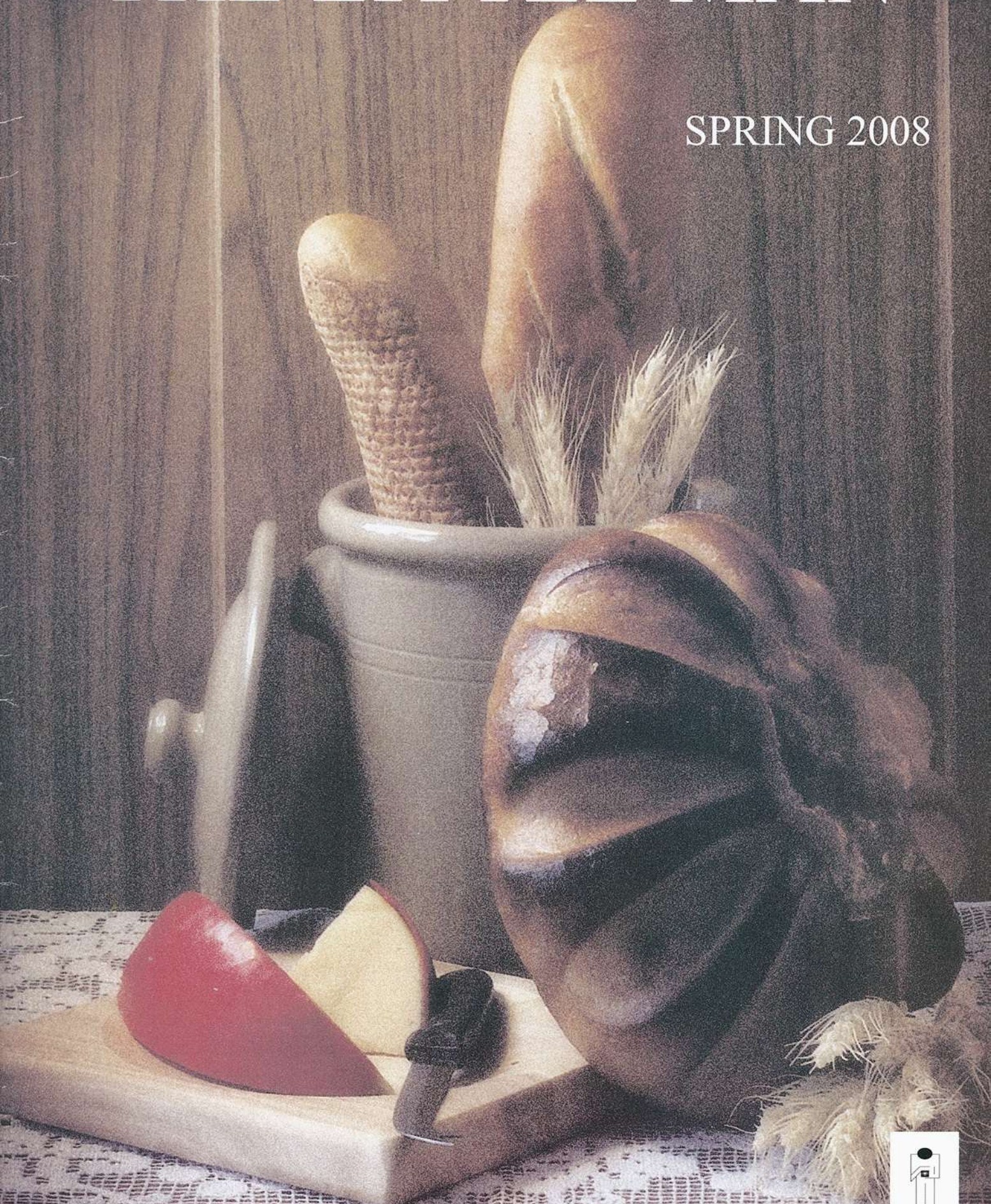


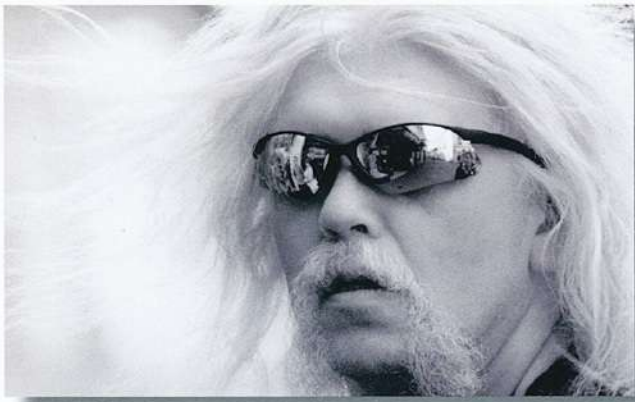
THE LITTLE MAN

SPRING 2008



THE OFFICIAL JOURNAL OF THE UNITED PHOTOGRAPHIC SOCIETIES OF GREAT BRITAIN

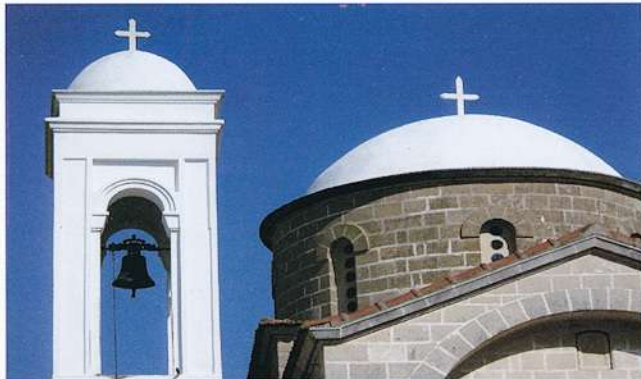




Old Rocker Ian Bolton C7



Ullswater Baron Woods FRPS DI 3



Greek Church, Cyprus Dennis Apple C9



Katie Sharma Maurice Booth C2/25



Rhapsody In Green Alan Homes ARPS C20



Last Light Monty Trent C29



The TRain Now Standing Roy Jones ARPS C14



Second Thoughts Angela Rixon ARPS DPAGB C9

PRESIDENT'S PIECE

How time flies, here we are again with Spring round the corner.

UPP has kept me busy; I spent a day with Brian Hirschfield learning more about the UPP database which Brian built over 20 years ago and which he maintained for many years.

My thanks go to all the Council members who have put such a lot of work into the last four months so that UPP glides like a swan for our membership.

I had an email from a gentleman called Ken who belonged to a postfolio group which has suffered from a lack of slide members and he asked me if UPP would accept him and three friends. Ken, John, Stephen and Neil are now enjoying sharing their images within UPP and long may it last.

We now have more circles to offer with a Natural History Print circle being run by Denis Cawdron, a new digital projected image circle (61) has been created due to Circle 60 being full. The Secretary of 61 is Judy Yates. Val Burdis is Secretary of A-V Circle 52.

There is often a need for new Circle Secretaries so if anyone wishes to be considered please do contact me to discuss the matter.

Council has issued guidelines to all A-V Circle Secretaries regarding their members' requirements for music copyright licences.

Thanks for all your letters and emails, please keep them coming. Your Council is here to help you enjoy UPP and can only do that if you keep in touch. Contacts details are opposite.

So, till the next issue, take care and keep clicking those shutters.

EDITORIAL

You will be relieved that there is not much in this column for this issue.

Life has been hectic of late with finalising the printing and launch of a book I have co-written for my Local History Society. The book is the story of our local airfield from its inception in 1929 until 2007 when it was sold by Nottingham City Council to its lessees. We launched the book at the airfield at an event which was attended by several dignitaries and over 100 people.

Although none of the images in the book are mine I had much input into preparing them, over 100, for printing. It is quite surprising how much improvement can be made to pictures culled from newspapers and magazines which, inevitable, bear a great deal of moire. It is also instructive to work with printers in this regard, their requirements being much different from ours when making our circle competition and exhibition images. Obviously the same principal applies to the preparation of *The Little Man*.

I have also been making images for a publicity leaflet for our county

historical society. The last was in Nottinham's Old Market Square which has just experienced a £5m reconstruction. The work has been controversial with some folk not liking the end result. However, I consider the money well spent and the Square, even in winter, is well used by many people. Over the Christmas period there was an ice skating rink which proved very popular and, as I write this, there is a very large Ferris wheel operating in the Square.

You will be asking yourself why I bleat on about this and what its relevance to UPP is. Simple, as I was making the images I fell to musing on the purpose of photography in its many manifestations. I like projects and it seemed to me that we could all be usefully recording our immediate environments over a period of weeks, months or even years. I suggest this would rejuvenate the sometimes jaded desire to go out and make pictures as well as potentially serving local interests in the long term.

I hope you enjoy this issue of what has come to be called 'TLM' in my household, do let me know.

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The Little Man is published three times a year in spring, summer and autumn. Articles for publication should be sent to the Editor. Email or ordinary mail is acceptable. Images should be at 360 dpi with a longest side of 150mm, jpeg or tiff.

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COUNCIL MEETING OF 2 FEBRUARY 2008

- Meeting Opened at 1300 at RNIB, Judd Street, London
- Matters Arising Pablo has replaced the distressed projector with a new one and he was thanked by the meeting
- Music Licence The letter has been sent to the relevant circle secretaries
Liz tabled a copy of the licence Brian has obtained for himself and it is confirmed that only the £8.54 payment is required as we are members of the PAGB. This also applies to RPS members. It is an annual licence.
After discussion and reference to the actual licence agreed that all members of A-V circles must hold the two licences available from the IAC and that UPP applies for and becomes a member of IAC and holds the licences so that copyright music can be used on our annual CD. Agreed unanimously.
- 2008 Convention Both Sandy Cleland and Duncan McEwan were not available for 2008 and suggested for 2009.
Les Kemp, underwater photographer is booked.
Suggestion was Barbie and Russell Lindsay, and Lawrie Campbell for future years.
- Selection 2008 Selectors ~ booked to be Mike Chambers, Colin Page and Bill Wisden with Glyn Edmonds as standby.
A-V circles selector still to be arranged.
Selection 16.8.08 and all equipment has been arranged by Liz including a scoring machine. Help to be given by Tonbridge club members.
- OFFICERS' REPORTS
- Treasurer - Francis Ouvry
Currently only 321 members paid rest have still to be chased. Budgeted loss was £800 and it is anticipated that this will now be £650.
Insurance is now with Stirling and we are getting third party and equipment insurance cheaper than the PAGB rate for thd party only.
- The Little Man - Howard Fisher
Next issue being prepared and will be out in early March.
Trying to find a cheaper printer but with no great success.
Stanley commended Howard on the style and presentation of the last issue.
- Publicity - Anne Swearman
An advert had been placed in the Dingwall exhibition catalogue to see what response achieved.
No possible articles in magazines in the pipe-line most are not interested.
Anne handed around copies of a disc containing revised advert material so that the executive can hand them out and also it contains a calendar.
- Membership - Liz Boud
Liz now has the database for updating having had a very constructive visit to Brian Hirschfield for instruction. The latest copy is now circulating on a stick of the latest details together with a run time copy.
Membership listed now 380 in 40 circles an average of 11.83 per circle. Total participating in circles is 470 with 76 in two circles, 13 in three, 3 in four and 1 in five.
Contax Postal Club had folded and the remaining members joined UPP.
Ralph as Deputy Membership Secretary to see Brian Hirschfield on the 21 February.
Most new members now joining via the web site.
- Competition - Ken Payne and Ray Grace
Selectors suggested for 2009 are Rex Bamber, Jack Bates, Chris Shore and Susan Hill.
- Circle Secretaries Representative - Pablo
Liz asked Pablo to contact all circle secretaries to obtain a potted history of their circle so it can be added to the database as it has not been updated in recent years.
- Webmaster Liz Reported that Nick can now buy UPPofGB and this was unanimously agreed.
- New Circles A new Natural History print circle was now on its third folio, called NHCP1.
After discussion it was agreed that all circles should be numbered including all Natural History and Digital circles.
- Constitution and Rules
A clause by clause discussion on the draft constitution and rules was held and revised clauses agreed.

BOOK REVIEW

MOOD AND COLOUR by Hugh Milsom

If you only buy one photographic book this year ensure that this is it!

Hugh Milsom will be well known to many UPP members for his sensitive, poetic images in both monochrome and colour. I have one of his earlier books, *Earthsong*, where Hugh provided the monochrome images and Adrian Machon the words. Published in 1995 my copy is very well thumbed because I frequently lift it off the shelf to look at it.

Mood and Colour will be looked at just as frequently, probably more so. This book is self-published by Hugh and deserves a wide readership for its beautiful treatment of colour images. Hugh does not provide 'in your face', brash, bold colours. Rather he interprets his subject matter in a delicate and most sensitive manner. As he says himself 'they [the images] have become more like art than photographs'. This is something which Hugh was aiming at when he first took up photography, fortunately for us, he has achieved this aim in every way.

The images in this book are of Hugh's favourite subjects

and have been made over the past nine years. His favourite places tend to be remote and quiet places, very many from the coast, and show a gentleness and subdued colour which is most seductive to the viewer.

Although techniques are described, this is not a technical book, rather it is a celebration of the author's vision and ability to put that vision onto photographic paper and, in this case, the printed page. The words, which are minimal, give us an insight into the author's mind as he made the images. The whole is a most compelling and beautifully produced book which should be compulsory reading for all photographers. No-one could fail but to be inspired by this work of art.

Available direct from Hugh Milsom at £10 plus p&p, make enquiries to Hugh at hugh.milsom@btinternet.com. Order quickly, you will regret not doing so when the book is sold out and you will consequently miss the opportunity of possessing a truly excellent book by a photographic artist of the highest quality.

DIGITAL DOWNSIDE

by Ian Platt, MFIAP, FRPS

Many photographic groups (UPP included) continue to survive, and in some cases thrive, on the influx of new members as a direct result of the explosion of interest in digital photography. Indeed, at our recent AGM conference we were shown work by two of the new digital A-V circles and were also told of the burst of activity in new digital circles sending images round using electronic means instead of the more customary hard copy via prints. I congratulate the UPPer crust on Council for inaugurating these far-sighted changes to our traditional format of prints and slides. There can be no doubt that the digital revolution in all its guises is proving to be a great benefit to a great many people and organisations. But does it have its downside?

I think it does. And before you all shout me down, let me nail my own colours to the mast, so to speak, by explaining that I take 70% digital capture pictures these days, in addition to my traditional use of slide film, the latter being used largely for lecturing purposes. So where exactly do I consider this downside?

To best explain my thoughts on this topic, I need to refer back to dear old Ansel Adams. As a young man, AA had to choose between a career in photography or music. He was an extremely gifted pianist and was told that he definitely had a future as a concert performer. When he explained this to his rapt audience in Manchester (I was in the second row of the stalls) on his only visit to the UK, he was waving his hands round as he talked, and from my reasonably close viewpoint I could see that he had rather gnarled knuckles that possibly suffered from arthritis which I was able to verify when I later shook him by the hand. So, apart from the distinct possibility of this condition affecting his pianistic skills and thus his career had he chosen this path, his wonderful landscape photography was enough to convince me that he had chosen

well.

Why did I mention music? I'm glad you asked me that. AA used to regard the black-and-white negative as analogous to a musical score, and the final print to a performance of the work. In other words, just as one accepts and indeed applauds differing 'interpretations' of a musical score via the concert platform - especially in classical music - one should get the same enjoyment from the almost inevitable variations of a final print made from a wet darkroom process, especially in b&w work. Indeed, over the years, I have seen three different 'versions' of one of AA's more well-known original prints that well illustrate this point.

Some of the variations mentioned above may occur as a result of a 'happy accident', the sort of thing that Clive Haynes referred to as serendipity in an LM article a few years ago. For example in the making of many black and white prints, local controls are exercised by the printer by means of holding back or burning in areas of the picture. Even if the intention is to produce two or more identical prints in succession, small variations are highly likely to creep in as a result of such controls being less than absolutely precise each time, let alone the effects of slight changes in development times and temperatures. As a result one of the prints may look slightly better than the others - hence serendipity.

However, the downside I am more concerned with comes from deliberate as opposed to accidental variations. Or to be strictly accurate, the absence of these deliberate variations. In the case of the AA print to which I referred a couple of paragraphs ago, these were quite calculated changes he made, to see how he felt about the final outcome. And if he was satisfied that it stood up as a viable statement, then so much the better.

In my wet darkroom days I would periodically make

deliberate variations from a negative to see how I felt about the differences shown up in the print, and I'm sure that many other practitioners did likewise. OK, so some of these attempts ended up in the WPB, but every so often one felt that the 'rehearsal' (to revert to the musical analogy) of the proof print was worth the effort, and that a larger version was worthy of a 'final performance'. I keep stressing the b&w process because the sort of variations I am talking about were almost exclusively confined to that medium; any similar control activity when applied to a colour print (neg/pos or pos/pos) would potentially induce colour balance shifts of an unpleasant nature.

Now that I am firmly established in my dry lightroom phase of print making, I have one printer dedicated solely to the output of colour prints, and another for monochrome. I have deliberately used the word 'monochrome' here because of the fact that much of this printer is used for lightly toned

work, as well as the occasional purely b&w.

So, you may well ask, why does the digital method of print production inhibit 'variations'? I firmly believe it is due to the fact that all our intended manipulations of the electronic or film 'negative' are saved as a permanent feature in the memory of our chosen storage device. This allows a near instant, virtually identical, digital repeat of our previous print, and the very idea of variations fails to occur to us! The fault is entirely ours; not that of the digital process per se.

All is not gloom and despondency! Had it not been for the digital revolution in picture manipulation, we would not have been able to enjoy the pleasures of split-grade colour printing, or at least its digital equivalent. A facility not available to us in the wet darkroom.

Nowadays I am making a positive effort to produce deliberate 'variations' of some of my favourite pictures. And I'm enjoying the experience too!

TO NORMANDY WITH A CANON G7

by Howard Fisher

Every August we go to France or Belgium with a group of like-minded folk, loosely based around the Nottingham University Department of Continuing Education. The group was formed following a successful trip to Spain following the pilgrimage route from Madrid to Santiago de Compostella. Towards the end of that trip a nucleus of us decided that we would run an annual trip to the WW1 battlefields. We have visited the Somme and Flanders to date and, for 2007, we decided we would have a change and look at WW2 sites in Normandy.

August 2007 therefore saw us embarking on Brittany Ferries' Fast Ferry at Portsmouth en route for Cherbourg. Our base was to be in Bayeux which also gave us the opportunity to visit the famous tapestry in that city.

In the week prior to the holiday I started to experience some medical problems and, on visiting the GP on the day before our departure, I was told in no uncertain terms that I should not attempt to take my normal, but rather heavy, camera kit. This put me into a dilemma for my camera backpack was already full of what I thought I should require. I had no alternative but to follow the GP's advice and so found a much smaller bag into which I could put notebook, guide books and my 'second' camera, a Canon G7. On departure morning I was up at 5.30 a.m., sitting in my study looking at the main camera kit and wondering if I dare try to take it. I was dithering up to half-an-hour before we left to catch the coach at the Uni. However, the vision of being stranded in a hospital in Caen convinced me that it was the G7 or nothing.

I am not going to bore you with the specification of the G7 or how to use it, but thought my experience of six days with nothing else might prove of some interest and, I hope, stimulate someone else to try simplifying the camera kit, at least for a short while. We are often told in magazine articles that it is good to go out with just one camera body and one lens. When I started in photography this was the only real option I could afford, a fixed lens Agfa Sillette with which I produced pictures which AP of the time published.

I started to use the G7 in the Portsmouth Historical Dockyard which we visited whilst awaiting our ferry departure time. At

first it seemed a little awkward using the rather tiny viewfinder and I found that it did not give an accurate coverage of the subject matter. This was a problem of parallax, the viewfinder not seeming to be very accurate in this regard. The problem is that we become so used to using the viewfinder of an SLR that it becomes second nature and using the rear screen feels unnatural. However, one soon becomes used to it, although I did try not to hold the camera at arms length because that is an obvious way to induce shake.

Unfortunately, every day we were in Normandy it rained. This did not stop me taking pictures although most were of the record style, the light was not conducive to exhibition quality exposures. Having said that, from the periods of decent weather I have images which can be used in the circle.

The thing that struck me about using the G7 was how liberating it was to use. A rather small camera, handheld, quick in operation, meant I was able to make exposures at will without having to consider changing lenses or where to put the backpack whilst sorting through for an odd item or two. I really enjoyed this freedom and, especially when in a town, the fact that I could make exposures which I would not have made with the SLR. There is a world of difference to people's reactions when you point a professional looking SLR in their general direction, to when you use a camera which is perceived to be a tourist one. I am convinced that I have pictures which I would not have got had I not been using the G7.

I also found myself thinking more about my motives and the whys and wherefores of what I was trying to achieve. I might have been influenced in this by the choice of book I had taken with me - Eddie Ephraim's excellent *Darkroom to Digital - Black and White with Photoshop - The Art of Transition*. Eddie says that this is not a 'how to' book but rather a book about the 'whys'; I thoroughly recommend it. I also felt a return to my monochrome roots and was thinking in black & white rather than in colour. In the six days away I made over 500 exposures.

The experience has made me realise that I do not need all the heavy SLR gear that I have accumulated over the years, some of which hardly ever got used. Rather to concentrate

on those subject areas which I do regularly, to try and work them out in my mind to achieve the best possible result, than to continue with a scatter-gun approach which I seem to have adopted of late (digital influence?). It is often said that using large format and 35 mm on tripods is good because it slows the process and ensures a greater concentration on the subject. I found this with the G7; I was thinking about what I was looking for. I hear some sceptics asking how this can be when making around 100 exposures a day. The answer is quite simple, I explored the subject matter from several different angles and approaches, thereby making several exposures of the same things, working it out. This is, of course, an advantage of digital, maybe had I been using film I would have had to consider cost to a greater extent.

In summary, I feel that this experience has been enlightening and which will, in the long term, benefit my photography. The heavy kit has gone to be replaced by a much lighter system, still SLR, but easier on my medical problems (if not my pocket). The G7 opened my eyes, made me start to think more about what I was trying to achieve and has, I believe, brought an element of greater joy to my image making.

Go on, try a day or two with just one body and lens, preferably a compact style camera, and see whether it does the same for you.

2008? We shall return to WW1, staying in Arras. Camera? Well, I guess my new light-weight SLR will go but without heavy ancillaries.

JOHN MCCALLUM 1924-2007

John McCallum was a member of Ayr P. S, for well over 50 years, during which time he filled many posts and his name appeared with regularity in the lists of prize winners. The Society's office bearer records show him as a Council member in the season 1951/52 and that he was President in 1956/7.

In 1983/4 season he was made a Life Member and in 1995/6 he became Honorary President.

On Friday, 17 February 1984 at a meeting in Ayr it was decided to formally band together all the Ayrshire clubs to form the Ayrshire Federation of Photographic Clubs. John was elected Chairman, a post he held until he became Honorary Life President at the AGM held on 1 September 1995 when Bill Howie of Saltcoates CC took over as Chairman.

Bill was a member of the UPP Anglo-Australian Circle for many years and also a member of Circle 21 until that circle merged. He was an out and out monochrome worker and delighted in the older type of equipment, owning several enlargers which might be termed of a 'vintage' variety. His

small prints for Circle 21 were a revelation in style and quality and his comments on members' prints was always considered and kind.

He delighted in walking his dog in Ayr and regaled me with tales of the jaunts he and his family took to visit friends in the outer islands of Scotland. He took much interest in my research for my book just published, because I was writing about aviation in Nottingham and there were parallels between what hapened at Tollerton and the work that John was involved in with Scottish Aviation.

John and I regularly exchanged letters and his were always written in a neat style of handwriting, mine typed on the computer.

John will be greatly missed by Mona and his family. I shall miss the monthly correspondence and the joy of knowing a really pleasant man. I am very grateful for the years in which I knew him and, of course, to UPP through which we became friends.

HF

THE LITTLE MAN LOGO

A recent letter from Bill Armstrong in which he referred to the Summer 2007 issue of *The Little Man* with his usual humour, also contained a paragraph in which he wondered where the logo of The Little Man originated and expressed the thought that other members might be interested to know this.

I turned to UPP's historian, Brian Hirschfield, for the answer.

Brian pointed me to the entry in The History of UPP for 1937 in which he wrote that the first issue of *The Little Man* carried the logo with which we are familiar. The issue was for 1938 and titled 'The Official Organ of PMPP'.

Apparently the Little Man logo was first sketched on a Circle 1 notebook page by either T. B. Waddicar or his wife, and had first been used in 1934 or 1935. Apparently it is said that the first sketch of the logo was on Waddicar's kitchen table!

Brian later gave me further information, pointing out that our first President, Leighton-Herdson, once said that the society was for 'the little man' in photography.

In addition, another early President, Richard Farrand said:

We exist to serve, help, guide and encourage the 'little men' among photographers, even if, by so doing, we help to serve some of the 'big men' by giving them another outlet for their talents. If there are many 'little men' looking for help, then we grow. If their numbers are fewer, then we remain as we are, or may even shrink a little. No matter; we serve those who want us.

This appears, therefore, as close to the answer to Bill's question as I think we shall get.

Although Brian's 'History' is not fully up to date to 2007, there are copies still available through our Treasurer if anyone would like to buy a copy.

LETTERS

From Joan Sheriden:

Thanks for the Little Man, yes it is better. Now reason for this is mainly I'm No. 5 not 4 as my label said. Luckily we are all well mostly good friends in this block so we do put post in right doors. End of moan, OK?

Hope you can read this, I'm a nose to pen writer. My sight is not so good now but somehow I still manage most things. I'm also hoping I can get back to printing B&W at college; only if there are enough of us. It is a small class 7-9 as the darkroom is not so big, but it is well made for us. Otherwise it has all to be trade done.

I often wonder do club judges see reasons why we put people or a child in a photograph. At my club he did not like my print with them in it. I was watching those people for such an action. Only pity is we do not put titles on the front of prints so I lost out by it. Now, titles on front or read out? That way our prints tell the story better and every print should have a story. Do you agree or not?

End of some of my thoughts.

Ed: Joan raises some interesting points here. Firstly, I do hope that the college course ran and that Joan could make prints in the darkroom there.

As to people being included in pictures, I can only say that people have been an important part of photography from the invention of the medium. We do not see much traditional portraiture in the club world these days but we do see quite a lot of candid work, street photography. The human form in an image always makes it interesting and think of those pictures which we look at more than any others - yes, our family snaps - where would they be without people?

Titles - I do not care for titles being placed on the front of an image or mount. I do like to know the title of a picture. It is often said that a picture should stand alone without a title but, for me, I like to try to understand what the photographer (or painter for that matter) wants me to be thinking and so the title is a pointer to that.

I am happy for this to become a discussion point for future Letters pages if anyone would care to write to me.

From Jean Ashton:

The Little Man for Autumn 2007 is really super; it looks good and can only get better over time. I realize that quite a number of people mentioned in the magazine are old friends and this brought together in my mind lots of people I have met in the course of time in the photographic world.

The front cover shows a stunning picture, which was taken by Ian Whiston, a person I knew as a natural history photographer. We sat together on the committee of Winsford Camera Club many years ago, and we used to meet at a little pub in Davenham for our committee meetings. This portrait called 'Blue Moon' shows another side of Ian's work.

Ray Grace, whose picture 'The Matriarch' is also shown, has just joined DI5 and I look forward to seeing more of his work.

There is a letter from Andrew Rothery. I met Andrew when I first joined a circle that he was in, but he left shortly afterwards as it became more and more digitally inclined. Andrew is a wonderful monochrome darkroom worker, he has stayed with darkroom work because this is his first love

and he has no desire to become a digital worker. When I gave up my darkroom Andrew took some of my chemicals to his club in Yorkshire, as I wanted them to be used; I am glad to find out that he is still a devoted darkroom man and continuing to enjoy his chosen field. At first I did miss my darkroom but now I am able to produce creative pictures on the computer I am pleased that I made the switch. The photographic skills I learnt are still applied today when I take photographs, but I doubt, now that I am getting older, that I would want to play around with heavy dishes, mix chemicals and set up my darkroom. The new lightroom enables me to carry on and learn new ways of creativity.

It was good to see pictures of John Wells. I knew John when I was a member of the GAMMA group, which meets in Bradford, and he was always a cheerful and entertaining photographer. As I look through the pictures there is a typical Ken Breare picture from another GAMMA member: and then I see Norman Moor, another old friend from C3. You mention a picture by David Venables another name from the past, and a new friend, Harry Hann from circle DI 2. I first started in Circle 8 and I am pleased to see that Don Maslen is still running that circle; he is a very creative black & white darkroom worker. Warren Hodgkinson is another friend in DI 5, as is Sheila Read, all these names appear in the Little Man.

So don't be disheartened Howard if you have had criticism, I think everyone will now be satisfied with the new style magazine. UPP is my camera club, and although I work in isolation, as the bags arrive each month from DI 2 and DI 5, I feel quite excited as I open them and realize the people in the circles are friends, who I occasionally see. The AGM, which I did not get to this year, and the Little Man are means of uniting us all together and long may UPP continue to thrive.

From Steven Wharram:

A couple of things following a morning of reading the latest issue of *The Little Man*. It is another good quality publication with some interesting articles and illustrated with some very good examples of members' work.

My wife is very keen on the suggested hand-made book circle. She is very much into scrapbooking and presenting images in different ways. She already creates various types of books to display photos of the cats and holidays etc. and recently did a demonstration of this for friends of another UPP member. She would happily join such a circle in UPP.

Finally, is there any further news on a UPP website?

Ed: It is interesting to read how people use their photographs. Sadly there was insufficient interest for either of the two suggestions for new circles mentioned in the last issue of TLM and so neither will run. This is a shame because there is obviously a demand as demonstrated in Steven's letter.

The UPP website is up and running. The URL is shown on the 'Contacts' page of each issue of TLM. Do visit from time to time and let Council know if you have any ideas for the web site.

ON MY HIGH HORSE

By Eric Gill

There must be many members of UPP who, on a visit to Norway, have visited the Vigeland Park in Oslo. Here, on a vast scale, Vigeland has encapsulated in granite and bronze, facets of the human condition. Like all great art, Vigeland's sculptures, while locked in the particularities of stone and metal, carry deeper and more profound abstractions which permit a variety of interpretations and meanings. It was while pondering some of these works that I realised that they could be descriptions of many of the less admirable features of amateur photography, both within and outside UPP.

Take, for example, the central monolith in the Vigeland-Park



Here we have a massive column of writhing bodies, each one struggling to raise itself by pulling down those above and trampling underfoot those beneath. The few that reach the top have achieved their elevated status by blighting the aspirations of everyone below. How hollow is their success! For they can no longer continue with the process which brought them to the top. There is no longer anyone above to pull down in the process of self-elevation. All that remains is the thin air about them and, of course, the necessity of continuing to trample down those below in case they threaten one's position. Isn't this just like the competitive world of amateur photography? Next time you take pride in winning the Joe Bloggs Print of the Year competition or the equivalent UPP bauble, have a thought for the meaning of Vigeland's Monolith as applied to your 'success'. The tragedy is that our photography doesn't have to be like this. We have corrupted it by turning an artistic exploration into a competitive activity. For those who wish to enhance their egos by competitive exercise there are plenty of activities designed specifically for this purpose – football, rugby, tennis, billiards, boxing etc. These are all activities designed specifically to allow one contestant to establish superiority over another; with clearly defined rules which can be applied unambiguously by adjudicators who know what they are about (well – more often than not). Photography bears no similarity to these activities. It would be much closer to the true nature of photography if, instead of regarding it as a pinnacle to be climbed at the expense of our fellow photographers, we conceived it as a prairie of infinite extent and depth and diversity, to be explored with

sensitivity and wonder, sharing our perceptions with others in an effort to expand and deepen the collective vision. The great crime of the competitive ethos is that its view is singular -- only one photographer gets to the top and the remaining views are trampled underfoot.

Lets move on to another of Vigeland's insights, Sinnataggen, the angry boy. For our purpose this is a depiction of pique.



Pique is not common in photographic circles but every now and then it peeps through.

In my experience, when it does occur it is shown more often than not by 'prestigious' photographers (i.e. those at the top of the column) when their work receives trenchant, but reasoned criticism. Their pique is often manifest by an unreasoned and possibly unjustified attack on the work of the critic by marking it down or turning the critic's words back on his own work. There is a simple psychological explanation for pique. It arises in those who have experienced too long a run of uninterrupted positive reinforcement. It is also, as Vigeland shows, a childish reaction.

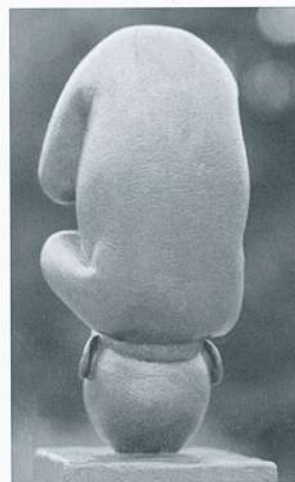
"The secret" is a delightful sculpture but its ambiguity allows it to be interpreted in more than one way.



If we replace these young girls with middle-aged, slightly pompous men (pomposity is largely, but not exclusively, a

male characteristic) we have a huddle of judges. Notice that they are all inward looking. We are not privy to the secret object of their attention – and if we were, we would probably be appalled at its superficiality. The group is tightly integrated and mutually supportive. The consequences of the operation of such coteries can be seen in the selections for the annual UPP exhibition. Here we have, year after year, repetitive trivia presented with stunning technical quality. Birds on twigs, birds in flight, birds on beaches, huts on beaches, multiple annual versions of Whitby Abbey, interminable safari shots of cheetahs, leopards, lions and elephants, lone trees, lone infra-red decaying sheds, dead flowers in vases, live flowers in vases, vintage car artefacts, modern car artefacts. If its been done umpteen times before, you'll see it in the UPP exhibition. We need to say to this tight, inward looking posse of judges, WAKE UP!, UNLINK ARMS, STAND UNAIDED, TURN ROUND, FACE THE WORLD --- it has moved on. The digital era has democratised and invigorated photography. There is a depth and freshness and unsophisticated simplicity abroad --- just look at readers' weekly photographic submissions to The Guardian to give just one example. Of course, we the humble file of photographers, are caught in a Half Nelson by this evaluative stitch up. No attempt to break out has any chance of selection. However, the rider of this high horse has been accused of being unfair to judges and of failing to recognise their well intentioned and voluntary efforts in the service of photographers. There may be some truth in this but good intentions are a necessary, but not a sufficient condition for effective judging. You need also to be well qualified. In this respect the Biblical quotation comes to mind "Father forgive them for they know not what they do."

If our photography is to be run like a competitive game of rugby, then we have a right to expect that the referee can regulate the scrum with visible authority and knows (and can show he/she knows) the rules of the game from A to Z. Finally (do I hear a sigh of relief from readers?) we should give Vigeland the last word with the following bronze. This is what our competitive ethos has done to amateur photography.



ROUND IN CIRCLES

NHPCC

UPP has a newly formed Natural History print circle NHPCC 1 which was formed a few months ago. At the time of writing we have issued three folios and about to send out our fourth. We have a small membership at the moment, formed mainly from UPP members who are also in other circles and one new member to UPP. We are looking for new members and invite anyone interested in Natural History photography, and who is interested in making prints to join us. Please contact me for more details.

Dennis Cawdron, Circle Secretary, 01778-347186 or d.cawdron@btconnect.com

CIRCLE 12 - 700th FOLIO

Circle 12 was formed in 1944 from PPP Circle 6 and, until 1950, membership was restricted to workers with FRPS and ARPS, but concessions were made and membership was thrown open to 'Advanced Workers' only.

Our 700th folio has recently been circulated and a commemorative folder has been made.

Fortunately, times have changed and anyone with an interest in monochrome prints is more than welcome in our group. We accept both darkroom and digital workers, although most of us have now turned to digital process and capture.

The feeling amongst our members is that the final result is

the important thing rather than how it was achieved.

Alan Robson, FRPS APAGB, Circle Secretary

CIRCLE DI 1

This year DI 1 and friends from DI 4 met at the Burlington Palm Court Hotel in Great Yarmouth. It turned out to be an excellent choice as even the majority of single rooms had wonderful sea views! There may be unusually plentiful sunrise pictures in future folios!

A large comfortable sitting room was allocated to the group, and after dinner there were plenty of pictures to be shown and discussed, and a lap top provided the means for a few impromptu tutorials. At previous venues the usual group photograph has been taken outside, but this hotel provided the luxury of a heated swimming pool with a spiral staircase which gave an unusual elegance to the picture. Ken deftly managed to set the camera on 'delay' and circumnavigate his tripod to join the others without falling into the pool!

The food was excellent, and this hotel especially welcoming, and needless to say the company superb! Although a few were familiar with Norfolk, many were not, and found the broads and windmills offered plenty of photogenic possibilities. Sad to say the day of departure turned out to have fantastic light and amazing skies, so even those with long journeys to face, managed to stop at selected lay bys and view points to grab a

few pictures. Once again thanks to Liz Boud, circle sec. of DI 1, as well as President, for another memorable rally.

CIRCLE 4

Anne Swearman



Photo: Ken Payne

CIRCLE 33

Sheila Imrie is the new secretary of this circle and she reports that the circle's 500th folio was launched in January 2008.

Ed: Come on You Circle Secretaries, there must be things happening in your circles which you could share with all UPP members by using this column.

Is a large print circle with a present membership of 11. Colour, mono and digital prints are all accepted whether they are produced commercially or at home and we get a good variety in each folio. When I joined in 1999 I was the only female member, however, we now make up about half of the circle. A rally is held every year when members get together to talk 'shop' and share our mutual interest in photography. I personally have made many new friends since attending my first rally. We have produced a celebratory leaflet which shows the entry from each member in the 300th folio and which gives a brief history of the Circle.

Harry Choretz started the circle, the first UPP colour only print circle, in October 1971 so we are just over thirty-six years old. Philip Antrobus has been a member since 1977. An old address list from 1979 shows that there were twenty-two members at that time. (Twice our present membership). The large numbers resulted in Philip starting Circle 26, which grew rapidly, but in spite of this Circle 4 still had twenty members in 1981. In the 1990s Jacqueline Clark took over as Secretary.

In the early days only six folios a year were circulated. Philip Davies was then persuaded to take over and he rescued the circle from extinction and quickly built up membership. Other demands on his time led to Philip Davies resigning and membership fell again.

I took over in 2005 and the Circle has built up again to a position where we became the Gold Star Circle in 2006.

Val Burdis, Circle secretary

NEWS OF MEMBERS

CIRCLE 33: Secretary is Sheila Imrie, 'Alauda', Yonder Meadow, Stoke Gabriel, Nr. Tornes, Devon, TQ9 6QE
01803-782747 sd.imrie@virgin.net

CIRCLE 52: Secretary is Val Burdis, West View, Darlington Road, Northallerton, North Yorkshire, DL6 2NN
01609-774964 val.burdis@mypostoffice.co.uk

CIRCLE 61: Secretary is Judy Yates, 5, Locksley Close, St Marychurch Road, Torquay, Devon, TQ1 3HQ
01803-329903 heyjude5@hotmail.co.uk

NHPC1: Secretary is Dennis Cawdron, 24, Lady Margaret's Avenue, Market Deeping, Peterborough, PE6 8JA
01778-347186 d.cawdron@btconnect.com

Liz Boud's postcode is now: RH17 7LA

Ian Platt's address is now Prospect Cottage, Serrells Mead, Langton Maltravers, Swanage, BH19 3JB. Tel: 01929-424496

A Warm welcome to our new members since the last issue:

Karen Berry NHCC1	Richard Boardman C29	David Neal C3 and 52	Helen Burridge C61
Ron Henry C50	Norman Hart C17/21	Peter Lawrence BPE1*	NHPC 1
Neil Martin C31/35	Julia Rich C61	Stephen Sharpe C31/35	Ken Williams C31/35
John Yule C31/35			

DEADLINE FOR NEXT ISSUE - 1 June 2008

Cover image: BREAD by Gayle Kirton Circle 26

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