

# The Little Man

Winter 2009





Impala with New born Calf - Ken Dickenson BPE 1\*  
Circle 9



The Boardwalk - Colin Douglas AFIAP ARPS  
DPAGB BPE4\* Circle 7



Black Oyster Catchers - Nigel Turnbull  
Circle 47



Brown Hare - Alec Turner  
Circle 45



Weather Worn Corner - Val Burdis DPAGB  
Circle 4



Mine Workings , Cape Cornwall - Nick Bodle  
Circle 10

# UPP CONTACTS

## The Editors Notes

Yet another year has passed, just where did 2009 go I was going to do so much. I am sure time goes quicker as you get older. How many New years resolutions have you broken so far? So what happened last year? I took over the publication of this magazine for one. I won my first club competition since 1972 and still managed to earn a living. The AGM went well once again and we had a good day out in Birmingham. The Rallies were well supported and lets hope we can do the same for 2010.

Money has been tight over the last 18 months and we are in the longest recession ever known in UK. We once had an empire (that was when the Atlas was Pink). Now we are no longer a super power. Lets face it why do we want to be? let us look after our own first.

I am sure some of you had new cameras or accessories for Christmas and have been out there using them. I do hope we shall see the results in your Circles.

Some of you still use a darkroom which seems to be coming back from what I have heard. I do know that colleges still teach darkroom techniques and so they should. The darkroom is where you really learn the effects of light and the shades of grey and to appreciate the silver pixels.

This year is the Soccer World Cup where the whole world stops for a game with a ball. A good time to get out and have some peace in the countryside. (the fans will all be inside watching the box). June is a good time of year and all the blooms will be out. A great time to visit the grand houses we have in UK with their beautiful gardens. They normally have some very good Coffee Shops too.

My holidays are booked are yours? Airlines have cut back on capacity this year so seats will be harder to find and more expensive. So book early if you want and can afford to get away. I am not taking any chances on the weather in the UK this year. Rained out last year.

I do hope you all have a good 2010 and wish you well.

Roger Kidd

RogerKidd@me.com



Badswaton Fishermen - Walter Steiner Circle 71

### President:

Liz Boud  
0182-574-0698  
lizboud@mypostoffice.co.uk

### Vice-President:

Ralph Bennett, ARPS  
01636-651277  
ralph@eyesightphoto.co.uk

### Immediate Past President and General Secretary

Brian Davis FRICS LRPS  
0124-627-5433  
brian@thedavis.co.uk  
1, New Road, Wingerfield,  
Chesterfield,  
Derbyshire, S42 6TB

### Treasurer:

Francis Ouvry, LRPS  
0239-258-0636  
francisouvry@tiscali.co.uk  
17, Tebourba Drive, Alverstoke,  
Gosport,  
Hants., PO12 2NT

### Membership and Folio Secretary:

(See President)

### Competition Secretary (Prints):

Ken Payne  
01992-309176  
kenneth.payne1@ntlworld.com

### Competition Secretary

(Projected Image):

Ray Grace, ARPS DPAGB  
01249-716165  
ray.grace@live.co.uk

### Circle Secretaries Representative:

Alan Blow 01226-207127  
pabloid@bournemouth-net.

### Ordinary Members Representative:

Alan Homes 0208-440-3433  
alan.homes@nasuwt.net

### Archivist:

Pam Sherren, ARPS  
01803-843401  
pamsherren@hotmail.com

### Honorary Life Member:

Stanley Berg, ARPS APAGB  
0208-958-9555

### Stationery Officer:

Ian Whiston  
01606-43794

### Publicity & Webmaster: Stephen Warram

Steven@wobble.info  
01454 632496

### Editor: Roger Kidd

RogerKidd@me.com 01773761501



# United Photographic Postfolios of Great Britain 2009 Annual Competition

## JUDGES

Glyn Edmunds ARPS DPAGB EFIAP/b  
Susan Hill FRPS MPAGB EFIAP  
Rex Bamber FRPS  
AV Judge – Peter Coles

### LEIGHTON HERDSON PRINT TROPHY & PLAQUE

Ken Dickenson BPE1\* c9 SP  
Impala with New Born Calf

### LEIGHTON HERDSON SLIDE TROPHY & PLAQUE

Ken Dickenson BPE1\* c31/35 PI  
Raymond Porter

### ROLAND JONAS (LANDSCAPE TROPHY) & PLAQUE

Colin Douglas AFIAP ARPS DPAGB BPE4\* c7 SP  
The Boardwalk

### AQS NATURAL HISTORY PRINT TROPHY & PLAQUE (New Trophy)

Nigel Turnbull c47 LP  
Black Oyster Catchers

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

Alec Turner c45 PI  
Brown Hare

### RALPH COUCHMAN (CREATIVE TROPHY) & PLAQUE

Pax Garabedian AFIAP DPAGB c20 LP  
Running Late

### LIZ BOUD ROSE BOWL (AUDIO VISUAL)

Ian Britton c52 AV  
2008 in Pictures

### BEST LARGE PRINT

Adrian Smithson LRPS c19 LP  
The Monarch

### GOLD STAR CIRCLE – PRINTS

Colin Westgate FRPS MFIAP DPAGB APAGB c29 SP

### GOLD STAR CIRCLE – SLIDES

Secretary - Kath Bull EFIAP ARPS MPAGB c46 PI

### CERTIFICATES AND HIGHLY COMMENDED

|                                      |                              |        |                         |
|--------------------------------------|------------------------------|--------|-------------------------|
| Ken Dickenson BPE1*                  | Evening on Holy Island       | c2/25  | Certificate             |
| Norman Moor                          | The Burren                   | c3 LP  | Certificate             |
| Val Burdis DPAGB                     | Weather Worn Corner          | c4 LP  | Certificate             |
| Colin Douglas AFIAP ARPS DPAGB BPE4* | The Boardwalk                | c7 SP  | Roland Jonas Trophy     |
| David Hall                           | Seed Heads                   | c8 LP  | Certificate             |
| Ken Dickenson BPE1*                  | Impala with New Born Calf    | c9 SP  | Leighton Herdson Trophy |
| Nick Bodle                           | Mine Workings, Cape Cornwall | c10 LP | Certificate             |
| Liz Scott ARPS                       | Storm Over Walland Marsh     | c11 LP | Certificate             |
| Patricia Jones FRPS MPAGB EFIAP      | Protection                   | c11 LP | Highly Commended        |
| Colin Southgate FRPS DPAGB           | The Orangery, Wrest Park     | c11 LP | Highly Commended        |

|  |                                       |           |                         |
|--|---------------------------------------|-----------|-------------------------|
| Bob Norris                               | Gannet                                | c11 LP    | Highly Commended        |
| Alan Ford LRPS                           | Vase on a Windowsill                  | c12 LP    | Certificate             |
| Roy Jones ARPS                           | Passing By                            | c14 LP    | Certificate             |
| Mervyn Edwards                           | Forlorn Farmyard                      | c17/21 SP | Certificate             |
| Adrian Smithson LRPS                     | The Monarch                           | c19 LP    | Best Large Print        |
| Hilary Shaw ARPS DPAGB                   | The Hand of Man                       | c19 LP    | Highly Commended        |
| Pax Garabedian AFIAP DPAGB               | Running Late                          | c20 LP    | Ralph Couchman Plaque   |
| Derek Larking EFIAP BPE4*                | Emperor Moth Larvae Splitting Skins   | c23/34 PI | Certificate             |
| John Berry ARPS                          | Pale Prominent Moth                   | c26 LP    | Certificate             |
| Keith Brazier LRPS                       | In Prayer                             | c28 PI    | Certificate             |
| John Bulpitt FRPS                        | The First Race at Oxford              | c29 SP    | Certificate             |
| Chris Aldred                             | Wild Day on Rannoch Moor              | c29 SP    | Highly Commended        |
| Ann McDonald ARPS                        | Sunrise over Eigg                     | c29 SP    | Highly Commended        |
| Ken Dickenson BPE1*                      | Raymond Porter                        | c31/35 PI | Leighton Herdson Trophy |
| Ken Dickenson BPE1*                      | Flying Heron                          | c31/35 PI | Highly Commended        |
| Neil Humphries                           | Man on a Train                        | c32 PI    | Certificate             |
| Molly Clayton DPAGB                      | Bath Time                             | c33 PI    | Certificate             |
| Dave Coats ARPS EFIAP/b MPAGB PPSA APAGB | Light and Limestone, Malham           | c36 PI    | Certificate             |
| Keith Seidel ARPS                        | Harbour Lines                         | c41 AA LP | Certificate             |
| Alec Turner                              | Brown Hare                            | c45 PI    | Glenn Vase              |
| Philip Mugridge ARPS                     | Common Tern ( <i>Sterna hirundo</i> ) | c46 PI NH | Certificate             |
| Nigel Turnbull                           | Black Oyster Catches                  | c47 LP NH | Natural History Trophy  |
| John Long ARPS DPAGB Hon.PAGB            | The Saga of SS Britain                | c50 AV    | Certificate             |
| Ian Britton                              | 2008 in Pictures                      | c52 AV    | Liz Boud Rose Bowl      |
| Val Burdis DPAGB                         | Frost                                 | c52 AV    | Highly Commended        |
| Dereck Stratton                          | Barn Owl                              | c60 PI    | Certificate             |
| Jim Wood                                 | Red Arrows                            | c61 PI    | Certificate             |
| Norman Robson ARPS DPAGB BPE1*           | Wet Day on the Promenade              | c71 LP    | Certificate             |
| Brian Davis                              | I'll Give it 5                        | c72 LP    | Certificate             |
| Christine Langford LRPS CPAGB APAGB      | Faces at an Exhibition                | c73 LP    | Certificate             |
| Richard Speirs DPAGB BPE2*               | Flight                                | c74 LP    | Certificate             |
| John Wigley                              | It Does What it Says in the Book      | c75 LP    | Certificate             |

Ken Payne – Print Competition Secretary

### Key

SP = Small Prints  
 LP = Large Prints  
 PI = Projected Image  
 AV = Audi Visual



## On My High Horse

Recently I fell to wondering how I would describe UPP to an enquirer. Favourable adjectives came to mind readily – but not entirely. I ended up with the following: -

“A friendly, tolerant (inevitably, or these articles wouldn't still be appearing!) group of amateur photographers, enthusiastic, intelligent and highly skilled technically, who rarely see further than the surface of the pictures they produce or comment on.”

No doubt we can all agree on the first part of this description, but what about the last part, what does it mean? To embark on an answer we can do no better than start with a quotation from Ansel Adams.

“A cold material presentation gives one no conception whatever ----- . As with all art, the photographer's objective is not the duplication of visual reality.”

In my view, Ansel Adams' phrases “a cold material presentation” and “the duplication of visual reality” sum up most of the work by amateur photographers in general and UPP in particular. In its elementary form a photograph is a myriad of dots, varying in colour and intensity. When viewed, these dots can be construed as something of something --- a factual representation --- an unmediated copy of the world --- a scientific document – an obvious surface record – “a mirror image of the visible world, uninformed by the spirit”. A large proportion of amateur photographic output is of this nature. If you need confirmation of this, just look at the winning pictures in the last issue of *The Little Man*. How many of them leave you with a richer, deeper understanding of the visual scene? How many stimulate and sustain a line of thought which is new and valuable to you? And how many of them are just the same old stuff which tells you no more than you already know and leaves you un-enriched by the experience of viewing. Do we really need any more factual information about Rannoch Moor, whitewashed churches, Namibian sand dunes or the pin-sharp hairs on otter's heads? Such photographs are winners because judges can justify their selection on technical grounds. Ask a judge to justify a selection on aesthetic grounds and you'd be lucky to get a coherent response. Don't take my word for it – try it! UPP numbers amongst its members quite a few distinguished judges --- distinguished, that is, by the length of the letters after their names. These are the individuals who, by their selections, determine the direction of amateur photography. Have a look at the comments they make on the prints in a circle. Are they head and shoulders above the rest of us in artistic sensitivity, perspicacity and depth of analysis? I sometimes feel we would be better off picking someone off the street at random to comment on our work.

How then are we to get ourselves out of this rut of mechanical reproduction to which we have been driven by the restricted vision of our judges --- and our own willing compliance? Surely we must start with the recognition and acceptance that the photograph is Janus-faced. Janus was the god of gates or doors, he had two heads facing in opposite directions, one outwards, the other inwards, one towards the concrete and the other towards the abstract. Most creative photographers recognise this duality of the photograph, though it seems to have escaped the world of amateur judging. Here are three supporting quotes from Ansel Adams.

“-----it is the representation of material things in the abstract or purely imaginative way”

“The creative artist is constantly roving the world without and creating new worlds within”

“Photography is an investigation of both the outer and inner worlds”

It was the French academic Roland Barthes who put the above in a more formal way. He claimed that photographs express two sorts of meaning. The first he calls denotation, which is what the photograph shows objectively –the literal reality --- the fact. The second he calls connotation, which is what the viewer makes of this literal image --- his/her interpretation of it. Thus the viewer introduces meaning to give life to the denotation. The achievement of meaning in photography depends heavily, but not exclusively, on what the viewer brings to the image. To take a simple example, consider the image of a hat. As a denotation it is a covering that is placed on the head. As a connotation, however, it can stimulate a host of different meaningful associations ----- the social distinctions of top hat, bowler hat, cloth cap ---- protective hats for miners, soldiers, cyclists, motor cyclists ---- hats which show military rank with “scrambled egg” etc. ----- hats which show fashion, Easter Bonnets, Ascot, Henley etc.

Now here we come to a weakness in my argument. I have tried to show that amateur photography/judging is almost entirely denotative. But no photograph is entirely “innocent” – a bare fact—a literal representation. We always bring some prior experience to interpret the denotation and stimulate some connotation. So I need to take a somewhat weaker stance and claim that, in producing and judging amateur photographs we are predominantly denotative. (For a notable exception, take a look at the cover photograph of the winter issue of *The Little Man*).

There can be no artistry (where one thing stands for another) without the stimulus to connotation in the photograph and a connotative response in our viewing. Unfortunately most of our work is “paralyzed by fact” rather than “heightened from life” – to quote the American poet Robert Lowell.

In his book “Criticizing Photographs” Terry Barrett suggests that there are three steps to criticizing a photograph. First there is description. This draws attention to what can be seen in the photograph. The descriptive statements

can be verified as true by all viewers. Description is factual and is confined to denotation. It aims to establish a foundation on which the subsequent steps can be built. Unfortunately much judging rarely gets beyond this first step, either because the picture offers nothing more than a factual statement or because the judge is too limited to see beyond the surface appearance of the image. The second step is interpretation. This addresses the question "What is this picture about?", "What is it communicating or expressing?". Interpreting involves telling what one understands about the picture – "to give voice to signs that don't speak on their own". Interpretations build on descriptions to create meaning, not just one meaning, but also many new meanings. Clearly the interpreter has to combine what the picture has to offer with his/her own rich set of experiences and associations. This step corresponds to connotation. Without connotation we can never progress beyond the obvious in photography. Note that interpretation is the responsibility of the viewer, not the photographer. The photographer has to be told what his photograph means. His own expressed intentions should be treated with scepticism. The last step addresses the question "How good is this work?", "How valuable is its meaning?". Here we ascribe merit or value to a work, but it has to be an ascription based on reason and argument. A judgement without supporting evidence shows arrogance.

We can see that connotation, or those meanings which evolve from what the print offers and what the viewer makes of these offerings, is central to any evaluation. But what is photographic meaning? What is the meaning of meaning? So long as the editor hasn't reached the end of his tether to this high horse, the answer (or perhaps an answer!) will appear in the next issue!

### **Pictures to Exe 6 Beta Overview**

I have just downloaded this version and have not come across any beta problems yet. What's really nice about this one is the facility to create a file for the Mac. Yes I know you can create a MPEG4 file that plays in QuickTime Player in previous versions, but you had all the player's controls on view, and if you wanted full screen you had to use the window menu at the top of the page, not very professional. What PTEv6 does is create a folder specifically for the MAC. Inside the folder are other folders with files and none of these files will play on a PC. When you put the folder onto a MAC it becomes one single file and takes on the QuickTime icon, very spooky I must say. Anyway here's the best bit, double click on the file and the slide show fills the screen, WOW, it looks like the PC now. I have picked up some more news from the guys at PTE. They are working on a Mac version of PTE, how about that. This is the only programme I have not been able to match for the Mac, not anymore, support have said it will be another six months before it's launched. I can't wait believe me, and I could be using it for our Mac version of the DVD next year. ( PTE 6 Is now a full version since going to press) I have now been a Mac user for sixteen months and I have been able to get software programmes that match what I've got on the PC and a lot cheaper as well, isn't that incredible. Since Apple decided to use the Intel chip a lot of stuff is compatible across both platforms. More and more people are changing to Mac every day. Sorry to keep banging on about Macs but after tearing my hair out working on a PC for UPP's DVD over the last three months, it is such a relief to be back with something you know aint going to crash.

### **UPP 2009 DVD**

Having mentioned our DVD in the article above a couple of members did have a problem with the PDF page this year. One of the reasons for this was, the member only had Acrobat Reader 4 and version 6 upwards is needed. I used this method because I thought it was a bit more user friendly for both Mac and PC. However I would like to hear your views and if you felt that the 2008 version was better, I will be more than happy to revert back to that programme for 2010.

### **Monitor Viewing versus Print Viewing**

The majority of UPP members are now using digital imaging for their work and I would like to bring to your attention one thing about the equipment. The most important part is the monitor and as such you should spend more on this than your computer. Why is this you ask, well you would like to match your print to the monitor screen wouldn't you, and if you have profiled your paper and calibrated the monitor, then you will. Flat screens built for graphics are not cheap but believe me when you see the quality of your work on them you will never look back. OK so you're working with a cheaper computer with a bit less Ram, Hard Drive and Processor, but you will still get the job done and at the end of the day you will be overjoyed with the quality of your print matching the monitor screen. So give it some thought when you upgrade your equipment next time.

Ken Payne Print Competition Secretary

## Around the Circles



Circle 17/21 Outing to Stourhead.

On 5th August 2009, Circle 17/21 made a determined effort to gather as many of the members as could make it, to a Rally at Stourhead.

The day dawned dull and overcast and it did not look like a suitable day for a photo shoot. By the time we all gathered at an appointed watering hole, it looked distinctly like the afternoon visit to the Gardens would be a wash out.

If any other UPP members are going to visit Stourhead we can thoroughly recommend the Hunters Lodge Inn just off the A303 at Leigh Common, which is just down the road. We all imbibed well over a lengthy lunch, and by the time we had consumed our huge desserts, the sun came out.

Photography conditions proved excellent with a good bit of sun, blue sky and interesting clouds. Before we set off the customary group photograph was taken. (It took 2 exposures, 2 photographers and the help of Photoshop!)

We all managed to circumnavigate the lake, all be it with a little help to Brian in his buggy over the lumpy bits, and many exposures were made.

After some tea and buns in the Cafeteria, and a lot more nattering, we all departed our separate ways.

As many of us had never met before, it proved a most convivial event, and we were pleased to be able to put face to circle entry. I know it takes a bit of organisation, but I can only say to other Circles – make the effort - it is really worthwhile.

Mervyn Edwards





### **Circle 12 Weekend at York, October 2nd to 4th, 2009**

"Some of us had never met and, since our last Circle gathering was in 2005, it was a special pleasure to meet up this Autumn. Nine members plus seven spouse/partners booked into the Holiday Inn on the outskirts of York on Friday 2nd October - a fairly BREEZY day but not unpleasant for the time of year. Unfortunately, for reasons of health, not everyone could make it this time. Most travelled by car, but some by train from home addresses as far apart as Devon and Scotland.

After dinner we moved to a small conference room where Alan Robson, our secretary and rally organiser, had set up an illuminated print stand. The rest of the evening was spent viewing prints from some of the group - not just our usual large mono images but also some colour work.

Next day was still pretty blustery and cool but OK for what we had planned. First some time in York Minster, where there is always so much to see, (out came the tripods!). Later we migrated to the National Rail Museum, some covered the mile or so on foot and others by the free road train.

Once back at the hotel, non-12 members had a bit of free time, while the rest of us held a very brief Circle meeting followed by a really productive and interactive Photoshop session. Again, Alan provided the technology in the form of laptop, projector and screen, then he set the ball rolling by showing some of the ways he produces images. After that more joined in, and we all discovered new Tips and Wrinkles to take home and try for ourselves. Isn't Photoshop amazing!

Saturday dinner was earlier than the previous evening so this left us with plenty of time to sit back and enjoy firstly a beautiful AV presentation from Alan Ford. Many images of trees, and things to do with trees, had been skillfully and seamlessly blended to take us through the seasons. To follow we viewed more Circle members' prints, demonstrating a great variety of subject matter and approach.

Sunday presented us with a fine morning so, after breakfast we all gathered out in the grounds for a group photo before parting and going on our various homeward journeys.

Naturally, photography was a key focus for the weekend, but it was also great to cement friendships which for the rest of the year have to be maintained by post, phone or email.

Not quite perfect because the waiters didn't know the difference between horseradish-, and tartar- sauce! Oh, and Lionel had to abandon his quest for a FAT RASCAL from Betty's as the queue was too long!! However, it really was a most enjoyable get-together and we mustn't leave it too long until the next one.  
Ann Snelson

# The 2009 AGM



Almost there.  
Can you spot the mistakes.

Want to know how to make a Panorama? Goto  
<http://www.teamphotoshop.com/articles-Photography-How-to-make-panorama-photos-17,8,148a.html>  
Very good Tutorial.



## My view of the 2009 Exhibition.

For the first time I assisted Ken Payne, Helen Hayes and Ray Grace to put the exhibition together and by doing so had a good view of all the prints. This is also the first time I have been asked to review the exhibition. So here goes I will comment on circles and if I do not mention yours, please don't shout at me.

Circle 71 (This is my Circle) Only 2 pictures in portrait mode so little chance of a front page. Of course I have seen all of these prints over the year. Brian Barkley's image of 118 was actually a real photo. I Think! Unfortunately Liz Boud's image of the Deer was the same as the winning print by Adrian Smithson ( She was actually standing next to him when the shot was taken). The judges saw his print first. Hard luck Liz! Circle 20 The Ralph Couchman Plaque was won by "Running Late" which quite impressed me. I quite like the picture of Stan too.

Circle 26 You can see which was my favourite of this circle, It's the front page.

Circle 26 There were 2 images of Bats by Philip Antrobus and yet another 2 images of Bats in Circle 19.

Circle 47 The AQS trophy was won by Nigel Turnbull for the image of Black Oysters catchers. Birds are not my thing but a worthy print.

Circle 10 A nice set of prints I thought the "Epitome of Cool" by Ray Hadlow was Cool!

Circle 41. The certificate winner "Harbour Lines" was very original.

Circle 11. What I noticed about this circle was the prints were getting smaller. Is it the recession?

Circle 8 Some prints were mounted others not. Those mounted prints made the unmounted look like the poor relation. Portrait of a boy was my favourite in this circle.

Circle 4 One of the prints was a picture of some other persons artwork, viewed as it would be seen. I am not keen on this. If viewed from an unusual angle is different. Just Me!

Circle 3. Unclean by Ralph Bennett was different. (Ralph is also in My circle)No Bias honest!

Circle 2/25 Prints getting smaller and the only semi nude in the show.

Circle 14 Some nice prints spoiled by poor mounting.

Circle 24 is non voting say no more. All nice images.

Circle 12 I liked the portraits.

Circle 19 A tough group to pick a winner from the judges managed it, with "The Monarch" by Adrian Smithson.

Circle 7 This circle had the only picture of a train.

Circle 9 Ken Dickenson's "Record Breaker" impressed me here.

Circle 17/21 looking out of the window reminded me of when I used to get stuck indoors on a wet Sunday afternoon as a child.

Circle 29 The Gold Star Circle. What can you say all striking images.

Well I have run out of space I am sorry if I have not mentioned your circle. A final few comments . There were only few Letterbox prints this year and it was noticeable how the prints were getting smaller. Try again next year. The editor



In the Woods Fay Palmer  
Circle 7



Potrait of a Boy Rex Horton  
Circle 8



Epitome of Cool Ray Hadlow  
ARPS Circle 10



Running Late - Pax Garabedian AFIAP DPAGB  
Circle 20



Buff Tip Larvae Phalera bucephala -  
Douglas Hands ARPS Circle 46

### Circle 19 at Windermere

The rally of Circle 19 for 2009 was held in the Windermere area of the Lake District. It was decided to rent cottages for a week instead of a hotel for just a weekend.

The cottages were near to one another, to enable members to meet up for either outings or evening get-togethers. The Sunday had 13 members meet for a very good dinner at a restaurant in Windermere. This was to celebrate the birthday of the Circle Secretary. On Tuesday evening there was a gathering at one cottage to host a fish and chip supper and also viewing of digital images.

The weather could have been kinder, with a good supply of Lake District rain, but this didn't stop people getting out and about and trying to obtain

moody shots in unusual lighting. Thursday was the highlight of the week when all 13 members commandeered a mini bus for a tour around 10 lakes. This day remained dry and the scenery was magnificent. The driver pointed out several places of interest not known to the general public, including Willy's farm, Willy's parent's house, our Dorothy's house and a lovely tea room in Buttermere run by Willy's sister. This all added to the general good humour of the day. At the end of the week, everyone felt that this way of running a rally was very successful, and plans are now under way to repeat this next year.





The house by the Dyke - Ken Braere FRPS EFIAP Circle 2.25



Nan John Berry ARPS Circle 26



Red Arrows Jim Wood Circle 61

# CIRCLE SECRETARIES

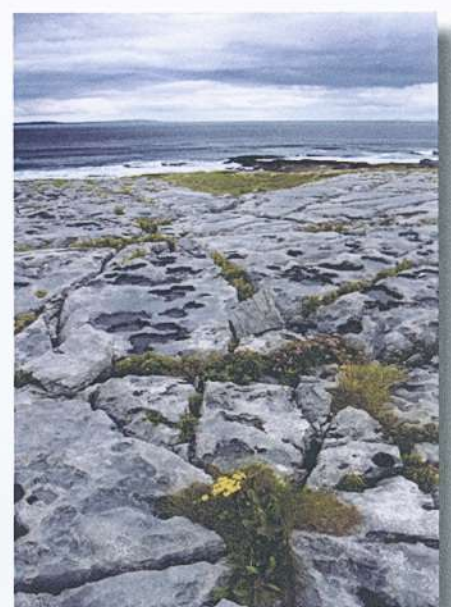
|                |   |   |  |
|----------------|---|---|--|
| 2 & 25         | Tony Elliot                             | 14 Ewden Road, Wombwell, Barnsley, S. Yorkshire, S73 0RG                                  | 01226 211829                                   |
| 3 & 74         | Ralph Bennet ARPS                       | 43, Riverside Road, Newark-on-Trent, Notts., NG24 4RJ                                     | 01636-651277<br>ralph@eyesightphoto.co.uk      |
| 4 & 52         | Val Burdis                              | West View, Darlington Road, Northallerton, N. Yorks DL6 2NN                               | 01609-774964<br>val@mypostoffice.co.uk         |
| 6              | Colin Snelson                           | Joan Lear, Middlesmoor, Harrogate, N. Yorks HG3 5ST                                       | 01423-755691<br>colinrann@aol.com              |
| 7              | Colin Douglas ARPS<br>AFIAP CPAGB BPE*4 | 10 Siskin Close, Newton Le Willows WA12 9XW   | 01925 291169<br>yoko597@aol.com                |
| 8              | Don Maslen DPAGB<br>BPE2*               | 107 Oxstalls Way, Longlevens, Gloucester GL2 9JU  | 01452-524171<br>donmaslen@talk21.com           |
| 9              | Dennis Apple                            | 38 Harrow Road, West Bridgford, Nottingham, NG2 7DU                                       | 0115-914-5838<br>dennis.apple@ntlworld.com     |
| 10             | Peter Young                             | The Millhouse, 166 Birmingham Road, Bromsgrove, B61 0HB                                   | 01527 876938<br>petery@bromsgrove.org.uk       |
| 11             | Richard Poynter                         | 232 Limes Avenue, Chigwell, Essex IG7 5LZ   | 0208-501-1497<br>richard.poynter@virgin.net    |
| 12             | Dr Alan Robson                          | 66 Leeds Road, Selby, N. Yorks YO8 4JQ  | 01757-702228<br>arobson233@aol.com             |
| 14             | Gordon Smith                            | 82 Robinson Road, Rushden, Northants NN10 0EH   | 01933395257<br>gordonsmith24@ntlworld.com      |
| 17 & 21        | Mike Taylor                             | 38 Middlewood Close, Ecclestone, Chorley, Lancs PR7 5QG                                   | 01257-452431<br>mike.t@btinternet.com          |
| 18             | Tony Potter ARPS DPAGB                  | 4 Gilgarren Park, Gilgarren, Workington, Cumbria, CA14 4RA                                | 01946-830130<br>tonypotter@hotmail.com         |
| 19 & 26        | Phillip Antrobus FRPS                   | 2 Grain Mill house, The Maltings, lillington Avenue,<br>Leamington Spa, Warwicks CV32 5FF | 01926-334228                                   |
| 20 & 73        | Ken Payne                               | 38 Lodge Crescent, Waltham Cross, Herts EN8 8BS   | 01992-309176<br>kenneth.payne@ntlworld.com     |
| 23 & 34        | Helen Sayer                             | 6 Albert Road, Lenzie, Kirkcintilloch, Glasgow G66 5AS                                    | 01417-761689<br>helen_sayer@yahoo.co.uk        |
| 24             | Jim Marsden EFIAP                       | 22 Godwins Close, Atworth, Melksham, Wilts SN12 8LD                                       | 01225-791728<br>jimmarsden@talktalk.net        |
| 28             | John Bullen                             | 13 Luard Court, Warblington, Havant, Hants PO9 2TN  | 0239-247-6978<br>johnwbullen@btinternet.com    |
| 29             | Colin Westgate FRPS<br>MFIAP Hon PAGB   | Coopers Cottage, 154 Coast Road, West Mersea,<br>Colchester, Essex CO5 8NX                | 01206-384584                                   |
| 31&35<br>& 36  | Ian Whiston                             | Rose Bank, 52 Green Avenue, Davenham, Northwich,<br>Cheshire CW9 8HZ                      | 01606-43794<br>ianwhiston@hotmail.com          |
| 32             | Brian Hall                              | 49 Calder Avenue, Brookmans Park, Hatfield, Herts AL9 7AH                                 | 01707-655866<br>brianchall@btinternet.com      |
| 33 & 60        | Sheila Imrie                            | Alauda, Yonder Meadow, Stoke Gabriel, Nr Tornes, Devon TQ9 6QE                            | sd.imrie@virgin.net<br>01803 782747            |
| 36             | Ian Platt MFIAP FRPS<br>EFIAP Hon PAGB  | Prospect Cottage, Serrells Mead, Langton Matravers,<br>Swanage, Dorset BH19 3JB           | 01929 424496<br>ianwplatt@talk21.com           |
| 41             | Alan Blow                               | 62 Corporation St, Barnsley, S Yorks, S70 4PQ   | 0208 763 9773<br>pabloid@bournemouth-net.co.uk |
| 45             | Peter Chadd                             | 6 Nicholas Court, Dalr Road, Purley, Surrey, CR8 2ED                                      |  |
| 46             | Kath Bull                               | Segsbury, St Johns Road, Crowborough, East Sussex TN6 1RT                                 | kath.bull@virgin.net                           |
| 47             | Denis Cawdron                           | 24 Lady Margarets Ave, Market Deeping,<br>Peterborough Cams PE6 8JA                       | 01778 347186                                   |
| 50             | Pam Sherren                             | 9 Vale Close, Galmpton, Brixham, Devon TQ5 0LX  | 01803 843401<br>Pamsherren@hotmail.com         |
| 60             | Steven Warram                           | 20 Propect Road, Severn Beach, Bristol BS35 4QB   | Steven@wobble.info<br>01454 632496             |
| 61             | Judy Yate                               | 5 Locksley Close, St Marychurch Road,<br>Torquay, Devon LA23 2HU                          | heyjude5@hotmail.co.uk<br>0803 329903          |
| NHCC1          | Peter Chadd                             | 6 Nicholas Court, Dale Road, Purley, Surrey CR8 2ED                                       | 02087-639773                                   |
| NHCC2          | Kath Bull ARPS<br>EFIAP MPAGB           | Segsbury, St. Johns Road, Crowborough, East Sussex TN6 1RT                                | 01892-663751<br>kath.bull@virgin.net           |
| 71, 44<br>& 88 | Liz Boud                                | Holly Cottage, Laundry Lane, Chelwood Gate, Haywards Heath<br>East Sussex RH17 7LB        | 01825-740698<br>lizboud@mypostoffice.co.uk     |
| 72/75          | Brian Davis                             | 1 New Road, Wingerworth, Chesterfield, Derbyshire S42 6TB                                 | 01246-275433<br>brian@thedavis.co.uk           |



Floral Antifice - Ron Smith  
Circle 75



Whitby Pier - Mike Martindale  
Circle 2.25



The Burren - Norman Moor  
Circle 3



Gate to Derwent Water -  
Geoff Burdis DPAGB Circle 4



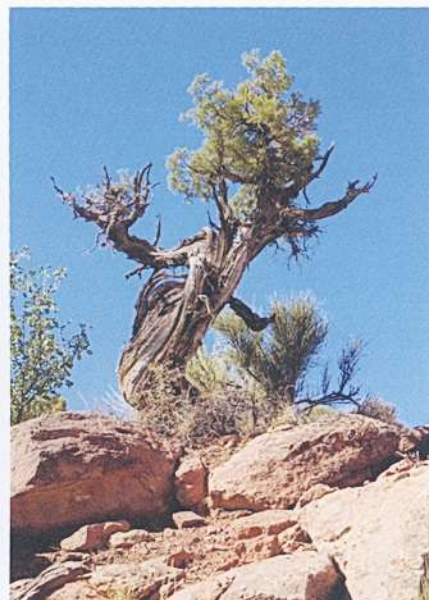
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CPAGB Circle 7



Seed Heads - David Hall  
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