

UPP 2011 DVD

Leighton Herdson Trophy Winners 1947 – 2011

The Winners 2011

All Circles

Individual Circle shows

Lecturer's Web Sites

UPP Web Site

Ken Payne Photoshop Workshop – even more movie tutorials

Glen Vase Winners 2000 – 2011

Roland Jonas Winners 2000 – 2011

Ralph Couchman Winners 2000 – 2011

AQS (Natural History Print) Winners 2009 – 2011

Best Small or Large Print Winners 2000 – 2011

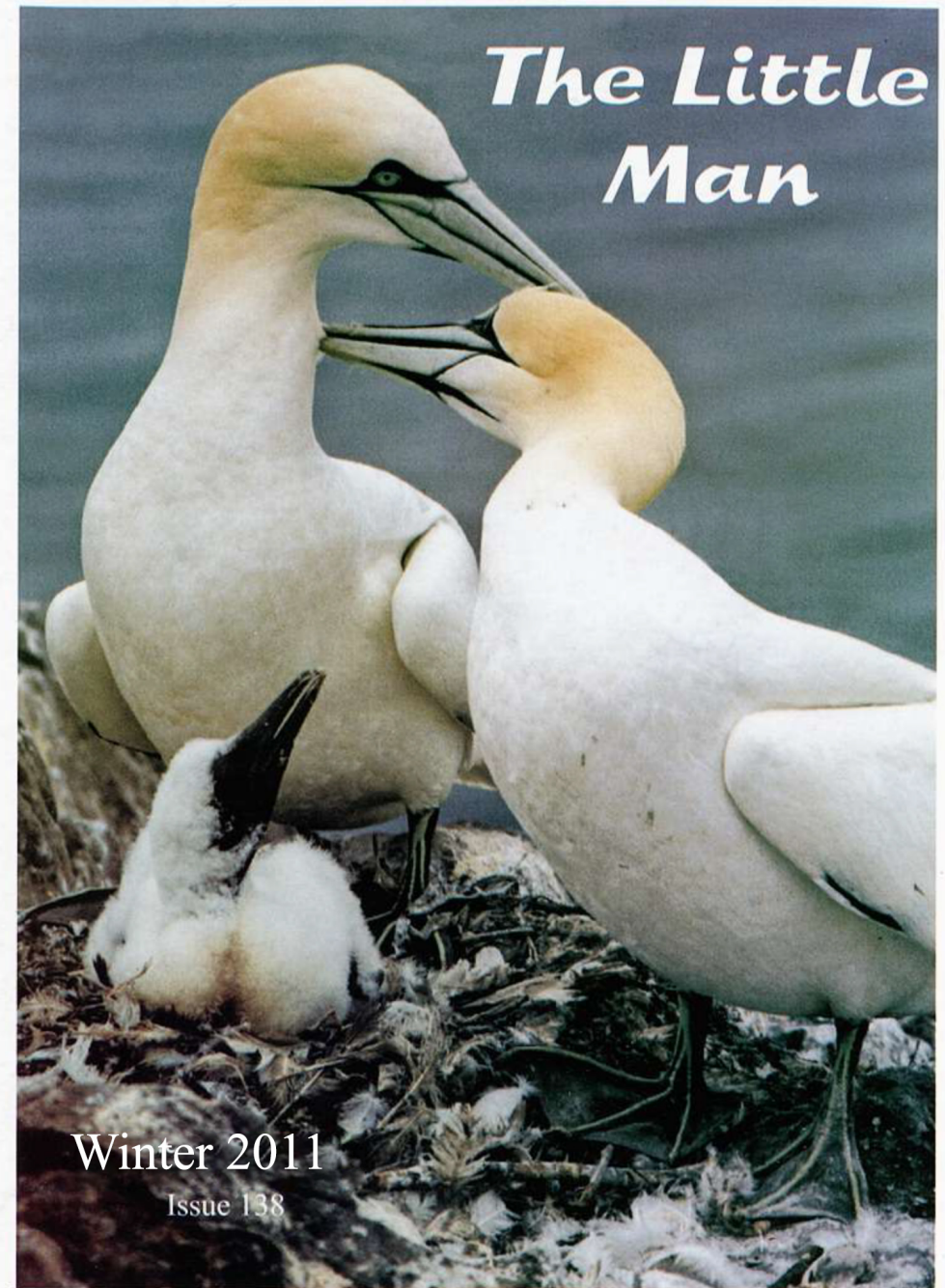
2011 Annual Competition Results

In addition I have produced a Showcase Special of Colin Westgate FRPS MFIAP DPAGB APAGB and Brian Hirschfield ARPS, AFIAP, APAGB images with a small tribute to the late Alan Homes LRPS, APAGB.



Please make your cheque
payable to **UPP of Great
Britain**
and send it to

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The official journal of the
United Photographic Postfolios of Great Britain

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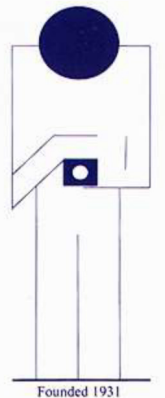
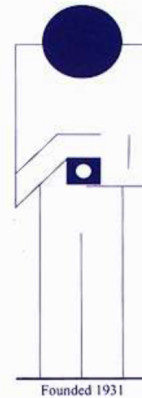
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Ommission

Unfortunately I left out the author's name for the cover picture of the Little Man, Summer 2011 issue. My sincere apologies to Douglas Hands ARPS

Notes for Contributors

Submissions are welcomed that would be of interest to members of the UPP and these can be forwarded to me as text/disk by post or you can email as an attachment. If you require anything returning please ask. Articles are preferred in a Word doc and pictures should be separately available to be scanned or as jpegs at 250dpi on the CD.

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Cover Picture

"Bonding Gannets"

AQS Natural History Print Trophy & Plaque Winner
Martin Stephenson
Circle 29 Small Print

The President's Address

I write this just before Christmas 2011, the last few weeks have been a busy time with being invited to select for the Wath Salon (see more below), gaining my CPAGB and having the Royal Photographic Society's Members Print Exhibition at Newark. A great opportunity to look at many amazing pictures. I wish to congratulate any other members who gained awards or successes in the past few months, within UPP we are not very good at recognising members successes outside of UPP.

I don't think it is too late to say A Happy New Year to all members. An important year for Britain in many ways with the Queens Jubilee and particularly the Olympic and Paralympic games.

Forgetting all the costs and turmoil our countries are in, this should be a feel good factor for Britain, with opportunities to get out with the camera. The Olympic Torch passing within close distance of many in the UK and plenty of other events.

However from what I have read on the Olympic website, large cameras and long lenses will not be allowed into the Olympics area other than those officially recognised as accredited photographers.

That means photographers like ourselves have to look for different angles and types of picture. I have been lucky and have managed to get a day pass for one velodrome (cycling) session for the paralympics and I am thoroughly looking forward to it.

It will be an important personal year for me, my wife reaches a significant birthday in March and we celebrate our ruby wedding in August!

UPP wise it is coming close to the end of the secretaries year with the final folios being sent out in time for collecting all the pictures together for the AGM competition.

Tony Elliot APAGB

I was invited to select the 2011 Wath Salon, run from its beginning by Tony Elliot secretary of C2/25 and a small band of helpers. The selection was very well run, with many of the images by UPP members, though some excellent images did not make the selection due to space constraints.

The all important sustenance was graciously supplied by Tony's wife Sandra, ably assisted by another member.

The opening was held in a large hall at Wath library and the room was packed, with many standing. At the end of the evening Ray Brammall, President of the Yorkshire Photographic Union, gave a closing speech which turned into a citation for Tony in being awarded an APAGB.

This award can only be gained by your peers recognising the efforts put into club photography over many years. After a stringent process of checking, it is awarded.

All this has to be completed in top secret. Tony's face was a picture at the realisation of what was taking place. All his family had travelled to be there as well. A great evening and shows the comradeship of photography.

Finally, an important Council matter.

At the November meeting of Council I informed them that I would be retiring from the Council at the September AGM, along with Liz Boud. Therefore UPP needs some new members to join Council. A president and Vice President along with membership and folio secretary. Council do not have any ideas for replacements.

This information will give any member who has been standing back not wishing

to rock the status-quo, the opportunity to come forward. Make no mistake, Council does need knew members and both Liz and I have agreed not to change our mind even if these posts are not filled. It is often to easy to think we will cave in towards the end and everything can carry on as usual.

I am pleased to say that Colin Westgate C29 has been co-opted to the post of Publicity Officer at the same meeting.

Keep Clicking!

Ralph Bennett ARPS, CPAGB



UPP President presenting
Roy Jamieson LRPS, CPAGB
with a certificate marking his
"Completion of 50 years of Membership"

(Picture by Vince Rooker ARPS, EFIAP, DPAGB, APAGB)

UPP 2011 DVD

I would like to apologize to all those members who received a defective UPP DVD 2011 last Autumn. These discs were TDK which have always been of very good quality but occasionally you do get a rogue batch. If there are any members that have not been able to play their disc then please get in contact with me and I will replace it for you immediately.

The 2011 disc was very popular this year and I believe this might have been due to the vast amount of material I included. If you haven't purchased one yet then please get in touch with me, you will not be disappointed. Not only will you see all the gold and non gold images at very highly quality, but have the opportunity to see c29's presentation that was shown on Friday night at the AGM Convention. This was a stunning AV show, something not to be missed.

Gold Showcase Specials were made for Colin Westgate FRPS, MFIAP, DPAGB and Brian Hirschfield ARPS, AFIAP, APAGB. The images from these two guys are something to write home about and they go back several years. I have also included a small tribute to the late Alan Homes LRPS, APAGB.

The Leighton Herdson Winners from 1947 have always been on the disc but this time I included all the other trophy winners. Pictures only go back to the year 2000, before that every winner is listed. If that is not enough for you there are the links to the UPP website that has now been revamped by Ray Grace. Links to my Photoshop tutorials for Elements and CS5 on my personal website and also my gallery on the Apple website are also included.

If you have not got your copy yet then £11 including postage made payable to UPP of Great Britain will secure a *Next Day Delivery* by Royal Mail.

Please see the advert on the rear cover for all the details of how to obtain your copy.

Ken Payne



United Photographic Postfolios of Great Britain Year Ending 30th June, 2011

	Budget	Actual	Budget	Actual	Budget
	2009/10	2009/10	2010/11	2010/11	2011/12
AGM	2100	1964	2100	1911	2100
The Little Man (2 Issues)	2200	1956	2200	1134	1200
Stationery	750	733	750	886	1000
Circle Secs' Exps	250	109	250	138	200
Officers' Exps	350	203	350	153	200
Council Meetings	1500	549	1500	1406	1000
Advertising	200	143	200	0	200
Sundries	200	236	200	256	250
Total for Expenses	7550	5893	7550	5884	6150
Sales	500	524	500	430	400
other income	100	117	0	56	0
Subs	6950	5953	6850	5908	6000
Total for Income	7550	6594	7350	6394	6400
Surplus or (Deficit -)	0	701	-200	510	250
Membership Numbers	350	312	310	278	270

2011 Annual General Meeting Hillscourt Conference Centre



Delegates (Photo by Vince Booker ARPS, EFIAP, DPAGB, APAGB)

Still in the Black

This year it's good news and bad news. The good news is that we're still in the black; the bad news is that we're continuing to lose members.

Following last year's unexpected £701 surplus we again have a surplus this year of £510 – and that's despite the lower membership which meant subscriptions brought in about £1000 less than expected after budgeting for 310 members and despite paying for 3 Council meetings instead of the usual 2 (though that was expected).

You'll recall that we put the subs up last year, which brought in almost the same total amount – but of course I'd budgeted for a lot more. To the rescue came David Neal who took on *The Little Man* editorship and managed to halve the expenditure without compromising on the quality.

Circle Secretaries and Council officers also pitched in with £300 under budget, Council meetings cost £100 less than I'd allowed for, the AGM netted £50 less than

previous year and £200 under budget, and we didn't spend the £200 on advertising. So we coped with the £150 extra spent on stationery and the reduced CD ROM sales.

So financially we're still in a good position with a healthy balance in the bank – even if it's only earning peanuts.

Subscriptions

The policy for the last several years has been to have small regular increases in the subs rather than occasional major increases. However with the Club's position now, and in the present economic climate, Council agreed to recommend a temporary freeze.

Next year I've budgeted membership at 270 and arrived at a surplus of £250 with no increase in subscriptions. But it's difficult to see where further substantial economies can be made without reducing what UPP provides, and the priority must be to increase membership to cover the losses from age, infirmity and the disappearance of slides.

The proposal to the AGM was that the

subscription rates should remain unchanged for 2011/12 at £21.00 for the basic subscription (with still a 50% reduction for new members joining in the second half of the year) and £4.00 for each additional Circle. This was agreed by the membership present.

Francis Ouvry
UPP Treasurer

On My High Horse

I must confess to slight disappointment at the lack of reaction to some of the more extreme of my criticisms of amateur judges. Of course, it may be that these criticisms are so trivial that they hardly merit attention from the Olympian heights of amateur judges. On the other hand, however, it seems more likely that, in the same way as prisoners often come to accept and even approve of their jailers, we amateur photographers support judges who, by their judgements, imprison us in our mediocrity. The analogy with a prison system seems appropriate. Rarely do the inmates of the amateur photographic institutions break out into the freedom of the wider world and the control of those who confine them – the judges – is unassailable. To be a judge you have to satisfy existing judges. What better way is there of ensuring that things don't change?

When commenting on a print in a circle I have occasionally got myself into hot water by offering the opinion that a print lacks integrity. This has been taken to imply that the author lacks integrity. Nothing could be further from the truth. There is virtually no correlation between the integrity of a picture and the integrity of its author. Indeed, the whole purpose of artistic photography is to avoid merely depicting the subject in its everyday appearance. As

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the poet Alexander Pope put it, artistry is "*Nature to advantage dressed*". Nevertheless, it may be useful to look a little deeper at this quality of integrity in a picture.

To do this we have to go back a long way in history, to the time of our origins in the primeval forest. Existence here was precarious. Most of the time instant decisions had to be made to go forward and attack to secure food or flee in order to avoid being food for a predator. The too venturesome died out as food for others, the too cautious died from starvation. So in time there evolved an optimum level of caution in acting on a perception, a sort of beneficial level of suspicion which ensured survival. In such situations things happen very quickly and frequently there wasn't sufficient perceptual information to make an informed decision. Any organism that could 'fill in' the rudimentary perceptual information – often distorted by camouflage – was at an advantage. We now recognise this ability as the Gestalt laws of perception – but that's another story. Today we no longer rely for survival on this innate caution or suspicion which is part of every immediate perception, but its presence continues to influence us. Its most obvious manifestation is when meeting a person for the first time. In an instant our reaction becomes positive or negative. Psychologists call this "thin slicing". From the visual evidence of the first few seconds of an encounter we form a positive or negative attitude which is difficult to overturn subsequently. Thin slicing, however applies to all visual stimuli, including pictures, and this is why it is important in photography.

One problem which attends all art is how to get over this initial, innate caution and suspicion which an audience brings to a

The Little Man Winter 2012

presentation. The "Hmm ---- and what's going on here?" reaction. How can we get the viewers of our pictures to give them an open and positive reception? The answer is called the suspension of disbelief. Every time we view a film or a play or a picture we need to suspend our innate disbelief before we can benefit from the message. This suspension is essential because, once formed, a negative reaction ensures that we become more sensitive to anything that confirms the initial reaction. This is confirmation bias ---- give a dog a bad name ---- the sticking power of labels. How often have you heard a judge make an initial mildly critical remark about a print which is then followed by a stream of increasingly critical observations? But, you may ask, how do we produce this suspension of disbelief? How can we induce the viewer to be open and unbiased in a response to our work? How can we make our work say "Here I am, trust me"? The answer is integrity.

The synonyms for integrity can help us here: - unbroken state, material wholeness, entirety, uncorrupted, soundness, sincerity. Clearly these are all about the relation of the parts in a picture to the whole. The Gestalt psychologists called this *Prägnanz* – pithiness, succinctness, conciseness or precise meaningfulness. It seems that there needs to be tightness or an organizational economy in the relationship of parts in a picture if it is to show integrity. Don't for one moment think that the requirements of sincerity exclude the bizarre or the surreal. There can be absolutely 'straight' photographs which fail to show integrity and there can be 'way out' photographs full of integrity. Take, for example, the Surrealist artist Salvador Dali's picture *The Persistence of Memory*. It has clocks hanging over the edge of a table in a way

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impossible in real life but, to me at least, it has complete integrity.

Thin slicing is not rational, it is instinctive. Although its influence is strong it is possible to overcome its bias. To do this we need to become aware of the biasing reaction and subject it to reasoned analysis. After all, do we really want our work viewed as though it was still back in the primeval forest? We need to try and be objective. We need to realise that print evaluation should have nothing to do with whether or not we like the print. (I don't like much of Ansel Adams' work but I acknowledge its merit). It seems that the issue of integrity has a message for three classes in photography. To the photographer it directs attention to those elements in a picture which assure the viewer of genuineness. To the viewer it suggests caution over first impressions and the need for further reflection and study. To amateur judges it says "Come in from the primeval forest. There is an alternative to thin slicing. It is called rational analysis."

Eric G Hall

Electronic Circles

I am currently the only secretary running Electronic circles (60, 62 and 63) at the moment and we are looking for new secretaries. If you are interested in learning how to run one then please get in touch with me and I will give you all the help you need, including training DVD's. A good basic working knowledge of computers will be required. It really is good fun and viewing the images on a computer is very interesting.

Ken Payne
Kenneth.payne1@ntlworld.com

The Little Man Winter 2012

United Photographic Postfolios of Great Britain

2011 Annual Competition

JUDGES

Tony Byram ARPS, AFIAP, AWPf, DPAGB
Adrian Herring ARPS, DPAGB
Gill Cardy ARPS, DPAGB
AV Judge – Diana Burns FRPS, Av-FIAP

LEIGHTON HERDSON PRINT TROPHY & PLAQUE

Ann McDonald ARPS DPAGB c29 Small Print
Grandmother's Kiss

LEIGHTON HERDSON PROJECTED IMAGE TROPHY & PLAQUE

Steve Chadd c45 Projected Image
Stoat

ROLAND JONAS (LANDSCAPE TROPHY) & PLAQUE

Christine Langford LRPS, CPAGB, APAGB c73 Large Print
Gap in the Clouds

AQS NATURAL HISTORY PRINT TROPHY & PLAQUE

Martin Stephenson c29 Small Print
Bonding Gannets

GLENN VASE (NATURAL HISTORY TROPHY) & PLAQUE

Philip Mugridge ARPS c46 Projected Image
Black Tailed Godwit

RALPH COUCHMAN (CREATIVE TROPHY) & PLAQUE

Brian Barkley c71 Large Print
Tulip "Starlight" Impression

LIZ BOUD ROSE BOWL (AUDIO VISUAL)

John Long ARPS, DPAGB, APAGB Hon. PAGB c50 Audio Visual
The Cost of Coal

BEST LARGE PRINT - PLAQUE

Brian John McCarthy c74 Large Print
David

GOLD STAR CIRCLE – PRINTS

Secretary - Colin Westgate FRPS MFIAP DPAGB APAGB c29 Small Print

GOLD STAR CIRCLE – PROJECTED IMAGE

Secretary - Peter Chadd c45 Projected Image

2011 Annual Competition Award Winners



*Leighton Herdson Print Trophy
and Plaque*

Grandmother's Kiss

Ann McDonald ARPS, DPAGB
Circle 29



*Leighton Herdson
Projected Image
Trophy and Plaque*

Stoat

Steve Chadd
Circle 45

**2011 Annual Competition
Award Winners**



*Glenn Vase Natural History
Trophy and Plaque*

Black Tailed Godwit
Philip Mugridge ARPS
Circle 46



*Roland Jonas Landscape
Trophy and Plaque*

Gap in the Cloud
Christine Langford LRPS, CPAGB, APAGB
Circle 73

**2011 Annual Competition
Award Winners**



*Ralph Couchman
Creative Trophy
&
Plaque*

Tulip "Starlight" Impression
Brian Barkley
Circle 71

*Best Large
Print*

David
Brian McCarthy
Circle 74



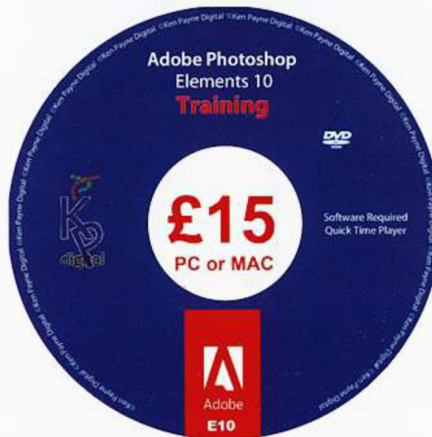
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Training DVDs

Some of you may already know that I make training DVD's for Elements and CS4/5. If you are struggling with Photoshop why not purchase one of my trainers. Elements 6, 8/9 are available with at least fourteen hours of movies covering just about everything and the price is £15 post free. CS4/5 is the same price with just as many hours. I have just finished Elements 10, which is £20 and this is the biggest project I have ever undertaken. It certainly taught me a few things.

If you check out my web site home page www.kp-digital.co.uk you can view seven of the movies from the disc to give you some idea what it's all about. There are nearly two hundred movies. If you think the quality is good then wait until you see them on the DVD. I have also made a Windows 7 training DVD if you are struggling in that camp. This will teach you how to use things you never knew existed.

There are sample movies on my web site if you are interested. Please get in touch with me (see the advert for details on the rear cover) if you would like to purchase one. Thank you.



2011 Annual Competition Certificates and Highly Commended

Phil Smith <i>Lisianthus #2</i>	c2/25	Certificate
Howard Fisher <i>Lost</i>	c3 LP	Certificate
David Venables DPAGB, APAGB, BPE3* <i>Reed Warbler Singing</i>	c4 LP	Certificate
Nick Bodle <i>Fagin hiding in the Shadows</i>	c5 LP	Certificate
Fay Palmer <i>Shafts of Light</i>	c7 SP	Certificate
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2011 Annual Competition Certificates and Highly Commended

Ken Dickenson DPAG BPE3* <i>Long Tailed Tits in the Rain</i>	c9 SP	Certificate
Peter Young CPAGB, APAGB <i>Curves</i>	c10 LP	Certificate
Bob Norris EFIAP APAGB <i>Therfield in Winter</i>	c11 LP	Certificate
Gordon Dunford <i>The Old Printing Shop</i>	c12 LP	Certificate
Roy Jones ARPS <i>Safety First</i>	c14 LP	Certificate
John Long ARPS, DPAGB, Hon PAGB <i>Harley Man</i>	c17/21 SP	Certificate
Ray Grace ARPS DPAGB <i>A Splash of Light</i>	c19 LP	Certificate
Derek Larking EFIAP BPE2* <i>Wood Mouse</i>	c23/34 PI	Certificate
Gale Kirton <i>Peace</i>	c26 LP	Certificate
Roy Jamieson LRPS, CPAGB <i>York Minster</i>	c28 PI	Certificate
Chris Aldred ARPS, CPAGB <i>Dawn, Blakey Ridge</i>	c29 SP	Highly Commended
Barbara Myers LRPS, CPAGB <i>Winter Waves</i>	c29 SP	Highly Commended
John Bulpitt FRPS <i>Nuthatch</i>	c29 SP	Highly Commended
Ken Dickenson DPAGB BPE3* <i>Close Encounters</i>	c31/33/35 PI	Certificate
Neil Humphries <i>In Bluebell Wood</i>	c32 PI	Certificate
Dave Coates ARPS, EFIAP/g, MPAGB, APAGB <i>Nature's Colours - White Pocket</i>	c36 PI	Certificate

**2011 Annual Competition
Certificates and Highly Commended**

Keith Seidel <i>Australian Darter</i>	c41 LP	Certificate
Steve Weideger <i>Hovering Barn Owl</i>	c41 LP	Highly Commended
Chris Morton DPAGB <i>Tern Flight</i>	c45 PI	Highly Commended
Miles Langthorne LRPS <i>Seal in Sandstorm</i>	c45 PI	Highly Commended
Philip Mugridge ARPS <i>Red Necked Phalaropes Mating</i>	c46 PI NH	Highly Commended
David Neal AFIAP, DPAGB, BPE4*, LRPS <i>Celtic Dreams</i>	c52 AV	Certificate
Melanie Chalk <i>Not my Favourite Things</i>	c52 AV	Highly Commended
Peter Tulloch ARPS, DPAGB <i>Greater Kestrel (Falco Rupicolides)</i>	c60 PI	Certificate
John Butler ARPS, DPAGB, APAGB <i>Swan Lake</i>	c62 PI	Certificate
Ken Payne <i>Lake district</i>	c62 PI	Highly Commended
Andrew Shorey <i>Red Kite</i>	c63 PI	Certificate
Brian Davis <i>Big Eyes</i>	c72 LP	Certificate
Chris Stobbs CPAGB <i>Red Droplet</i>	c74 LP	Certificate
John Wigley <i>Koln Cathedral</i>	c75 LP	Certificate



**2011 Annual Competition
Certificate (Prints)**



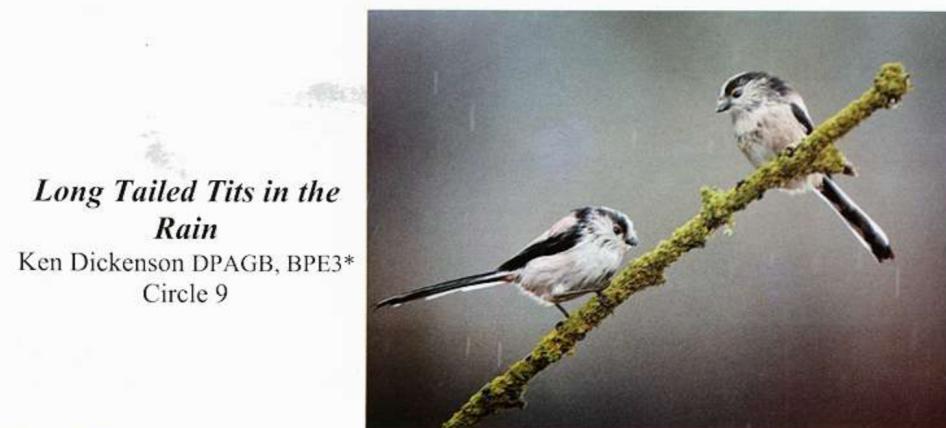
Lost
Howard Fisher LRPS, CPAGB
Circle 3



Peace
Gayle Kirton
Circle 26

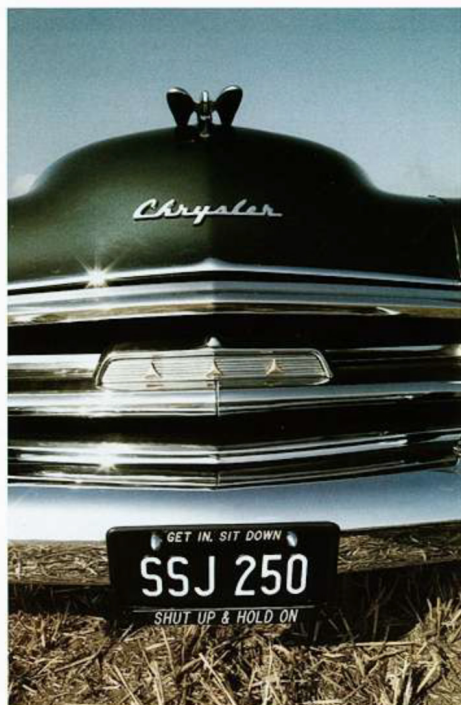


Shafts of Light
Fay Palmer
Circle 7



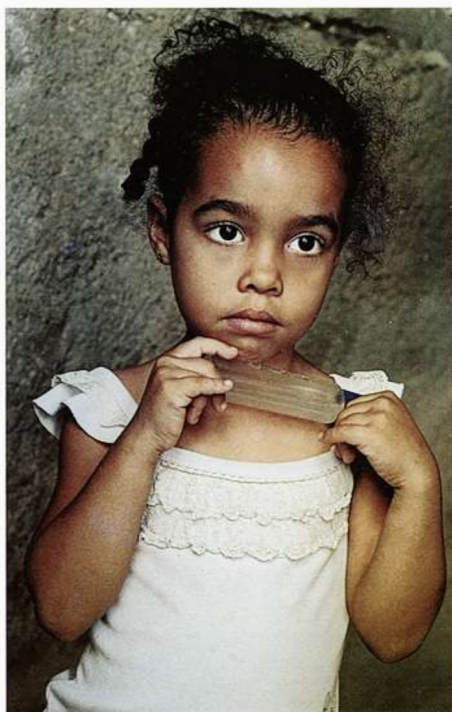
Long Tailed Tits in the Rain
Ken Dickenson DPAGB, BPE3*
Circle 9

2011 Annual Competition
Certificate (Prints)



Safety First
Roy Jones ARPS
Circle 14

Big Eyes
Brian Davis
Circle 72



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2011 Annual Competition
Certificate (Prints)



Reed Warbler Singing
David Venables DPAGB, APAGB, BPE3*
Circle 4



Koln Cathedral
John Wigley
Circle 75



A Splash of Light
Ray Grace ARPS, DPAGB
Circle 19

2011 Annual Competition
Certificate (Prints)



Lisianthus #2
Phil Smith
Circle 2/25



Australian Darter
Keith Seidel
Circle 41



Therfield in Winter
Bob Norris
Circle 11



Fagin, hiding in the Shadows
Nick Bodle
Circle 5

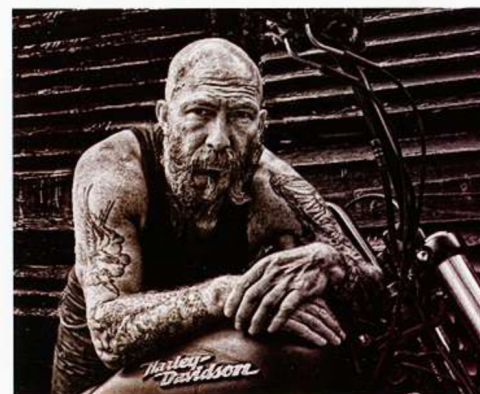
The Little Man Winter 2012

2011 Annual Competition
Certificate (Prints)



The Old Printing Shop
Gordon Dunford
Circle 12

Curves
Peter Young CPAGB, APAGB
Circle 10



Harley Man
John Long ARPS, DPAGB, Hon PAGB
Circle 17/21

The Little Man Winter 2012

A Milestone

We all celebrate them, don't we? We want to remember the occasion whether it's our 21st (again) or another "significant" birthday. Even Ralph, our President, tells us that he and his wife will be "having a do" on their Ruby Wedding Anniversary.

Well, in 2010, it was a milestone birthday for me as I had reached 65 years. Gillian, my wife, suggested I marked the occasion by going on photographic trip to the USA.

Seemed a good idea so I searched around on the web and found *Photo Ventures* run by Roger Reynolds. An inquiry found that he had a place on the 2011 "Spring in the Canyons" and "Rocky Mountain Gold" but not able to make my mind up on which to go on, I signed up for both!

I have had the good fortune to have made many a photographic trip with my buddies but these have been mostly to Scotland and lasted a week. These trips to the States were seventeen days and involved aircraft. All that I needed I had to carry with me rather than leave it in the boot of the car. I could take one camera bag as cabin luggage and one case, this being no more than 22Kgs, in the hold.

I acquired a camera bag of the maximum size and set about putting in the gear I thought I would need. Then I had to squeeze in a Net Book, a Kindle and any other precious bits of gear that I didn't want to put in the hold. Into the case went the tripod and head, just fitting, and everything I would need for the trip. Weight about 44Kgs! So, it was quite a task reducing the load down to the limit which I eventually did and "blow the presents" to bring back.

I met the others at Heathrow on the day of departure and there were nine of us in the party. We checked in our luggage and with a very heavy camera bag proceeded to Page 22

pass through Customs, something I had not done for several years. Shoes off, jacket off, belt removed, pockets emptied and all electronic gear out of the bag. We had been advised to bring stout walking boots for the trip so I had decided to wear mine rather than pack them. Not a good idea.

Having cleared Customs you had to carry everything to a bench, hopping along as best as you can, trying to hold up your trousers whilst carrying a bag on your shoulder and umpteen blue plastic boxes!

The seasoned travellers were far better organised than I was but once on the aircraft we had many hours to recover in. The boots were uncomfortable on the flight but a tip by Rosemary Wilman, immediate past President of the RPS, was to take them off. As simple as that, oh joy!

Roger had arranged accommodation at various motels en-route and our travel was by two luxury Minivans. The seating places were rotated every day in the vehicles and between vehicles, so that everyone had a chance to sit in the uncomfortable back seat.



Abandoned at Bluff

My choice of camera gear for the "Spring in the Canyons" was a Canon 5D Mk 2 with a 7D back up. To cut down on weight I took three lenses, a 15-30mm, 28-300mm and a 24-250mm on the 7D. I also had a Manfrotto 055CL Pro tripod with a Slik AF2100 pistol grip head. This proved to be a bit on the heavy side as I was to find out

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later. Of course that was not the end of it, was it; filters, wireless release, angle finder, batteries, chargers. You name it and it was in the bag. All of which never really got used but ended up crossing the Atlantic a couple of times.

When we arrived at a location we piled out of the vehicles, loaded up our bags and uncoupled the tripods. Heading off into the wilderness we often had an hour for shooting but could be a bit tetchy when the tripods all used the same holes - on the edge of the Grand Canyon for instance.

I learnt a lot from that first trip to the Canyonlands in May and when it was time for the "Rocky Mountain Gold" last October, I was better prepared.

My first task was to re-assess my camera gear and I decided to replace the Sigma/Tamron lenses with Canon Ls. This time I took the same bodies but with 17-40mm, 24-105mm, 70-200mm and a 75-300mm on the 7D.

This added to the weight but the resulting images justified the cost and extra effort to carry it all around. I replaced the Manfrotto and Slik tripod combination with a carbon fibre Giotto and head. This was not only lighter but folded down smaller for my case. Otherwise, it was as before so I hadn't learnt very much from my earlier trip.

The second trip was mostly to Yellowstone and Grand Tetons National Parks.



*Aspens at Oxbow
Grand Tetons*

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Here was an abundance of scenery and wild-life and pretty soon most of the large mammals were "in the can". The sunnier weather appeared more or less on the day we were leaving the area. Typical! But some excellent shots were had with the gorgeous colours of the Aspens.

My shooting routine soon settle down to a rhythm. First, I had attached a strap to the 5D something I don't usually do because it always seem to catch up in the tripod but here, it ensured my camera was ready to go if we spotted Elk or Black Bear

I had set this camera to 200 ISO and found that the Canon EF 75-300 f4-5.6L IS lens was the one I used most often. In fact, I rarely used the tripod as the camera was set to f8 so I had enough speed for most locations and in any event the 4 stops of the IS of the lens really did help.

It is amazing how technology has improved to the extent that probably one lens and a good body is all that's needed for travel photography. If (should that read when?) I go again on a similar trip my camera bag is going to be a lot lighter and I think the tripod will stay at home. Filters, angle finders and all the other bits we think we might use and don't, will also stay at behind.

When I first went out to the States in 1992 I took eighty rolls of film, used most of them and then spent a fortune on getting them processed and mounted. Today we have cards.

Roger told us to take plenty of cards and as the most images I had ever taken on a Scottish week's trip was about 1000 what would I need for the USA? I use Compact Flash cards and on the first trip took 8 and 16Gb and shot about 2500 images. Each day I backed up the cards onto the Net Book and again to an external hard drive. I kept a folder for each day and then split the images into sub-folders for that day's

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locations. There was little time in the day to do anymore as we were travelling from before dawn to after dusk.

On the second trip I added some 32GB cards but was warned that these are risky to use. If a card became corrupted then many images could be lost. And it happened. I shared a room with a guy who was running the new Sony camera but it would not accept his 32GB card. I formatted it in my camera and lo and behold, it worked OK. So I gaily went about filling it up until the inevitable happened, it crashed. I had paid \$75 for a one way trip from Silverton to Durango on the classic American steam train train of



*Moulton Barn
Grand Tetons National Park*

the Old West and reckoned I got some half decent pictures when it conked out. I was a bit miffed, as you can imagine.

That night, back at the motel, I was able to hook up with WiFi and found some software on the net that ought to recover my lost images. Sure enough it did, thank goodness. Eventually, I came home with 4500 images in total.

All in all I thoroughly enjoyed my visits to the USA. The groups were strangers when we first met but became great mates by time we got home. I have 7000 images to remember my milestone birthday and cannot wait for the next one. Is 66 or 67 a significant one?

David R Neal



*Female Elk
Yellowstone National Park*

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Next Issue

The *Little Man* Summer 2012 edition will be posted out to UPP Members in July and the *Projected Image* Certificate pictures together with all Highly Commendeds, that were awarded at the 2011 Annual Competition, will be included. I am very grateful to our very few contributors and dearly wish to have more from our Membership. If you have anything you think would be suitable then please send it in (see details on Page 3) so it can be shared by fellow enthusiasts. Thank you.

David R Neal

Circle 10 Rally



Circle Members having a great time in Skipton

During the first weekend of June 2011, seven current (from a total of eleven) and four past members of Circle 10, together with spouses, a total of nineteen people, met at the easily found Rendezvous Hotel in Skipton. This attractive town is known as the 'Gateway to the Dales' and there was plenty of lovely Yorkshire scenery in the locale for us to photograph. At the back of the hotel was a canal and it was an easy walk along the towpath into the centre of the town for those who wanted to do some shopping and to see Skipton Castle. Within easy reach is Haworth, where the Brontë sisters lived, and one or two of us visited that town. Tessa Bunney, the daughter of one of our members, had a photographic exhibition in Hawes and Gordon was to be seen inviting us all to pay a visit.

Circle 10 is a mono, darkroom only, large print circle and it was a pleasure to have Tony Elliott (also a UPP Circle Secretary) to talk to us and show his darkroom prints. We all appreciated his photographic knowledge and common sense, allied to a wonderfully dry sense of humour.

The Circle Trophies were awarded, this year, to Andrew Rothery, Photographer of the Year; Harold Neville, the Hans Hoyer Trophy for the most improved photographer; and to Harold, again, the Portrait Trophy. We were grateful to Andrew Rothery, a long-standing UPP member, for making all the arrangements with the hotel and with Tony Elliott.

Most of us returned home on Sunday but some stayed on for one or more nights. We are all looking forward to meeting up again in the New Forest, next year.

Peter A Young CPAGB APAGB
Circle 10 Secretary