett	Old Timers Line Up	CAA	Certificate
Cliff Threadgold	Madame Butterfly	CAA	HC
Ken Breare FRPS	Beach Huts	C2/25	Certificate
Norman Moor	Shot Tower	C3	Certificate
Adrian Smithson LRPS	Bealmed	C3	HC
Geoff Burdis DPAGB	Whitby Abbey Floodlit	C4	Certificate
Peter Bullock LRPS	Resurrection	C6	Certificate
Carl Radford	Man Overboard	C6	HC
Mike Bews LRPS	Dried Tulip	C8	Certificate
Nick Bodle	Rockin Robin	C10	Certificate
Bob Norris	High and Dry	C10	HC
Patricia Jones FRPS	Hedge Line	C11	Certificate
Ann Snelson	Pink Series No 2	C11	HC
	Wintry Outlook	C12	Certificate



Alan Robson FRPS APAGB  
 Malcolm Bowditch  
 Noram Carey  
 Eric Scott  
 Dennis Balmer  
 Helen Herbert  
 Adrian Smithson  
 David Shaw DPAGB

Angela Rixon ARPS DPAGB  
 Pax Garabedian AFIAP DPAGB

Angela Rixon ARPS DPAGB  
 Gayle Kirton  
 Brian Pearson ARPS AFIAP BPE2\*  
 Harry Hann CPAGB  
 Sylvia Jones  
 Paula Davies FRPS EFIAP CPAGB  
 Jonathan Ratnage  
 Chris Stobbs CPAGB  
 John Thorpe LRPS  
 Sheila Read FRPS  
 Geraint James ARPS AWPFF

#### SLIDE CIRCLES

Steve Gee  
 Francis Ouvry LRPS  
 Ken Dickenson

Virginia Jarosz BPE3\*  
 Neil Humphries

Pam Sherren ARPS  
 Zoe Smith DPAGB  
 Philip Forbes  
 Martin Addison FRPS  
 John Butler ARPS DPAGB APAGB  
 Jeff Field CPAGB  
 Leo Rich ARPS EFIAP DPAGB APAGB  
 Peter Chadd  
 Pam Carter LRPS BPE 2\*  
 Roelof Boersma CPAGB  
 John Bebbington FRPS

Philip Mugridge ARPS

An Indian Villager C12 HC  
 England Supporter C14 Certificate  
 Striking a Chord C14 HC  
 On Gold Hill C18 Certificate  
 Ewe looking At Me C18 HC  
 Rotting Groyne C18 HC  
 Becalmed C19 HC  
 Chinese Elder C19 HC  
 Girl By Stream C19 HC  
 Wistful C19 HC  
 Elephants Wallowing C20 Certificate  
 Panama Hat Worker C20 HC  
 Of Heaven and Earth C20 HC  
 Peppered Prawn C20 HC  
 Bread C26 HC  
 Long Walk Home DI 1 HC  
 Chestnut Gap DI 2 Certificate  
 Coopers Corner DI 3 Certificate  
 Black Country DI 3 HC  
 Salford Quays DI 3 HC  
 New World DI 4 Certificate  
 Am Bhashtier DI 4 HC  
 Key Ring DI 5 Certificate  
 Breakout DI 5 HC

Spanish Lady C23/24 Certificate  
 Jaguar C28 Certificate  
 Common Buzzard C31/35 HC  
 The London Eye C31/35 HC  
 Beached C32 HC  
 One Man and His Dog C32 HC  
 Silver Sea C33 Certificate  
 Bolivian Red lake C33 HC  
 A Touch of Frost C33 HC  
 Overlap C36 Certificate  
 Light on the Bothy C36 HC  
 Bait Digger C36 HC  
 Heard It All before C36 HC  
 Willet Stretching NHCC1 Certificate  
 Four Spotted Chaser NHCC1 HC  
 Amanita Fungus NHCC1 HC  
 Larva of Peppered Moth on Beech Twig NHCC2 Certificate  
 Male Widgeon in Flight NHCC2 HC

## CIRCLE POINT SCORES

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## PRINT REVIEW

BY HOWARD FISHER

One of our speakers at the AGM weekend posed the question of what the letters UPP meant and what UPP members do in photography. The first was easy to answer but the second less easy in words but relatively easy to show, so he was taken to look at the prints on show. He was impressed by the quality of work.

This year's exhibition showed many more people pictures than I recall from recent years and this is something I applaud. Many people remarked that there were fewer manipulated images than we have seen in the past. Is this an indication that we are moving towards a more traditional style of photography? Those images that were clearly manipulated seemed to have been done using programmes such as Buzz; however, there were some outstanding examples of montage work. One can appreciate all styles if done well and the overall impression of this reviewer was of a very enjoyable and high quality show of print expertise, whether traditionally or digitally produced.

The first image seen when entering the display room was the outstanding portrait by Ray Grace, *The Matriarch* which took the Leighton Herdson Trophy; a wizened lady who was full of character and wearing beautifully coloured clothes. A most worthy winner. On the same panel was Adrian Smithson's *Becalmed*, soft muted

Congratulations to all those who achieved success in this year's competition.

## ISO?

Have you ever wondered what these letters mean and where they came from?

Before ISO became the standard, film speed was measured by either DIN (Deutsche Industrie Norm) or ASA (America Standards Association). DIN was a logarithmic scale where an increase of 3 doubled the film speed whereas ASA was an arithmetic one where film sensitivity doubled; 200 ASA was twice as fast as 100 ASA.

In 1987 a new standard was devised by the International Organisation for Standardisation and which became the current ISO rating. This followed exactly the ASA system and so ISO and ASA became interchangeable where the numbers mean the same thing. Nowadays, ISO is the norm.

ISO was not, however, chosen to represent the letters of the International Organisation for Standardisation. In French, this body is called the Organisation Internationale de Normalisation or OIN. To ensure a single set of letters could be used the Greek word 'isos', which means 'equal', was adapted and so ISO derives from that.



colours in which the small feature of a three masted vessel stood out; tiny in the frame but what the image was all about.

Circle 10's certificate was taken by Mike Bew's with *Rockin Robin*, a white-haired man wearing a Rainbow Warrior T-shirt and who clearly enjoys life. *Lily*, by Rod Hadlow was an often done type of flower shot but none better than this. There were five portraits on show in this circle's panel, very good to see.

DI 4, my own circle, had its Certificate winner in Chris Stobb's *New World*; modern architecture superbly photographed with a deeply polarised sky to emphasise the modernity of the structures shown. John Thorpe had an HC with *Am Bhastier*, typical of John's work showing his love of high places.

Circle 12 is a mono circle whose Certificate winner was Ann Snelson with a well constructed image of snow and rain drops in an urban environment, *Wintry Outlook*. Alan Robson's *An Indian Experience* caught the eye with a group of people listening to a traditional band, an image made different by the blurred piece of paper being wafted as a fan.

DI 2 showed its Certificate in *Chestnut Gap* by Harry Hann. Lovely angled lighting streaming through trees onto frosted grass; another traditional subject but so very well executed here. HC was by Paula Davies in *Black Country*, showing Paula's distinctive style and quite captivating with excellent colours.

2/25 is one of our combined circles; who else but Ken Breare could produce such an excellent infra-red image as the Certificate winning *Beach Huts?* Another traditional subject, as was *Tree Stump* by Stuart Noble, but who is complaining?

The Roland Jonas Trophy winner came from Circle 26 in Gayle Kirton's *Frosty Morning River Bank*; a very well manipulated image with really pleasing soft colours. Gayle also took the HC with a still life of bread and cheese called - wait for it - *Bread!* A very well set up, lit and made image.

Small print circle 9's Certificate was by Peter Crook who showed us a really good natural history image of *Cheetah Siblings*. Angela Rixon's *Second Thoughts* attracted attention; a high key portrait with a reflective expression, nicely set-off by a floral display.

The mono circle 6 showed a nice display of its members' work with my friend Peter Bullock winning the Certificate with *Shadow on a Memorial*, a print we have not yet seen in competition at Keyworth Camera Club and which is typical of Peter's vision. Peter also took an HC with

*Man Overboard*, an amusing incident on a Venice canal.

Digital circles are now really mainstream with so many of us producing our prints via the computer: DI 1 had Pam Sherren's *Whitby Abbey* carrying away the Ralph Couchman Plaque. HC was Brian Pearson's *Long Walk Home*, and, as always, Anne Swearman showed a typically constructed but so enjoyable image, *Predetermination*. Liz Boud's *Winter Stage Coach*, could be from a Victorian Christmas card were it not for the people dressed in modern clothes. Another DI circle, 3, had a pleasing Certificate winner in an old-fashioned scene of barrels and sack-trolleys in *Coopers Corner* by Sylvia Jones and Jonathan Ratnage had an HC with his take on *Salford Quays*.

It would be unusual for a UPP exhibition not to carry images of that old favourite, Whitby and its abbey, and 2007 did not disappoint. One has already been mentioned and the other was a pleasing evening light shot of the abbey by Geoff Burdin for the Circle 4 Certificate. Mountain becks and hoar frost seem to go together and David Venables' *Hoar Frost* also caught the eye.

I am a member of Circle 3 and well remember Norman Moor's *Shot Tower* in the folio as a record of an historical structure set inside a very modern protective enclosure. Steve Wharram's *Lines* showed us smooth lines of modern building but with some very interesting colour effects. Lynne Smithson can always be relied upon to produce very good print quality but she excelled herself with an aptly titled image, *Does My Bum Look Big In This?* a very amusing picture.

Circle 18, another mono circle, had as its Certificate winner *The Masks*, showing exactly what the title suggested. I have already alluded to an enjoyment of humour in photography and so it was a pleasure to smile at Dennis Balmer's in your face image, *Ewe Looking at Me*, with lovely textures in the horns and fleece.

The suffering often experienced by English sports fans was well shown in the body language of the young lad shown by Malcolm Bowdith in *England Supporter*, the C14 Certificate, though why he was wearing an army tin helmet is anyone's guess. My eye was really caught by Roy Jone's *The Train Now Standing*, an image containing a single figure reading a newspaper but which relies on the interplay of light and shadow on the carriages of a train.

We see a lot of safari images these days, many of which are variations on the same theme, to the extent that a non N-H en-

in action. We have become accustomed to seeing such images from Angela Rixon and her C20 image, *Elephants Wallowing*, was no exception, one could sense the pleasure of the animals as they played in the mud. This circle gained three HCs. Pax Garabedia had two, *Panama Hat Worker* and *Of Heaven and Earth*, the third *Peppered Prawn* by Angela Rixon.

The non-voting circle, 24, always shows interesting images and, this year, my eye was caught by Brian Most's *Winter Light*, which was a soft, muted and minimalist landscape, greatly to my liking. Also, Mike Wheatley's *Twenty Seven Degrees*, showed really nice colours.

Making half-decent small prints is a real skill and the small print circles 7, 11, 17/21 and 30 usually show us excellent work with this year being no exception. Indeed, I heard many complimentary remarks about the displayed work of these circles. In C7, Colin Douglas took the top place and an HC with images of different subjects but similar in style, both candid and relying on the effects of light on smoke. *The Bargee* and *A Quiet Read*. I was also taken by Ian Bolton's *Old Rocker*, where flowing hair and shades created an excellent candid. C 11's winner was *Hedge Line* by Bob Norris, a minimal landscape containing an all-important but so small tree. HC went to Patricia Jones' *Pink Series 2*, a gentle flower image. I also enjoyed the fun in Richard Poynter's *Wet Suits*, a simple picture of three wet suits hanging in a window but where the light created a spooky feeling to the image.

C30 member, Brian Feasy's Certificate winner, *Look Where You're Going*, was an amusing take on a tractor whilst the HC was Colin Westgate's *Downland Winter*, a lovely winter landscape. Leon Kreek showed *Picnic Melkbos Sound*, which amused with a beach umbrella, rolling sea and a well proportioned woman, not in any way unkind in its depiction, just poking fun in the kindly Elliott Erwitte manner.

17/21 had Zoe Smith's wistful image of a girl selling pineapples as the winner in *Pineapple Girl*, whilst Terrick Meaking showed a typically high quality shot of *The Organ, Bath Abbey*.

Mono circle 8 exhibited images of high technical quality and Carl Radford won with *Dried Tulip* printed on what looked like handmade paper, and his *Blackfriars Priory* showed an observant eye to make a satisfying image out of an unpromising row of plastic chairs.

Sheila Read can always be relied upon to show quality work and her DI 5 winner, *Key Ring*, demonstrated her mastery



of the still life form, whilst Geraint James' *Breakout* was so typical of his mastery of digital work.

We saw another NH shot full of action in the C29 HC, *Zebras In Flight*, by Martin Stephenson and an HC from Geoff Hodgson, *Past Their Best*, showed just what can be achieved with a tumbler and dead flowers. However, the piece-de-resistance in this circle was the Best Small Print winner, *Pioneer*, by Colin Westgate, described in more detail elsewhere in the issue.

A/A, our international circle, may be going over to electronic sharing of images

to reduce the time factor in exchanging images between the UK, Australia and New Zealand. I hope this does not mean we shall not see prints from them in future annuals because there is always interest in the differences in which we UK photographers approach a subject against the approach of our Anzac colleagues. The circle certificate was by Anne Emmett, *Old Timers Line Up*, a perspective picture of a row of old cars. Cliff Threadgold is a long-time member of the circle and his HC was a beautiful dance movement image entitled *Madame Butterfly*.

There it is then, another annual passes

by; another feast of images to view, discuss and enjoy. A real showcase for the work of UPP members and which, thanks to the hard work of Ken Payne, can be enjoyed by those members unable to be at Hillscourt this year. Ken's very high quality CD of this year's images can be purchased at the same price as in previous years, it really should not be missed.

Images from the Annual are shown in *The Little Man* issues for the year so a flavour of the exhibition can be gained from these, however, nothing can replace the 'real thing' and a visit to the AGM weekend is really not to be missed.

## THE SLIDES

A PERSONAL VIEW BY IAN PLATT

In an age of diminishing numbers of slides, it was good to see such a fine presentation from the Gold Label pictures on view at the AGM. Despite the fact that the digital projector once again showed signs of being less than best set-up, as the blue cast to many pictures made obvious.

**Circle 23/24** only had 10 entries but showed a good variety with three decent NH slides among their set. *Spanish Lady* by Steve Gee was adjudged the Certificate winner, but my eye was taken by a very striking double portrait entitled *Sisters* by Helen Bird.

**Circle 28** had a full set of 12 slides that again showed good variety. Francis Ouvre deservedly won the Certificate with an excellent shot of a Jaguar car bonnet. I also liked Rodie Abraham's *March Past* for its creative angle, and Geraint James' seeing eye with a shot of grasses growing out of a slate roof. Ed Martin's *Another Autumn* was also very pleasing on the eye.

**Circle 31/35** was placed third for the Gold Star award, and contained a very good set of slides. The Certificate and Leighton Herdson Slide Trophy went to Ian Whiston's *Blue Moon* of a lady saxophonist, and I also enjoyed *London Eye* by Ken Dickinson, that gained an HC. Ken also had an HC for *Common Buzzard* which appeared to have been taken in captivity, whereas Angela Rixon's *Olive Baboon* seemed to have been taken in the wild, and to me looked all the better for it.

**Circle 32** was placed second for the Gold Star award, and won the Glen Vase for best Natural History slide for Brian Hall with a really energetic shot of a

Puffin in flight. No doubt the purist NH-specialist might quibble about the slight blurring of the far wing, but to me this helped to emphasise the excellent feeling of movement that made this such a fine shot. Neil Humphries had a delightful candid portrait of an elderly gent with a much-loved small dog in his arms for an HC, and Virginia Jarosz also won an HC for a moody lochside shot of a beached rusting fishing smack. Not in the GL dozen, but appearing on the CD was a delightful shot of three children from Di Scott entitled *Mischief*.

**Circle 33** also offered us a fine set of slides with Secretary, Pam Sherren, winning the Certificate for a splendid contre-jour beach scene *Silver Sea* that had bags of atmosphere. An HC went to Zoe Smith for a most unusual landscape *Bolivian Red Lake* and a second HC to Philip Forbes for *Touch of Frost*. I also very much liked *Backwash* by Margaret Ewer, a beautifully timed shot of an impressive waveburst effect.

Two specialist Natural History circle provided us with the expected high technical quality, with **NHCC 1** Certificate winner *Willet Stretching* by Peter Chadd a fine example. The two HC pictures by Pam Carter and Roelof Boersma were in similar vein being close-up studies of insect and fungi respectively and were very competent. But I was captivated by *Grey-lag Skein* from Denis Caudron, which was a lovely picture of birds in flight.

**NHCC 2** Certificate went to *Larva of Peppered Moth* by John Bebbington, an excellent example of an unusual subject showing its stick-like disguise character

istics. An HC was awarded to Philip Muirgridge for *Male Widgeon in Flight*.

**Circle 36** was the worthy winner of the Gold Star award this year, with Martin Addison's delightful slide *Overlap* a double exposure of spiky leaves an excellent winner of the Certificate. Three HCs were respectively awarded to John Butler for *Light on the Bothy*, a moody Scottish landscape with lovely colour, Jeff Field for *Bait Digger* which had been cleverly enhanced to emphasise its richness, and Leo Rich for *Heard It All Before*. The latter a picture of a bored man studiously ignoring his female companion's words; a wonderful candid.

We also saw two slides from **Circle 24** (mixed-media non-voting), Robert Edmondson's meeting of two nearly identical caterpillars face to face; was it fiddled?, who cares, it was fun. And another wonderful example of Roy King's seeing eye with a street scene of a man walking along the pavement carrying a case in his right hand, with his alter ego appearing as wall decoration nearby.

All-in-all, a feast of fine photography.



## THE WINNERS

The winners of the 2007 Annual Competition awards describe their images and approach to their photography.

### ROLAND JONAS LANDSCAPE TROPHY *FROSTY MORNING RIVER BANK* by Gayle Kirton

This image came into being simply because of the conditions and the juxtaposition of the two fences; the undergrowth was very untidy so to simplify this a dash of Buzz Pro was added.

I belong to Leamington Spa PS, a lively and progressive society, erstwhile a darkroom worker now completely digital. Photographically I take anything that appeals to me and also anything that I think may have potential. We have so much technology at our finger tips, the world is our image, so to speak.

### LEIGHTON HERDSON SLIDE TROPHY *BLUE MOON* by Ian Whiston

After 24 years membership of UPP it came as a surprise and great privilege to be awarded the Leighton Herdson trophy for the Best Slide in this year's Annual competition. I thank the judges for their commendation of *Blue Moon*.

The image was planned after a previous portrait group evening with the model Kay where the silver dress was worn and the knowledge obtained that she owned and could play a Saxophone.

At the portrait evening Kay duly wore the dress and played the instrument as per the photograph. She was lit by two studio lights fitted with two different coloured gels positioned at 45 degrees to her. She was then photographed in front of a black colorama paper backdrop. The slide was taken on a Canon EOS 5 with an 85mm lens on Sensia 100 transparency film.

Nowadays all my images are taken on Canon DSLRs in the RAW format. Slides when required are then produced from the digital files. I am thus following the growing trend within circle 31/35 of how entries for folios are produced. Half the circle members are no longer using slide film for their photography.

I have been a circle secretary for the past four years and have recently become a member of the newly formed Circle 60 for digitally produced images. As well as portraiture my other photographic interests are with Natural History and sports subjects.

### GLENN VASE NATURAL HISTORY TROPHY *PUFFIN IN FLIGHT* by Brian Hall

I am fortunate to have been actively involved with photography all my working life. My father was a keen amateur photographer and camera club member and I became interested at an early age.

I was directly involved with Canon photographic products for 35 years, initially with the distributor in the UK and I was instrumental in setting up Canon's direct sales organisation in 1982. I was a director of Canon UK for the last seventeen years until my early retirement in 2000. Since then I have been a partner in the UK's number one training company on digital imaging. Experience Seminars provide training for photographers of all abilities based around the Canon EOS system. It's a great job even if it does keep me off the golf course more than I would like.

I have been involved with digital photography since the early 1980's and I have been shooting digitally exclusively for the past four years. I currently use a Canon EOS 1D Mk III. My interests are wide and varied from wildlife to action to landscape to almost any sphere of photography; using light to the full is the key aspect I try to get into my photographs. I am a firm believer, and teacher, that the image should be mostly produced at the time of taking the picture so that no more than a maximum of 30 seconds is needed in Photoshop to turn a good image into a stunning one.

### BEST SMALL PRINT *PIONEER* by Colin Westgate, FRPS, MFIAP, Hon PAGB

*Pioneer* is a 'skuller', a sailing vessel once used for scalloping. She was restored from a wreck lying in the mud of the Blackwater Estuary on Mersea Island, Essex. This picture was taken from a small boat, and was one of those magical instances when everything came together at the right moment. The boat was turning quite rapidly and the timing for the exposure had to be precise. There was time only for one shot and when the composition looked good in the viewfinder, the shutter was pressed.

The image was produced through Photoshop, using tonal controls similar to those in the darkroom, such as increasing contrast and 'burning and dodging', using the Layer/Overlay/50% grey technique. A slight sepia tone was added and the picture was then printed on Fotospeed High White Smooth, one of my favourite 'fine art' papers.

I have been a UPP member since 1963 and am currently secretary of Circle 29. I work mainly in the landscape and am of the firm opinion that my darkroom background gives me a sound basis for the employment of digital techniques, especially when making monochrome prints. I founded Quest photography in 1994 having taken early retirement. I now run workshops and Photoweek landscape holidays to locations in the UK, Ireland and Iceland.

*Ed. Please see the Quest advert in this issue for more information and contact details for Colin's workshops and photographic holidays.*



LEIGHTON HERDSON PRINT TROPHY  
*THE MATRIARCH* BY Ray Grace ARPS DPAGB

Towards the end of a long career in the RAF I was posted to a unit near Bath in 1990 after a tour of NATO duty in Naples. I joined Bath Photographic Society where my photographic interest was rekindled. Within a year of joining Bath PS I was elected to the Society Council where I have served almost continuously since then in one role or another. My first post was Programme Secretary (they saw me coming) and it was soon after that I first had my contact with John Herlinger and Fotospeed. We developed a friendship and working relationship that was to result in me working full time for him.

It was during this last tour of duty that I developed an enthusiasm for hill-walking and started participating in weekend 'expeditions' to the Brecons, the Lake District and sometimes Scotland, which were organized by like-minded personnel on the base. Just occasionally long distance trips were made and I was fortunate enough to be able to join a team on a 10 day trek in Annapurna region of the Himalayas. It was on this trip that *The Matriarch* was taken. I can't now actually remember which village it was in but it was quite high in the range. At the time the picture was taken she was surrounded by her family of about 15 including a number of great grandchildren.

The photograph was taken on a Nikon D100 which had been bought only just before the trip. I only took the digital camera and a 40 Gb portable storage device with me, which was something of a gamble, but since we were backpacking it did mean that I didn't need to carry a load of film and I saved a considerable amount of valuable space in my pack.

Since leaving the RAF, almost four years ago, I have been working for Fotospeed and continue to enjoy hillwalking, together with my wife. We visit the Lake District at every opportunity.

The D100 has been replaced by a D200, which is a delight to use, and my enthusiasm for photography and digital imaging continues to grow.

I joined UPP in 1994 initially in Circle 21, a small print silver monochrome circle. Since digital was forbidden in that circle I eventually moved on to Circle 19, a large print colour circle and have only recently joined DI 5 to try and develop my creativity.

RALPH COUCHMAN CREATIVE TROPHY  
*WHITBY ABBEY* by Pam Sherren

It was a pleasant surprise to learn that I had won the Ralph Couchman Trophy. The image was a composite of a rather flat picture of Whitby Abbey plus a sunset. I added a frame and cut and pasted a Goth taken in the cemetery. The Goth weekend at Whitby was a wonderful photographic opportunity and a good choice for our digital rally last October.

My interest in photography started when I joined Sevenoaks Camera Club after we moved over from Cape Town. It took a year before I summoned up enough courage to enter a competition but the first prints I entered won the beginners' class. It was thrilling because I had not won anything before.

Nowadays, I enjoy using Photoshop and I am sure everyone learned something from Gavin Hoey at the AGM. I was introduced to digital when he and Liz Boud started a digital group at Tonbridge Camera Club.

We retired to Devon three years ago, so it was lovely catching-up with Gavin and other UPP members at the AGM. It was a thoroughly enjoyable weekend.

## A MINI-RALLY IN FRANCE

At the beginning of May this year a happy band of travellers set off on their long journey to Provence. Three cars boarded the Shuttle at Ashford and a fourth used the ferry from Dover. Various circles were represented by our Immediate Past President, Brian Davis (DI 2, DI 5, C50) and his wife, Shirley (C60); Helen Frost (DI 3), Graham Coldrick (DI 3), Christine Langford (DI 3) and Don Langford (DI 2 and C28). The party was completed by Helen's husband, Stuart and Graham's wife Ann.

We were due to spend a week together in a converted barn not far from Aix-en-Provence and had elected to enjoy the journey and see something of the country instead of rushing at great speed down the auto-route. One of our overnight stops was at Langres, an old fortified

town in eastern France and another was beside the lake at Nantua as we travelled through the Alps. The scenery around Grenoble and Sisteron is spectacular, but not at its best in the rain.

The nearest town to our accommodation was St. Maximin-la-Sainte-Baume whose claim to fame is the Basilica where, according to legend, Mary Magdalene is buried. Next to the Basilica are the cloisters of an old convent, now an hotel with a

splendid restaurant. During the week we visited Aix-en-Provence and Cassis together with a very interesting and varied selection of photogenic villages.. One of the high-spots of our journey home was the Temple of a Thousand Buddhas, in Burgundy.

This was an extremely enjoyable holiday, which has resulted in many images, memories and a fondness for Rose de Provence.





# BOAT PUSHED OUT, BUT STILL AFLOAT

## THE TREASURER'S REPORT TO THE AGM

Balances 1 July 2006	Current account	£ 205.96	
	Reserve account	<u>£6,900.00</u>	
			£7,105.96
Deficit year ended 30 June 2007			<u>-£ 904.96</u>
Balances 30 June 2007	Current account	£ 63.41	
	Reserve account	<u>£6,137.59</u>	
			<u>£6,201.00</u>

First of all, an apology that subscription invoices were late going out this year: there was a technical hitch with the printing, which had to be sorted out as I didn't fancy hand-writing nearly 400 invoices. Secondly, a thank you (to most of you) for sending in your subs promptly last year.

Last AGM I said we were pushing the boat out a bit for the 75th anniversary, and would be dipping into the reserves. We did, and I hope those of you who came to last year's Convention enjoyed the extra lecture on Sunday, the sherry reception, the souvenir programmes and the key-rings. I had estimated an extra £900 for those items: as you see, the actual deficit came out at £905.

Elsewhere we did save some money: Brian Davis insists on under-spending each year on the stationery, and the Circle Secretaries' expenses were again less than the budget. Council meetings cost less than expected as we only had two - the usual June meeting had to be postponed to July so the 2007/8 accounts will include four meetings.

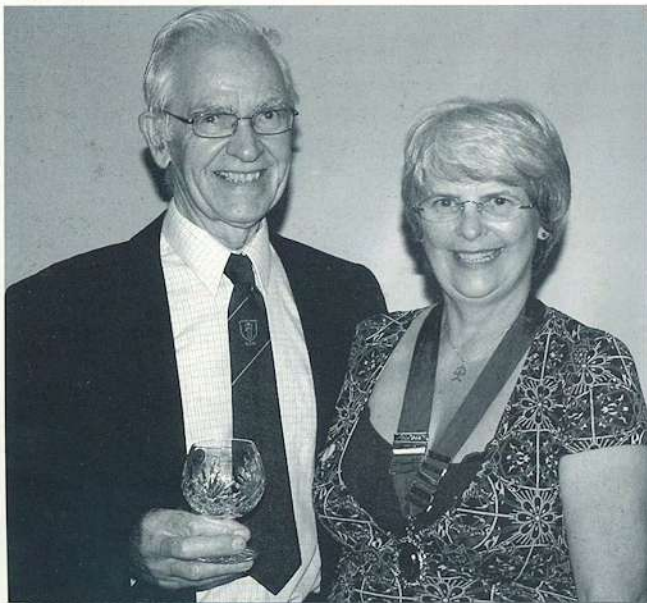
The Reserve account paid nothing in 2005/6 because it is now paid annually on 1 July so that was £188 received in 2006/7 - slightly more than expected, and of course £188 more than the previous year.

Apart from the AGM the big expenditure continues to be *The Little Man* magazine. I had budgeted for a net £1500 and the total came to over £1800. £100 of advertising income from Spring 06 came in, but we've had no adverts since then. With a change of editorship we had a slight change of direction and have decided that we will now produce three publications a year - two smaller newsletters and one larger magazine. A relative flood of correspondence (one letter) to the editor suggested we raise the subs to pay for quality editions. We do take members' suggestions on board, and we agreed. So, a) the second newsletter was much better (and more expensive) than the first, and, b) the subs are going up to pay for them.

It'll be too late for 2007/8, so we're having to use some of the reserves again - total budget is £800 deficit - but for 2008/9 Council has agreed subs will go up from £14 to £16 (with the usual concessions for Circle 44 and those joining after February) and by 50p per Circle for additional circles.

With the sale of CD ROM's still going well - and Ken seems to continue to add enhancements each year - reserves will still amount to roughly one year's expenditure, which is a sound economic principal established over 20 years ago by my predecessor.

So, yes, we pushed the boat out a bit but we're still well and truly afloat and sailing full ahead.



OUR FIRST LADY PRESIDENT PRESENTING THE  
OUTGOING PRESIDENT WITH A MEMENTO



BRIAN HIRSCHFIELD RECEIVING HIS CERTIFICATE  
OF 50 YEARS UPP MEMBERSHIP





HEDGE LINE by Bob Norris C11



CHEETAH SIBLINGS by Peter Crook C9



BEACH HUTS by Ken Breare FRPS C2/25



EWE LOOKING AT ME by Dennis Balmer C18



WILLET STRETCHING by Peter Chadd NHCCI



WHITBY ABBEY by Geoff Burdis DPAGB C4

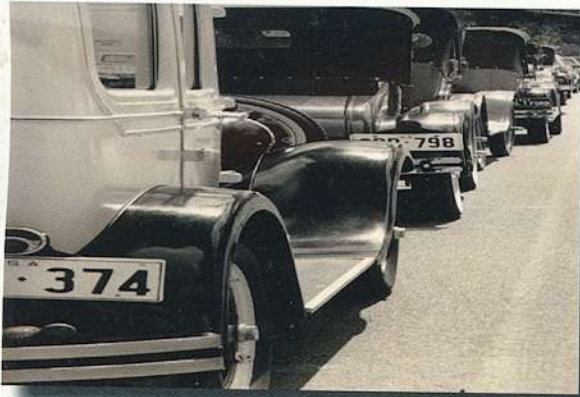


COOPERS CORNER by Sylvia Jones DI3



RESURRECTION by Peter Bullock LRPS C6





OLD TIMERS LINE-UP by Anne Emmit CA/A



ELEPHANTS WALLOWING by Angela Rixon ARPS DPAGB C20



ENGLAND SUPPORTER by Malcolm Bowditch C14



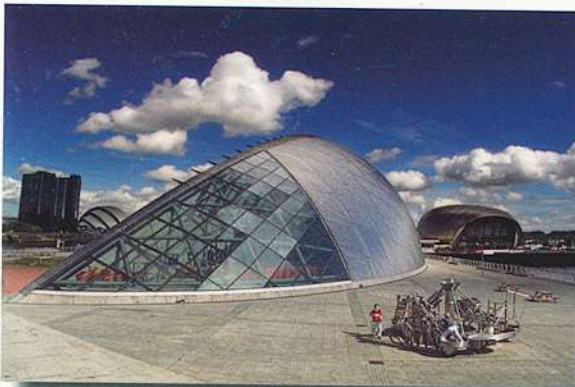
THE LONDON EYE by Ken Dickenson C31/35



LIGHT ON THE BOTHY by John Butler ARPS DPAGB ARAGB C36



KEY RING by Sheila Read FRPS DI 5



NEW WORLD by Chris Stobbs CPAGB DI 4



BECALMED by Adrian Smithson LRPS C19





WINTRY OUTLOOK by Ann Snelson C12



LOOK WHERE YOU'RE GOING by Brian Feasey C30



SPANISH LADY by Steve Gee C23/34



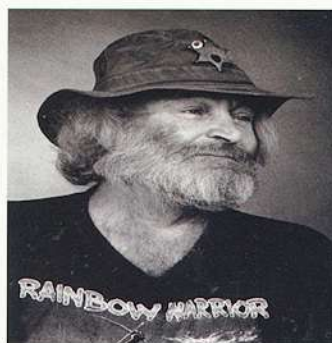
CHESTNUT GAP by Harry Hann CPAGB DI 2



PINEAPPLE GIRL by Zoe Smith C17



THE BARGE by Colin DOUGLAS AFIAP ARPS CPAGB  
BPE3\* C7



ROCKING ROBIN by Mike Bews LRPS C10





JAGUAR by Francis Ouvry C28



SHOT TOWER by Norman Moor C3



DRIED TULIP by Carl Radford C8



ONE MAN AND HIS DOG by Neil Humphries C32



LARVA OF PEPPERED MOTH ON BEECH TWIG by John Bebbington



SILVER SEA by Pam Sherren ARPS C33



# MEMBERSHIP NEWS

## BARRY EVANS

At the AGM Barry retired as General Secretary of UPP.

Barry has served in this post for 17 years and carried out the duties in a most exemplary and professional manner, thereby ensuring that UPP functioned efficiently and well during these years. It was not an easy task, especially for him to attend Council meetings. This involved him in a round trip travel time from home to London and back of over 16 hours. The vagaries of the West Coast main-line often created extra difficulties and forced changes to Barry's travel plans. However, in his gracious speech at the AGM following the presentation to him of a commemorative goblet, Barry said that the part of his duties which caused him the greatest trouble was arranging the seating plans for the AGM Dinners. It was a juggling act to try and ensure that everyone was seated with the people they wished to be with. A lengthy ovation followed Barry's comments.

## MEMBERSHIP

It was reported at the AGM that our current membership stands at 387.

## AWARDS

The following long service certificates were announced at the AGM and presented to those who were present:

50 years	Brian Hirschfield
25 years	John Grainger
	Geraint James
	Rev. Jeremy Sampson
	Harold Thompson
	Sue Thompson

50 Years membership is a remarkable achievement and Brian Hirschfield received an ovation from the members present.

## COUNCIL

Ray Grace and Ian Whiston were elected to Council at the AGM as Slide Competition Secretary and Stationery Officer respectively.

## EMAIL ADDRESS CHANGES

Dennis Coote	dennis@bxm.eclipse.co.uk
Jim Marsden	jimmarsden@talktalk.net
Francis Ouvry	francisouvry@tiscali.co.uk

## NEW MEMBERS

A very warm welcome to UPP is extended to our new members:

Rory Brevitt	Circle 9	Nicola Bolton ARPS	Circles 4 & 19	Keith Chaloner	Circle 20
Mervyn Edwards	Circle 12/21	Alan Ford LRPS	Circle 12	Michael Hayward	Circle 17/21
Bob Hodgson	Circle 18	Marion Kahwati	Circle 60	Nabul Kahwati	Circle 60
Les Nicholson	Circle 17/21	Linda Sharp	Circle DI 3	Eric Scott	Circle 18



The AGM room Photography by Vince Rooker



# ON MY HIGH HORSE

BY ERIC HALL

There is a cartoon in J. M. Thyne's book *Principles of Examining* which shows a young boy standing in front of his father who is holding a paper on which is written 'Report 63'. The father asks the boy 'Is 63 good?' The boy replies 'It is neither good nor bad, Dad, it is absolutely meaningless'.

Nowhere is this message more relevant than in the field of marking in amateur photography.

To have any claim to validity a marking system needs to satisfy two conditions. Firstly, it must produce the results for which it was designed, i.e. it must achieve its purpose. Secondly, this purpose should be good or worth-while. The first requirement is technical, the second artistic. In my view our marking activities fail on both these counts.

What then is the purpose of all this frenetic marking activity? The answer is far from clear, but it could include, on the one hand, identifying a winning image, or, on the other hand, getting a grand total from the images of one club in a competitive comparison with the images from some other club. In both cases, and probably many others, it is merit which is intended to underlie the assessment. A mark of merit, however, is meaningless on its own; it only acquires meaning by comparing it with a standard and this standard has to be made explicit. Next time you see a judge marking images, try asking him/her what is the standard of merit being employed! Whatever is the standard of merit, however, it must ensure that like is compared with like. This is the Achilles Heel of image making, for the standards of merit in, say, a landscape, are not the same as those for a portrait or a nude study or a still life. No-one would seriously consider adjudicating on whether an ant was more meritorious than an elephant, but our judges regularly pronounce authoritatively on similarly inappropriate comparisons within image evaluations. Although this lack of comparability is lethal to the validity of marking in photographic competitions, there are several other equally damaging criticisms.

In order to achieve a so-called order of merit the marking must discriminate clearly between competitors. Markers, however, have a well-known habit of using only about half the available marking range (when did you last see a judge giving 1/10 for a print?), making it much

more difficult to achieve discrimination. Discrimination is improved by increased precision in marking (no-one in their right mind would claim that image marking is a precise activity). This can be achieved by defining a number of small, precise criteria to be assessed in each print - can you think of a better way of reducing art to a column of numbers? Faced with this problem circle secretaries often add up each member's marks and produce an average correct to two decimal places. Hence we get farcical situations in which the winner of a round may be 0.1 mark above the nearest competitor and no-one bothers to ask what is the quality which makes this image 0.1 better than the one below it.

The lack of consistency in marking is well known in amateur photography. With a single judge and more than just a few images it would be exceptional if re-marking the prints produced the same set of marks. When there is more than one judge, the marks of each rarely agree, which suggests that judges have different standards and different criteria of merit. When added together the total mark then defies any meaningful interpretation. It was the Magnum photographer Abbas who said, 'You show the same picture to three different people and you get three completely different responses'. Paradoxically, widely differing marks from judges could be an index of merit, for it indicates controversy and challenges the *status quo*. The cosy consensus of much marking in amateur photography is a barrier to creative progress.

If identifying merit is the object of marking systems in amateur photography then we have seen that our present approach fails to achieve this object, since it has neither validity nor consistency. What then does it achieve? In the first place it gives a spurious precision to muddle and confusion. Most judges are unable to give a precise description of the qualities which are the subject of quantification and are unable to relate those qualities to a marking scale in a logical manner. Secondly, the really important qualities in photography, namely artistry, creativity, insight and novelty are not susceptible to quantification. You cannot pre-define a marking scheme for creativity or novelty because you don't know what they are going to be like before they appear. In valid examinations the examiner knows what the correct

answer is beforehand and looks for the candidates that can supply it.

Finally, our marking systems are regressive. Instead of opening up new possibilities for creative innovation they pull us back to the lowest common denominator of consensus. The tail of assessment wags the photographic dog. This is amusingly illustrated by another cartoon in J. M. Thyne's book. This time it shows a mother and her small son at the counter of a clothing shop. Behind the counter the assistant holds up a coat and says 'Have you a boy to fit this coat?'

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*EDITOR: Eric's articles are provocative and intended to make us think about aspects of photography. I am happy to receive considered responses as in the following from Ian Platt.*

Ian writes:

I didn't know whether to laugh or cry the most after reading 'On My High Horse' in the Summer 2007 TLM.

My overall impression was why did the author bother belonging to any sort of clubhouse amateur photographic organisation when he (I feel reasonably sure it is a 'he') is clearly so at odds with the competition oriented way in which almost all such groups are organised.

There can be little doubt that the average standard of 'judging' in many photographic clubs is very predictable. But to a large extent we club members don't help matters by requiring off-the-cuff comment in many parts of the country. This inevitably leads to a shortage of thinking time in which to decide what to say, and, frequently, artistic criteria can be overlooked in favour of technical assessment, because of lack of time. It certainly doesn't help matters when, arriving at a club for just such a duty, the 'judge' is told that they have huge numbers of entries to assess. I deliberately put the word 'judge' in inverted commas because, for donkey's years, I have ridden a hobby-horse about its use. We all accept the fact that our visiting Club 'judge' is only offering an opinion, but it remains a misleading use of the term in my opinion. I very much prefer the approach adopted by a well-known South Coast club, whose programme stated that the 'appraisal' will be from ....



and in the literature sent to the visiting person, a plea is entered that a sympathetic appraisal would be appreciated on the grounds that their opinion is but one among many! An opinion should not be regarded as a judgement.

If the author of 'On My High Horse' (AOMHH) really wishes to have potentially worthwhile discussion on a 'picture's meaning then he should persuade his club to have evenings devoted to such an activity. Or, if he cannot persuade the Committee to include these in the usual club programme, then to host mini-meetings himself for just such a purpose. It's no good wittering on about the lack of 'discussion and challenge' at a print battle evening, when it must be obvious that such an event would soon disintegrate into chaos if it was permitted, as well as taking hours longer or probably never be completed.

Speaking personally as someone who has been judging at clubs for 40 or so years, I always 'judge' subjectively. I am always looking for the (sometimes elusive) author's input into any picture, whatever the subject. And I have never been 'servile' in such matters in my life. However, I am honest enough to admit that the method by which new 'judges' are often recruited, is frequently one that can perpetuate a certain element of dumbing-down, because predictable and dull appraisal, if the norm, may be the yardstick for any new recruit.

So, my advice to AOMHH is to quit your camera club membership and just concentrate on UPP. For this is undoubtedly the best vehicle for the more considered appraisal of the artistic merits of your photographs. But I have a sneaking suspicion that the whole piece was written well tongue-in-cheek with a view to stirring up a response! Am I right?

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## DEFEND THE DARKROOM

Ilford Photo have recently announced the start of a campaign to 'enhance the standing of the UK's darkrooms and associated creative techniques'. This is primarily aimed at education institutions, but will also involve educating both long term and new darkroom users to the products and technologies available to them.

Howard Hopwood of Ilford is quoted as saying 'darkroom photography is not standing still. It is not a relic of a bygone era. It is very much a part of the evolving world of photography'.

BJP 3.10.2007

## DO YOU SEEK NEW CHALLENGES? PROPOSED NEW CIRCLES

Many photographers are not content to produce 'single' images for competition or circle entry but look to other ways of expressing themselves. Both the proposals outlined below have their roots in seeking to build a body of work which tells a story or expresses a personal approach to subject matter. If you are interested please make contact with the proposer.

### HAND MADE BOOK CIRCLE

A number of photographers produce hand-made books of their images. These books can be simple spiral bound type productions, more complicated concertina style or elaborate hand-bound pieces of work. Some may be of a few pages, others longer but the only limit is the creator's skill and imagination.

Such books are a most enjoyable way of extending one's photography and self-expression.

A circle would circulate three or four times a year to allow members sufficient time to produce new work for each round. It is envisaged that the works would be commented upon in detail by each member in a constructive manner, assessing both the presentation and the quality of the images, perhaps single and as a unit. It is not envisaged that the circle would be a competitive voting circle.

If sufficient people are interested we would then discuss the method of circulation and the frequency. Obviously postage costs will have to be considered.

If you are interested please contact Howard Fisher, details as Editor:

### THE CASE FOR A UPP PANELS CIRCLE

UPP circles cater for many specialities: black and white, big print, small print, A-V, and digital. It is surprising that there is an absence of any circle catering for panels of pictures rather than individual 'lollipops' or digital slide shows. It is all the more surprising when one considers the experience of so many UPP members in producing panels for their various distinctions.

The purpose of this article is to see if there is any support for such a circle. There are obvious logistical difficulties in setting up a circle catering for multiple prints from every member and this will have to be carefully debated amongst those of us who might be interested. However, having given this a great deal of thought here are some of my own, tentative, suggestions.

First, panels of pictures don't grow on trees and, since most of us will have many other photographic commitments, I propose that the folios are circulated quarterly. The next question is, how many prints per panel? Obviously we must have a maximum and minimum number, say, between five and fifteen. Do we leave it to members to decide, or, for the sake of consistency, set a specific number, say 10? Next, is this to be competitive or non-competitive? Despite the absurdities of competitive marking there is no doubt that this motivates many of us to produce our very best work. I therefore propose that, instead of marking individually, members nominate panels for first, second and third places. The top firsts will get a gold and so on taking seconds to break the tie-break.

The next big question is how do we circulate our panels? Although the circle will be quarterly an eye must be kept on postage costs and it won't be possible to circulate individual prints. I feel strongly that we should produce prints rather than circulate our work digitally. After all, the very words 'folios' in our title is predicated on the printed page even in this digital age. I suggest the panels are printed on A3 paper folded in half to show how we propose to lay-out the panel. I would like to see this accompanied by thumbnail prints that could be rearranged by members to support advice and comments on a more suitable layout. Quite what methodology we adopt will be a problem and here I see an advantage of, say, circulating a memory stick together with thumbnails that could be cut and pasted into a template accompanying comment sheets.

Would you be interested in joining such a group? I would like to see experienced panellists forming the core membership but I would also want to encourage tyros like me. We can embrace a wide church of membership.

Please contact me at [monty.trent@gmail.com](mailto:monty.trent@gmail.com) if you wish to be involved.



## LETTERS

From Warren Hodgkinson

Having read Peter's letter in the Summer edition of the Little Man I must disagree with most of its contents. I find the format excellent, it gives members an opportunity to show their work in a much larger size. This I would have thought would have appealed to a man with so many qualifications, as I have seen his work in the past and it is of a very high standard.

I was disappointed with the size of the photographs included and the large spaces left between the text.

As more members submit entries then I feel this new magazine will be even better.

*Ed: I am glad that Warren likes the A4 format. I hope this issue addresses the question of the spacing of the text. The size of the photographs included is a matter of balance between showing as many images as possible in the space available and the images being of reasonable size.*

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From Andrew Rothery

I never pay a great deal of attention to anything written by someone who is not prepared to divulge their name, but in this case I feel I must reply to 'The Onlooker'. I imagine a DI worker upset by criticisms levelled at their prints from a darkroom worker, hence the senseless tirade. Who is he/she to decide for the other 400+ that we can get along without wet workers, and can 'abandon that source of inspiration and quite happily get on without it?' Sounds like someone who never really mastered photography and saw DI as a salvation.

The trouble with some DI workers and I hasten to add they are now very much in a minority but obviously do still exist, is that once they have invested in the electronics required to produce DI prints they will never admit that in lots of cases initially they are ending up with a print that is inferior to the wet ones they used to see or produce.

Following the conclusions made by The Onlooker, it will not be long before art galleries will be taking down their paintings by the Old Masters and replacing them with projected images. After all, paintings are old fashioned and take up lots of room and we will not miss them! I wonder if Onlooker has made Ilford and

must be terrified of what the future will bring, especially after investing so much R&D for darkroom products, obviously wasted because of 'the total demise of the darkroom.'

Where did this voice of authority decide that we would not miss darkroom work? It must be someone who found darkroom work a chore, or very hard to master. It might surprise Onlooker that most, if not all, darkroom workers find a great deal of pleasure from their chosen hobby with darkroom work relaxing and fulfilling, relying on their own skills, not a programme written by someone else which can be utilised to make up for mistakes made at the taking stage. A regular remark by DI workers that they can 'put it right in Photoshop' when a little more care and thought at the picture taking stage would have given them what they want to start with.

I am surprised that the letter has been published, especially when in the same newsletter Anne Swearman is encouraging people to recruit new members, Liz Boud is looking forward to a UPP that welcomes everyone and our President is saying there is room for all. If anything would put new members off joining a group it would be this article with such an obvious bias, from someone who believes his/her way is the only way, rather like some sort of religious fanatic's ramblings. Please try to avoid anything that tries to divide UPP, such as this article.

At the start of DI becoming popular this sort of argument caused lots of clubs and societies, and I think, some UPP circles to split up and, in some cases, dissolve completely.

This is not an attack on DI, AV, slides, bromoils or any other branch of photography as all produce wonderful work. It is a deliberate attack on anyone who has the gall to tell me or anyone else how they should conduct their hobby. Members will do what they want, not what someone else thinks they should do.

Dear Onlooker, stop pondering, try and overcome your bias, look at pictures not production methods, learn to forgive anyone who is not doing what you think they should do and try to enjoy the hobby without trying to speak for fellow members. If not I would recommend a job at Curry's, Dixons or Comet, where you could talk electronics all day and instruct people about the one true path to image making.

*Ed. I received a second letter couched in quite similar terms about the Onlooker article referred to. I have replied to both members at length. As far as I am concerned The Little Man is a fully inclusive journal serving all members and I shall be quite happy to include articles on any photographic subject. I only need members to provide them for me.*

*Turning to the anonymity of Onlooker; there is a long tradition in The Little Man and also in the wider field of journalism for nom-de-plumes to be used by regular contributors. The Onlooker has been a contributor to TLM for quite some time and I defend this practice.*

*I have revisited the article in question and, frankly, cannot put the same interpretation on it that Andrew has done; if anything, I felt the article was supporting darkroom workers. However, I felt Onlooker should have the opportunity to reply.*

Dear Andrew, The Editor has shown me your letter and kindly invited me to respond. By writing the article in *The Little Man* it was not my intention to upset anyone but clearly I have angered you and for this I am truly sorry. I am not a digital worker and never have been. In fact after many years in photography I am still excited by a picture slowly emerging in the developing dish and this always gives me great joy, so you cannot accuse me of being a 'DI worker upset by criticism levelled at their prints from a darkroom worker'. I am a true darkroom worker and not one of those who also dabbles away on the side with DI work. It seems, therefore, that we are not so far apart as you might think in our endeavours to preserve darkroom techniques.

I believe you may have misinterpreted the purpose of the article, which was an attempt to guarantee the continued existence of darkroom work within the structure of UPP. I quote from the article '... to ensure the continuance of darkroom work such workers would transfer to circles guaranteeing the continuance of traditional style photography'. I am sure you must be aware that in the wider fields of photography, e.g. exhibitions, digitally produced images form the ever increasing majority of entries and, without doubt, they will continue to dominate, so we must do all we can to hold our own. If the standing of traditional work is to be stabilised within UPP then something on the lines I suggest ought to be considered urgently. Can that be wrong?



## ROUND THE CIRCLES

DI 2 and DI 5 MAY 2007

Members of DI 5 joined forces with Harry Hann from DI 2 to enjoy a long weekend at Alvaston Hall.

This is one of Warner Breaks hotels set in the heart of Cheshire. We were made very welcome and allocated rooms together in The Limes, very close to all the facilities. Jean Ashton is a local girl and volunteered to show us the photographic highlights of her neck of the woods.

Anderton lock stands out in my mind; large barges were dropped and lifted within a massive iron structure built by Brunel. Taking the plunge was an awesome experience. Canals were a large part of the photographic experience because they litter that part of the country. We also found some great little pubs serving real-ale and excellent grub.

Peter, Jean's partner, loaned us a projector and Alvaston Hall provided us with a large room in the Old Barn where we spent an enjoyable last evening viewing one another's work.

The rally was a great success and many new friends were made. The hotel was great as it provided a very varied programme, none photographic partners always had something interesting to do whilst the rest of us chattered about photography.

My thanks again go to Jean Ashton, supported by her partner for all their hard work.

Warren Hodgkinson

CIRCLE 4

We have had several new members join us this year. Marian Child LBIPP, Susan Holt and Nicola Bolton LRPS have generally settled in and are making a good contribution to the Circle. We look forward to meeting them at an AGM or rally soon. 7 members and 3 spouses met at Windermere in June for the annual rally. We were able to meet one member, David Venables, for the first time, so putting another face to a name. It was good that his wife, Fay, came along as well. The weather was mostly dreary but the company was good.

On Friday afternoon, those able to arrive in time met at Hayes (Ambleside) for lunch and then drove on to Hodge Close where we experienced some of the better weather of the weekend and were able to take a few photos. To try and make the most of the weather on Saturday we split into two parties, half visiting Greystoke Church and Aira Force and the remainder Hilltop Farm of Beatrix Potter fame.

On Sunday, the very heavy showers kept us not too far from the cars. That didn't stop several members getting soaked at Yew Tree Tarn when they wandered to the other side of the Tarn. Well, they did wander off without their coats - the sunny interlude must have gone to their heads and they were not fortunate in finding the substantial tree for shelter which kept most of us dry. The rain bounced off the Tarn and the water droplets on the old wheel made the focal point for the next photo.

Monday saw us all departing our separate ways and, as one would expect for those able to stay on a bit longer, the sun shone on the afternoon to enable a lovely walk to Aira Force.

The Windermere staff were very helpful and we were able to have a get together in the evenings with a projector and screen so that members could exchange ideas and show some prints.

We will be celebrating the launch of our 300th folio in February so, long may the circle continue to flourish.

Val Burdis DPAGB, Secretary.

### CIRCLE 14

Long standing Circle Secretary, Pablo Blow, reports that the circle's 600th folio went out in August 2007.

Our congratulations go to the circle members.

### DI 4

We welcome our new member Ralph Bennett ARPS. We are also pleased to welcome back Rod Dixon after a period off rota due to illness, we are delighted to have him back with us. The circle now has 16 members and hopes this can be sustained for the foreseeable future.  
Howard Fisher, Secretary.

## QUOTATION

In early summer there was a programme on television which dealt with the Royal Academy's Summer Exhibition.

It was a most interesting programme giving insights into the workings of the RA and its Academicians.

The show's presenter, Laurence Llewellyn-Bowen, asked the President of the RA what the purpose of art is. The answer was quite revealing, 'To help people see the world in a different way'.

This struck me quite forcibly as something which could be as equally applied to photography as to the more traditional art forms usually associated with the RA.

HF



Circle 4 at Windermere



# THE CIRCLES

Potential new members of UPP need to know which circle(s) are likely to meet their requirements although the final circle allocation rests with our membership secretary, Liz Boud. This feature lists all the circles with information about their function.

CIRCLE	SIZE	COLOUR OR MONO	MOUNTED	NOTES
2/25	A4	Both	Yes	
3	A4	Both	No	
4	A4 to A3	Both	Either	
6	8x10	Both	No	Only darkroom prints but negatives by any means
7	A5	Both	No	Mainly mono but accepts colour
8	12x16	Mono	Yes	
9	7x5	Both	Yes	
10	12x16	Mono	Yes	
11	8x10	Both	Yes	
12	12x16	Both	Yes	Light mounts; darkroom and digital mono and occasional colour
14	A3	Both	Yes	
17	7x5	Mono	Yes	Darkroom and digital mono
18	12x16	Mono	Yes	Darkroom and digital mono
19	12x16 or A3	Colour only	Yes	
20	12x16	Both	Yes	
23/24	Slides			Accepts digitally produced slides
24	Slides or A4 prints	Both	No	Film or digital slides or prints. Four folios per year - creative content - non-voting
26	12x16	Colour only	Yes	
28	Slides			
29	12 sq inches	Both	Yes	7x5
30	12 sq inches	Both	Yes	
31/35	Slides			
32	Slides			
33	Slides			Accepts digitally produced slides
36	Slides			
50	Digital Audio-Visual			Quarterly circulation
51	Digital Audio-Visual			Quarterly circulation
60	Digital			Not web based, folios circulate on CD or flash-drive monthly.
NHCC 1	Slides			Natural History subjects
NHCC 2	Slides			Natural History subjects
A/A	12x16 or A3	Both	No	UK/Australia/New Zealand circle
DI 1	A4	Both	No	Digital only
DI 2	A4	Both	No	Digital only
DI 3	A4	Both	No	Digital only
DI 4	A4	Both	No	Digital only
DI 5	A4	Both	No	Digital creative work only

There are two circles, 44 and 88 which cater for members who feel they have to retire from active circle life but would like to retain their connection with UPP and receive *The Little Man*.



## THE CIRCLE SECRETARIES

2/25	Tony Elliott	14, Ewden Road, Wombwell, Barnsley South Yorkshire, S73 0RG	01226-211829
3	Ralph Bennett ARPS	43, Riverside Road, Newark-on-Trent, Nottinghamshire, NG24 4RJ	01636-651277 ralpheyeyesight@talktalk.net
4	Mrs. Val Burdis	West View, Darlington Road, Northallerton, North Yorkshire, DL6 2NN	01609-774964 val@burdis.fsnet.co.uk
6	Colin Snelson	Joan Lear, Middlesmoor, Harrogate, North Yorkshire, HG3 5ST	01423-755691 colinrann@aol.com
7	Colin Douglas ARPS CPAGB BPE2*	144, Nutgrove Road, St. Helens, Merseyside, WA9 5JP	01514-265787 yoko597@aol.com
8	Don Maslen DPAGB BPE2*	107, Oxstalls Way, Longlevens, Gloucester, GL2 9JU	01452-524171 donmaslen@talk21.com
9	Dennis Apple	38, Harrow Road, West Bridgford, Nottingham, NG2 7DU	0115-914-5838 dennis.apple@ntlworld.com
10	Nick Bodle	4, Medrow, Polyphant, Launceston. Cornwall, PL15 7PS	01566-86103 bodle@4corsica.freemove.co.uk
11	Richard Poynter	232, Limes Avenue, Chigwell, Essex, IG7 5LZ	0208-501-1497 richard.poynter@virgin.net
12	Dr. Alan Robson	66, Leeds Road, Selby, North Yorkshire, YO8 4JQ	01757-702228 arobson233@aol.com
14	Pablo Blow	62, Corporation Street, Barnsley, South Yorkshire, S70 4PQ	01226-207127 pabloid@bournemouth-net.co.uk
17	Mike Taylor	38, Middlewood Close, Eccleston, Chorley, Lancashire, PR7 5QG	01257-452431 mike.te@btinternet.com
18	Tony Potter ARPS DPAGB	4, Gilgarren Park, Gilgarren, Workington, Cumbria, CA14 4RA	01946-830130 tonypotter@hotmail.com
19	Phillip Antrobus FRPS	2, Grain Mill House, The Maltings, Lillington Avenue, Leamington Spa, Warwickshire, CV32 5FF	01926-334228
20	Ken Payne	38, Lodge Crescent, Waltham Cross,, Hertfordshire, EN8 8BS	01992-309176 kenneth.payne@ntlworld.com
23/34	Mrs. Helen Sayer	6, Albert Road, Lenzie, Kirkcaldy, Glasgow, Scotland, G66 5AS	01417-761689 helen_sayer@yahoo.co.uk
24	Jim Marsden EFIAP	22, Godwin's Close, Atworth, Melksham, Wiltshire, SN12 8LD	01225-791728 jimmarsden@atworth43.freemove.co.uk
26	Phillip Antrobus	as Circle 19	
28	John Bullen	13, Luard Court, Warblington, Havant, Hampshire, PO9 2TN	0239-247-6978 johnwbullen@btinternet.com
29	Colin Westgate FRPS MFIAP Hon. PAGB	Stable House, 2, Carriers Close, Coast Road, West Mersea, Colchester, Essex, CO5 8NY	01206-384584 questphoto@btinternet.com
30	Garry Bisshopp LRPS	6, Belgrave Crescent, Seaford, East Sussex BN25 3AX	01323-891146 garrybisshopp@onetel.com

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31/35	Ian Whiston	Rose Bank, 52, Green Avenue, Davenham, Northwich, Cheshire, CW9 8HZ	01606-43794 ianwhiston@hotmail.com
32	Brian Hall	49, Calder Avenue, Brookmans Park, Hatfield, Hertfordshire, AL9 7AH	01707-655866 brianchall@btinternet.com
33	Pam Sherren ARPS	9, Vale Close, Galmpton, Brixham, Devon, TQ5 0LX	01803-843401 pamsherren@hotmail.com
36	Ian Platt MFIAP FRPS Hon EFIAP Hon PAGB	Yewtree Cottage, Derrit Lane, Bransgore, Hampshire, BH23 8AT	01725-511685 ianwplatt@talk21.com
50	Pam Sherren	As Circle 33	
51			
60	Pam Sherren	As Circle 33	
A/A	Pablo Blow	As Circle 14	
NHCCI	Peter Chadd	6, Nicholas Court, Dale Road, Purley, Surrey, CR8 2ED	02087-639773
NHCC2	Mrs. Kath Bull ARPS EFIAP MPAGB	Segsbury, St. John's Road, Crowborough, East Sussex, TN6 1RT	01892-663751 kath.bull@virgin.net
DI 1	Mrs. Liz Boud	Holly Cottage, Laundry Lane, Chelwood Gate, Haywards Heath, East Sussex, RH17 7LB	01825-740698 lizboud@isleofthorns.wanadoo.co.uk
DI 2	Brian Davis	1, New Road, Wingerworth, Chesterfield, Derbyshire, S42 6TB	01246-275433 brian@thedavis.co.uk
DI 3	Ken Payne	As Circle 20	
DI 4	Howard Fisher	21, Brockwood Crescent, Keyworth, Nottingham, NG12 5HQ	0115-937-2898 hf773@btinternet.com
DI 5	Brian Davis	As Circle DI 2	

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## SURREY PHOTOGRAPHIC ASSOCIATION - 2008

UPP is affiliated to the Surrey Photographic Association (SPA) and, as a result, UPP members are entitled to submit work to the Association's events. The SPA Biennial exhibition is being held at Guildford from 29 March to 26 April 2008, and entries close on 19 January 2008. Entry has to be through a club representative and Colin Westgate has volunteered to co-ordinate an entry from UPP, with the aim of encouraging members to take part. There are five sections, Monochrome, Colour and Nature prints, and Open and Nature slides. Slides can be images that were captured digitally and converted to slide format.

One point to be aware of is that the SPA may want to use any accepted entries to forward to the Photographic Alliance (PAGB) exhibition. This exhibition is open to all federations in the UK and is obviously of a very high standard. However, it is not permitted to have work in the PAGB exhibition through more than one club or federation. It follows that, if you wish to enter the SPA exhibition through another club, you cannot also submit through UPP. Also, as it is not permitted to have pictures in the PAGB exhibition from more than one federation, if you wish any accepted work to qualify through a club outside the SPA you must ensure that your UPP submission is recorded as not being eligible for forwarding to the PAGB. This is not as complicated as it sounds and Colin will discuss it with you if you decide to enter the SPA.

It is hoped that UPP can gather a worthwhile entry for this exhibition, so please don't let the above put you off. Please contact Colin at [questphoto.btinternet.com](mailto:questphoto.btinternet.com) or 01206-384584

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# PICTURES FROM HILLCOURT



SATURDAY MORNING LECTURER JOHN WELLS SHOWS ONE OF HIS 'BOUNCY CASTLE' SERIES PRINTS



MEMBERS WERE ABLE TO SEE JOHN WELLS' PRINTS AGAIN AFTER HIS LECTURE



MOLLY CLAYTON AND DENNIS COOTE ENJOY LUNCH IN THE HILLCOURT GARDEN SUNSHINE



GEORGE JONES AND JOHN WELLS

Photographs by courtesy of Peter Tulloch ARPS DPAGB



OUR NEW PRESIDENT RECEIVING THE CHAIN OF OFFICE



## QUEST PHOTOGRAPHY

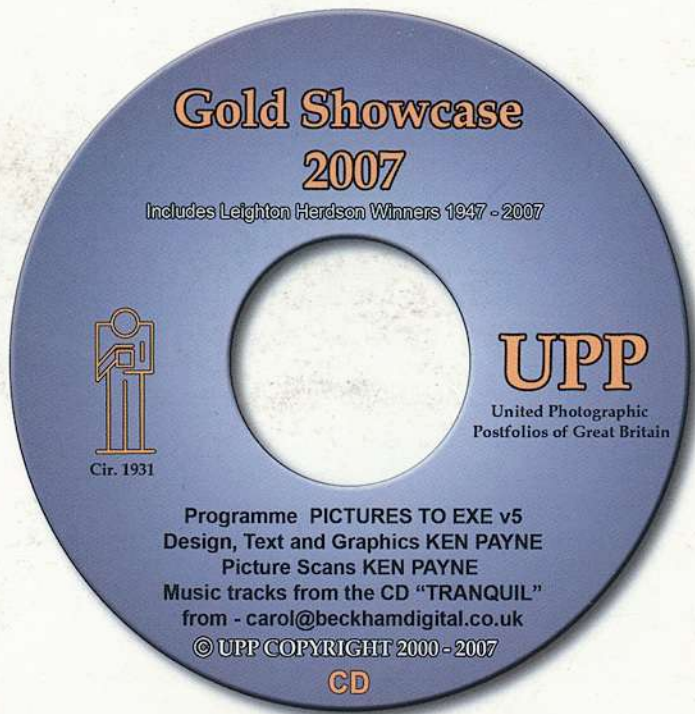
Quest was established in 1994 by UPP member Colin Westgate, following early retirement from his banking career. The main aim of Quest is to provide tuition and inspirational photography through workshops, and landscape holidays to some of most scenic locations in the UK and elsewhere.

The workshops cover many subjects, including landscape, portraiture, nature, architecture, digital and dark-room. Tutors include Joe Cornish, John Blakemore, Les McLean, George McCarthy and Colin himself.

Holiday destinations include Northumberland, Glencoe, Aviemore and the Glens, the islands of Skye, Harris, Mull and Orkney, and overseas to Ireland and Iceland. These are hotel or guest house based, and travel to and from the locations by minibus with pick-up at or near to your home is offered where practical.

Prices are very competitive, and the workshops and trips are conducted in a friendly and informal manner. As well as experienced photographers, those new to the hobby are very welcome and can be assured of special attention and guidance. The fact that at least 75% of participants are returning customers and that some come on at least one trip every year speaks for itself!

If you would like further information, and a copy of the 2008 programme, please contact Colin Westgate by email [questphoto@btinternet.com](mailto:questphoto@btinternet.com) or telephone 01206-384584. Website [www.questphoto.co.uk](http://www.questphoto.co.uk)



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