

Winter 2018

# Issue. 150



## THE LITTLE MAN

The Official journal of the  
United Photographic Postfolios of Great Britain  
[www.uppofgb.com](http://www.uppofgb.com)



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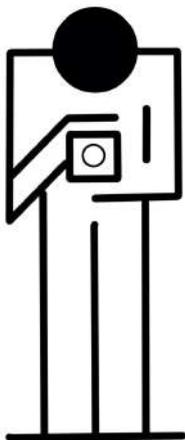
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# United Photographic Postfolios of Great Britain



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## The Editors Notes

Well we have reached issue 150 of our fine publication. I do hope you enjoy it. The front cover is made up of the first 24 front covers of TLM that included a picture to the cover. One thing it does highlight for me is, not how photography has changed, but how in this country we have lost a wonderful subject for our camera. Those children images are such a joy to see.

You will also see in this issue an article by Ray Grace showing us how to remove dust spots. I know the UPP has a lot of new members and many of them are fairly new to photography. TLM would be a great place to pass on great advice, so don't be shy.

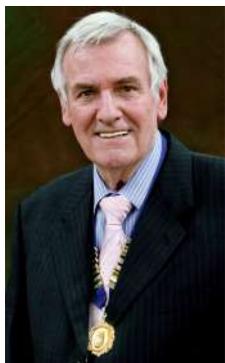
The continuing need for articles is always a problem. Many of you will have interests that are not photography—Steam Railway, National Trust etc. Why not write an article to include photographs about these pastimes and show the rest of the UPP family what you all get up to.

Lastly thank you to all those members that have, for the past 150 issues, kept this magazine running from the editors to the article suppliers. Now for the next 150 issues.

Paul Hoffman EFIAP CPAGB BPE3\*

# The Presidents View

## GREETINGS MEMBERS



May I take this opportunity to wish you and your families a Happy New Year and thank you for your dedication and loyalty to UPP. I hope you all had a good year and knocked up plenty of gold labels. Well done to all the winners of the 2017 annual. Apart from the winners all the others were fine examples of excellent work with very high standards of presentation. I actually gained a Highly Commended this time round. I have not had a win for several years now so it was very welcome. However, it's not about winning. We have the opportunity in UPP to enjoy each other's pictures every month and receive comments and votes. My heart has always been in UPP. I love the whole concept of how it works and think it is the best postal and online club around.

## LITTLE MAN REACHES ISSUE 150

This is our 150<sup>th</sup> Anniversary of the Little Man, what an achievement. I have created a complete PDF format of all the issues to date for the archives and I have come across some very interesting articles along the way. The format and editors have changed several times since the first publication in 1937. The first issue unfortunately got lost along the way but we do have issue 2, see picture insert, which is a fantastic read. I have always enjoyed the Little Man and its content. The format now produced by Paul is excellent and in a way, represents a similar design of earlier issues. The quality of pictures and text is also first class. Back in the old days and well before I joined UPP we only had black and white pictures. I am not complaining though; a lot of those B&W pictures of previous trophy winners have been scanned by me for our records and are now safely stored on record in the UPP's archives. Previous copies of the Little Man PDF's are available upon request to all members.



## WELCOME NEW MEMBERS

I would like to welcome on board the following new members that have joined us recently. I hope you enjoy our society guys. We have been around since 1937 and all get on like a house on fire. Good luck with your entries.

Amanda Willard C71

Steve Eagles C62

Russell Dew C71

Jack Taylor C30

Jenny Brown C31/33/35

Bryan Kelvie C73

Mike Bennett C62

John Henningham C4/26

Andrew Nicoll C71

Peter Range C52

Alan Dedman C31/33/35

Richard Laurence

## MEMBERSHIP

Our membership is still holding steady and just recently we have recruited several new members into our on-line digital circles. Having said that, print circles are still in the majority, which is how we started. Postal costs have gone up considerably over past years but our print circle members have stayed with us and have not been deterred, which is brilliant, thanks guys and girls. There will always be a place for prints and I personally love seeing them every year as they come in for our annual exhibition.

## GOLDSHOW CASE DVD/USB

Once again sales were good for our 2017 Gold Showcase, thank you for your support. Like the previous year the USB media proved to be the most popular. The price had to rise a little due to a huge increase in the price of the media.



If you have purchased the full showcase previously then you will have a complete record of the winners since their inception. So, can I make a suggestion to save you some money if you plan to purchase again. I have now introduced a download that will be delivered to your email inbox by the WeTransfer web site. The downloaded version will consist of all the circles images along with the winners, a Members Gold Showcase Special and for 2018 only, Christie Westgate's Lecture that was seen at our 2017 Convention, which is stunning, You, will not be disappointed I promise you. Future shows from lecturers will be included pending their permission being granted. This download version will cost £5. You can also purchase a Full Monty download for £7, still saving money against a USB version, which will cost you £11 without postage. As before if you order a DVD/USB version before the Convention postage will be free. I produce all the scans and make sure the quality of the images is very high for your enjoyment.

## COUNCIL POSITIONS AVAILABLE.



Council positions are now available. An important position that is required at the moment is General Secretary. Ray Grace is holding this post but is also Assistant Exhibition Secretary, which involves a lot of hard work, so he really needs a break. If you would like to get involved with the running of our society and feel up to taking on a position as General Secretary we would be delighted to have you. This position doesn't involve too much work anymore. We now only have one face to face council meeting a year, the rest are virtual by email. This means any reports from Council will only have to be copied and pasted into the minutes.

The template will be created for you so you will only have to have a basic knowledge of using the Word programme. If you have not got a Word programme this software can be downloaded for free and I can set you up and guide you through the procedure.

I do not want to alarm you but the society cannot function without Council so it's really important that we fill this position. If you are interested please contact me or Ray.

## MY HOLIDAY CRUISE IN THE CARIBBEAN

We have been saving for this holiday for some time now and left Heathrow Airport for Barbados during November 2017 for a two-week cruise on the P&O ship Adonia cruising the islands of the Caribbean. It was a wonderful holiday and we both enjoyed it very much. It was good to get away after a three-year break. We decided to pay extra for a balcony cabin this time, which made the holiday extra special. I sat out there every night with a scotch on the rocks and watched the sun go down.



For your interest, the following is a little history on Barbados.



## BARBADOS

Beautiful beaches, warm blue sea and sun-drenched days, Barbados offers all the features of a tropical island. Its people are especially warm and welcoming and there is still an inescapable colonial 'feel' that adds to the island's unique atmosphere and special style.

Barbados is the most easterly island in the West Indies, out of the chain of Leeward and Windward Islands.

The island stands in splendid isolation with the powerful Atlantic Ocean on its east coast and the clear, calm waters of the Caribbean Sea on the south and west coasts. Measuring 21 miles long and 14 miles at its widest point (and with an overall area of only 166 square miles), the island is scarcely larger than the Isle of Wight.

Mount Hillaby, in the northern centre is the highest point at 1,115 feet. The climate is a holiday-maker's dream. Tropical, but tempered by the sea breeze from the north-east. The temperature hardly varies from 24 – 27C (75 - 80F) and humidity is pleasantly low. From its founding in 1627 to its independence in 1966, the island was a British colony and, unlike the rest of its Caribbean neighbours, was never taken by force. It has an endearing blend of British and West Indian cultures, which allied to the Bajan's reputation as the friendliest people in the Caribbean, weaves a potent spell.

### Exploring

Bridgetown - the Capital. Cruise ships berth just outside of Bridgetown, and almost at once you realise why Barbados is known throughout the Caribbean as 'Little England' The market town atmosphere, Georgian houses, Parliament Square, neo-Gothic public buildings, and cricket ground, to say nothing of the signposts to Hastings and Worthing, all contribute to the impression. Of the total population of nearly 300,000 people, more than a third of them live in the capital, Bridgetown. The Careenage an inlet of the sea, which cuts right into the heart of the town and its wharf is a fascinating melee of colour and energy. Merchant and navy sailing ships used to lie aground here at low tide for hull repairs. It is now a pleasant marina where small yachts and pleasure craft moor. Larger yachts, of which there is no shortage in the Caribbean, anchor just south of the town in Carlisle Bay.

### Heroes Square

This is the civic heart of the town, and its focal point is the statue of Nelson, erected in 1813 on the site of 'The Green' where hansom cabs once waited for fares. The Admiral spent some time here during his command of the naval station at English Harbour, Antigua. In the square stand the Renaissance-style Public Buildings of coral rock and the island's chief administrative offices (opened in 1874). Here the Barbados Parliament meets and conducts its work. The open arcades have Gothic instead of the usual rounded arches, and the windows are stained glass portraits of all the monarchs of Great



Britain from James I. In the neighbouring streets, there are a number of elegant Georgian houses, now used mainly as shops or offices, though some are still privately occupied.

## Bay Mansion

This Mansion, in Bay Street, is one of the great houses of the past, with parts dating back to 1750. St Michael's Cathedral, off St Michael's Row, originally 7th century, was rebuilt in coral rock in 1780 after being destroyed in a hurricane. The font dates from 1680 and has inscribed round the top in capital letters a Greek palindrome of which the translation is "Wash the sin, not merely the skin".



**THE END.....PHEW!!**

My thanks as usual go to Council for all the hard work they do in keeping UPP going. My thanks also to you the members without which there would not be a UPP. Keep those wonderful images coming members.

Take care

Ken Payne

## A Thank You from a Judge

Hi Ken and Ray

Thank you Ken for the DVD which arrived yesterday. I haven't had had time to view all of it but I enjoyed what I have seen. It makes a pleasing reminder of a very interesting day. I too thought we judges worked well as a team and there wasn't any falling out!

Thank you Ray for the excellent organisation and the delicious lunch you laid on. The judge's job was made easy by your telling us at each stage what we had to vote on.

All in all a very enjoyable experience.

Best wishes

Beryl

## Remembering Lost Friends

### **Arnold Hubbard FRPS, E.FIAP, APAGB**

(24<sup>th</sup> September 1927 – 20<sup>th</sup> November 2017)



On leaving Sunderland's Bede School in 1946, Arnold trained as a teacher at Saltley College Birmingham. He taught as a supply teacher in the Durham area, later to become a Deputy Head Teacher. His interest in photography started in 1948 with a Box Brownie while he was on National Service with the Royal Air Force in the Egyptian desert. Back in Civvie Street he joined Sunderland Photographic Association but left after only one year for his love of sport. He kept in touch with photography through postal portfolios and photographing hundreds of weddings, babies and children, doing all the processing himself.

In 1970 he returned to the photo club. For 35yrs he lectured and judged at clubs, internationals and seminars all over the British Isles. He joined the Royal Photographic Society in 1979 and gained his FRPS with a panel of winter scenes. Landscape subjects were his favourite, and he started using Kodak infrared film around 1985, usually sepia toning his prints. Working in his loft darkroom eventually became too much for him and he reluctantly changed to digital photography in 2005. At first he experimented with various red filters to create infrared effects but success was hit and miss, having to use long exposures even on bright days. When given an I.R. converted Nikon 990 he realised a huge improvement from using filters, so had a spare Nikon D70 converted that he used from then on. Arnold's colour work was originally limited to slides, but with digital cameras he expanded his production of award winning colour work.

Arnold greatly valued his association with the Northern Region of the Royal Photographic Society and served on their committee for twenty-two years. He particularly enjoyed their weekend gatherings in the Lake District and other places, also photographic holidays to various countries in Europe. . In 2007 he received the RPS Membership Award for Service/Recognition of his voluntary work.

In 2010, now in his eighties and overcome by total deafness, Arnold reluctantly had to leave the committee of the RPS Northern Region and for health reasons, moved near to his daughter in Pontefract, where he continued to produce superb pictures from the extensive stock of images on his computer. In 2015, still continuing to enter international salons with successful results and also valuing his membership of UPP Circle 11, he joined the Photographic Society of America's Infrared Study Group as he greatly valued interaction with fellow photographers.

It was a great privilege to have known Arnold as a good friend for the past forty years. He was a quiet, gentle man who came alive with enthusiasm whenever he was in photography mode. He was the life and soul of UPP Circle Eleven gatherings, always with an enthralling story to tell about his photographic exploits. He was an eminent amateur photographer whose images never failed to impress with the love and skill that he put into them.

*Paul Damen* (Circle 11 Secretary)



***Black Sun – Rydal Water***

*Quiet early morning in Lake District – autumn.*

*Black sun a phenomenon of excessive exposure i.e. when shooting directly into the sun. Mamiyaflex 330 65mm*

***Happy Boy – Sousse, Tunis***

*In the poor dilapidated area of Sousse in Tunis I met this lad and asked him if I could take a photo of him. When I had finished I gave him a small copper coin and he ran off. Much later he saw me again and ran towards me – chewing madly. He came near to me and held out his arm to shake my hand. I was rather dubious but did so. It has made him a ‘Happy Boy’.*



The Monument



Blue Dome



Fermoyle Sand



*Carnival Partners*



*Venetian Winter*



*Oliver Girl*



*Isolation*



*Final Bow*



*Winter in Weardale*



*Colours of Luskentyre*



*Trees in Mist*



*Clematis*



*Ferns*

## Ron Boud

Ron was a very good friend of mine.

I probably met up with Ron through his wife Betty (Liz), some 30 odd years ago when at that time they were members of Crawley Camera Club.

Not long after I met them both, they left Crawley Camera Club and joined Tonbridge Camera and very quickly settled into our Club life and became very actively involved. I well remember when I was beginning to get into colour photography and printing that I was invited round to see them both where they showed me their purpose built darkroom and introduced me to the mysteries of colour developing and printing.



Ron was one of the most helpful guys that I have ever known and nothing was too much trouble for him. I well remember one time when we arrived back from a holiday in Switzerland, Ron had set up all the equipment necessary for developing and printing off contact sheets for all the films that I had used during our holiday in Switzerland which of course took two or three hours to complete but then, nothing was too much trouble for Ron.

When I retired we decided that perhaps we could earn an extra bit of cash by doing a bit of wedding photography and again, I was very privileged to be asked by both Ron and Betty (Liz) to take the pictures at their wedding some 24 years ago. We had some great times at these weddings and it was always very hectic with Betty (Liz) doing the organising and Ron and I taking the pictures which worked extremely well and we became quite a team between us.

We also developed a very close working relationship when as members of the U.P.P. executive council, we were involved in organising the annual exhibition which was a task that we both did for several years.

In recent years our friendship grew closer when we decided to try one or two holidays together which worked extremely well as both Ron and Betty (Liz) were very easy people to get along with and we worked so that I took Ron out on trips as our photography interests were very similar and Betty (Liz) took my wife out with her and they spent many a happy hour together as did Ron and I. We made several trips to Scotland and Norfolk more recently plus the many circle rallies that we used to attend through U.P.P and our friendship grew even stronger with these trips. The only time that Ron would not come out with me was when any football was on as Ron loved all sport but most of all, his football and he was a very staunch supporter of Arsenal to his very last days.

Ron was always willing to share ideas or help out when the occasion arose and I feel that it has been a privilege and honour to have known Ron for a lot of my lifetime and he will be greatly missed by many.

John Butler C71 & 36.

*Images by Ron Boud*



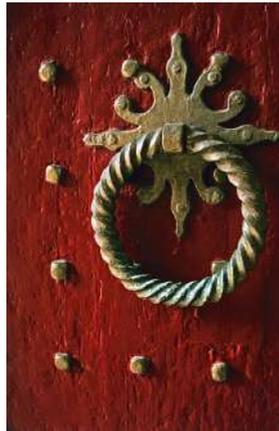
1990 Leighton Herdson - *The Nun*



*Aquilegia*



*West Burton Waterfall*



*Old Knocker and Rivets*



*The Bearded Gentleman*



*Tower Bridge*



*The last farewell*

# Easy Dust Spot Removal

By

Ray Grace ARPS DPAGB

## Introduction

Despite many modern interchangeable lens cameras having a dust cleaning option built in, there are still occasions when dust spots appear on the sensor. This quick technique (once it's set up) will make removal of dust spots very efficient and easy. First, to do this an action needs to be created. Once that is done, preparation of the image for dust spot removal happens in the blink of an eye.

## Procedure

Step 1. Open an image to be used to create the action.

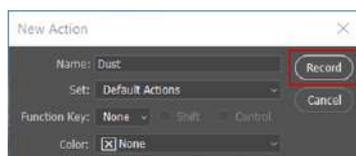
Step 2. Activate the Actions panel. If this is showing on your panels bar, click it once (the white right-facing triangle). If it is not go to Window > Actions and open the panel from there.

Step 3. Once the Actions panel is open, click the Create New Action icon at the bottom of the panel. It looks like a page with a corner turned over outlined in red in Fig 1.



Step 4. When the New Action dialog box opens, give it a suitable name. You can also, if you wish, apply a Function Key to the action to make it a one-touch action.

Step 5. Once you have named the action and applied any other settings, click the Record button at the top right of the dialog box, outlined in red on the right in Fig 2. The record button, outlined in yellow in Fig 1 will turn red.



This indicates that the action is in record mode and everything that you do will now be recorded, including mistakes, so take your time. There is no time limit.

Step 5. Create a new blank layer above your picture layer. Name it if you wish.

Step 6. Create a Hue/Saturation adjustment layer above the blank layer. Drag the Saturation slider all the way to the left to fully desaturate the image.

Step 7. Create a Levels adjustment layer above the Hue/Saturation layer. Drag the Highlight slider inwards just a bit to increase the whites. Then drag the Mid-tone slider a bit to the right to increase contrast. Something like Fig 3, shown on the right, would suffice.

The highlight slider in this example has been shifted to a value of 220. The mid-tone slider has been shifted to a value of 0.50. However, these values can be adjusted each time you run the action for each



individual image that you work on.

Step 8. Select the Spot Healing brush and, on the Options bar, check the 'Sample All Layers' box.

Step 9. Click on the blank layer to make it active.

That's it; the action is now complete.

Step 10. Click the square icon on the Actions panel. This is outlined in green in Fig 1.

Step 11. Minimise the Actions panel.

Step 12. Test the action.

Go back in history to the initial image open state.

Open the Actions panel and highlight the name of the action you have just created.

Click the Run button at the bottom of the Actions panel. This is outlined in blue in Fig 1.

The action should run in about 1 second. The blank layer should be active and the Spot Healing brush selected.

Step 13. Increase your image size to 100%. This makes it easier to see any dust spots. Pan around the image and with the Spot healing brush set to a size sufficient to cover your dust spots clean the image.

Step 14. Once complete, the Levels and Hue/Saturation adjustment layers can be deleted. You can, if you wish, merge the blank layer with the image layer or you can leave it as it is.

Remember, if, after the action has run, the contrast in the image is insufficient, activate the Levels adjustment layer and adjust the sliders further in the Properties panel.

## United Photographic Postfolios of Great Britain 2017 Annual Conference



United Photographic Postfolios of Great Britain  
2017 Annual Competition

**LEIGHTON HERDSON PRINT TROPHY & PLAQUE**



***Barra Friends, David Jones, C5 Large prints***

United Photographic Postfolios of Great Britain  
2017 Annual Competition

**LEIGHTON HERDSON PROJECTED IMAGE TROPHY & PLAQUE  
& BRIAN DAVIS PORTRAIT TROPHY**



*The Old Light House Keeper, Michael Troth, C60 Online Digital*



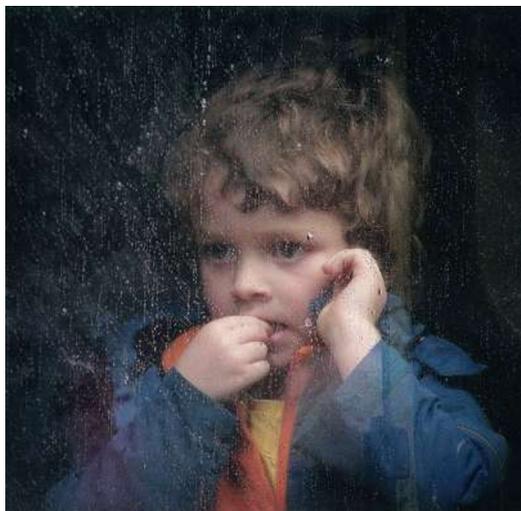
United Photographic Postfolios of Great Britain  
2017 Annual Competition

**AQS NATURAL HISTORY PRINT TROPHY & PLAQUE**



*Red Kite, Patrick Maloney, C2-25 Large Print*

**BEST SMALL PRINT - PLAQUE**



*Rainy Days, Julia Douglas, C7-17-21 Small Print*

United Photographic Postfolios of Great Britain  
2017 Annual Competition

**ROLAND JONAS LANDSCAPE TROPHY & PLAQUE**



*Aurora with Reflections, Ann McDonald, C29 Small Print*

**GLENN VASE NATURAL HISTORY TROPHY & PLAQUE**



*Cheetah Cubs, Ian Whiston DPAGB EFIAP ABPE, C60 Online Digital*

United Photographic Postfolios of Great Britain  
2017 Annual Competition

**RALPH COUCHMAN CREATIVE TROPHY & PLAQUE**



*Chaos to Harmony, James Finnigan, C60 Digital Online*

**PEOPLE'S CHOICE AWARD**



*Lone Runner, Sue Revill ARPS, C73  
Large Print, Highly Commended*

# United Photographic Postfolios of Great Britain 2017 Annual Competition

## GOLD STAR CIRCLE – PRINTS



### C29 Small Print

*(Secretary – Colin Westgate FRPS DPAGB MFIAP)*



(1)



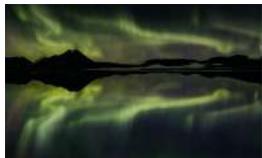
(2)



(3)



(4)



(5)



(6)



(7)



(8)



(9)



(10)



(11)



(12)

(1) Colin Westgate FRPS MFIAP DPAGB - Storm

(2) Monty Trent LRPS - Krakla Power Station HC

(3) Chris Aldred ARPS CPAGB BPE 1— On the way to Grandma's

(4) Christine Hart LRPS DPAGB—Chinese Lantern in Window Light  
HC

(5) Ann McDonald ARPS DPAGB—Aurora with Reflection

(7) Richard Cherry ARPS EFIAP DPAGB BPE5—Puzzled

(8) Kate Merriweather—Snow Blowing off Peaks

(9) Ray Grace ARPS DPAGB - Faded Glory

(10) John Francis LRPS—One Up, One Down HC

(11) Isabell Knight LRPS CPAGB - Felixstowe

(12) Martin Stephenson—Hey, You, Get off my Rock

# United Photographic Postfolios of Great Britain 2017 Annual Competition

## GOLD STAR CIRCLE – PROJECTED IMAGE

### C45 Projected Image—(Secretary – Bob Crick)



(1)



(2)



(3)



(4)



(5)



(6)



(7)



(8)



(9)



(10)



(11)



(12)

(1) Bob Crick - Artic Tern

(2) John Webster MPAGB ARPS - Bee-Eaters Bonding

(3) Bob Crick - Black-Shouldered Kite Hunting

(4) Ralph Snook ARPS DPAGB EFIAP— European Bee-eater Dispute HC

(5) John Webster MPAGB ARPS - European Bee-eater

(6) Bob Crick - Female Stonechat

(7) John Webster MPAGB ARPS - Hovering Kingfisher

(8) Pat Kearton LRPS CPAGB - Japanese Macaque Baby HC

(9) Bob Crick - Lesser Spotted Fritillary HC

(10) Pat Kearton LRPS CPAGB - Red Fox

(11) Bob Crick - Robber Fly at Dawn CERT

(12) Bob Crick - Small Skipper at Sunrise

# United Photographic Postfolios of Great Britain

## 2017 Annual Competition

### JUDGES

Peter Weaver LRPS CPAGB APAGB, Beryl Heaton ARPS DPAGB EFIAP, NH Judge - Jane Rees ARPS  
AV Judge – Martin Fry FRPS EFIAP/s AV-AFIAP BPE5\* APAGB

#### LEIGHTON HERDSON PRINT TROPHY & PLAQUE

C5 DAVID JONES - Barra Friends

#### LEIGHTON HERDSON PROJECTED IMAGE TROPHY & PLAQUE

C60 MICHAEL TROTH - The Old Light House Keeper

#### ROLAND JONAS LANDSCAPE TROPHY & PLAQUE

C29 ANN MCDONALD ARPS DPAGB - Aurora with Reflections

#### AQS NATURAL HISTORY PRINT TROPHY & PLAQUE

C2/25 PATRICK MALONEY CPAGB - Red Kite

#### GLENN VASE NATURAL HISTORY TROPHY & PLAQUE

C60 IAN WHISTON DPAGB EFIAP ABPE - Cheetah Cubs

#### RALPH COUCHMAN CREATIVE TROPHY & PLAQUE

C60 JAMES FINNIGAN - Chaos to Harmony

#### LIZ BOUD AUDIO VISUAL ROSE BOWL & PLAQUE

C52 VAL JOHNSTON DPAGB - The Art of Engineering

#### BRIAN DAVIS PORTRAIT TROPHY

C60 MICHAEL TROTH - The Old Light House Keeper

#### BEST SMALL PRINT - PLAQUE

C7.17.21 JULIA DOUGLAS - Rainy Days

#### GOLD STAR CIRCLE - PRINTS

C29 SECRETARY - COLIN WESTGATE FRPS MFIAP MPAGB APAGB

#### GOLD STAR CIRCLE - PROJECTED IMAGE

C45 - SECRETARY BOB CRICK

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### AWARDS, CERTIFICATES AND HIGHLY COMMENDED

#### C2/25 Large Print

PATRICK MALONEY CPAGB  
KEN SENIOR CPAGB  
LARRY WALKER DPAGB

Red Kite  
Barry Bunn, Henrietta and 1  
Seated Nude

AQS NATURAL HISTORY  
Highly Commended  
Highly Commended

#### C3/14 Large Print

WALTER STEINER  
DENNIS DURACK  
RALPH BENNETT ARPS CPAGB

Medersa of Ben Youssef  
Oh I Give Up  
Curves and Circles

Certificate  
Highly Commended  
Highly Commended

# United Photographic Postfolios of Great Britain

## 2017 Annual Competition

### C4/26 Large Print

MILES LANGTHORNE DPAGB	My Ball	Certificate
BARON WOODS FRPS	Winter Walk	Highly Commended
MILES LANGTHORNE DPAGB	Tern Attack	Highly Commended

### C5 Large Print

DAVID JONES	Barra Friends	<b>LEIGHTON HERDSON</b>
BERNARD ORMROD LRPS	Class for Glass	Highly Commended
DEREK DOAR DPAGB	Buachaille Etive Mor	Highly Commended
NICK BODLE	Port Quin	Highly Commended
BARON WOODS FRPS	Sunrise, Rannoch Moor	Highly Commended

### C7/17/21 Small Print

JULIA DOUGLAS	Rainy Days	<b>BEST SMALL PRINT</b>
PAUL HOFFMAN CPAGB EFIAP BPE3	Finding Grace	Highly Commended

### C9 Small Print

DEREK LARKIN EFIAP BPE4	Flesh Flies Paired	Certificate
KEN DICKENSON DPAGB BPE3	Shane Byrne at Oulton	Highly Commended
DAVID VENABLES DPAGB BPE4	Harvest Mouse	Highly Commended

### C10 Large Print

TONY MARLOW LRPS	Tying the Fly	Certificate
BOB ROBERTSON	Leaving Carnforth	Highly Commended
ANDREW ROTHERY	Old Prison Entrance	Highly Commended

### C11 Large Print

RICHARD POYNTER	Responsibly Sourced	Certificate
LIZ SCOTT ARPS	Cupola Vista	Highly Commended
ARNOLD HUBBARD FRPS EFIAP	Final Bow	Highly Commended
MICK WILLIS	Wells Cathedral	Highly Commended

### C12 Large Print

DAVE MILLER	Waiting and Watching	Certificate
ALAN ROBSON FRPS APAGB	Heron at Low Newton Reserve	Highly Commended
DAVE MILLER	Lucky for Some	Highly Commended

### C29 Small Print **GOLD STAR CIRCLE**

ANN MCDONALD ARPS DPAGB	Aurora with Reflections	<b>ROLAND JONAS</b>
CHRIS ALDRED ARPS CPAGB BPE1	On the Way to Grandma's House	Highly Commended
MONTY TRENT LRPS	Krafla Power Station	Highly Commended
CHRISTINE HART LRPS DPAGB BPE2*	Chinese Lantern in Window Light	Highly Commended
JOHN FRANCIS LRPS	One Up, One Down	Highly Commended

### C31/33/35 Projected Image

PETER TULLOCH ARPS DPAGB EFIAP	Evening Flight South	Certificate
KEN DICKENSON DPAGB BPE3	Giraffe Portrait	Highly Commended
IAN WHISTON DPAGB EFIAP ABPE	Cheetah Cub	Highly Commended

### C32 Projected Image

NEIL HUMPHRIES	High Jump	Certificate
NEIL HUMPHRIES	Mother & Child	Highly Commended
NEIL HUMPHRIES	The Secret	Highly Commended
MARGARET HALL	Giant Panda	Highly Commended

# United Photographic Postfolios of Great Britain

## 2017 Annual Competition

### C36 Large Print

DAVID EAVES ARPS DPAGB	Purple Roller Panting	Certificate
DAVE COATES ARPS EFIAP/p MPAGB APSA	Miao Lady - Huanggang Dong Village	Highly Commended
JEFF FIELD CPAGB	Smile Please?	Highly Commended

### C45 (NH) Projected Image GOLD STAR CIRCLE

BOB CRICK	Robber Fly at Dawn	Certificate
RALPH SNOOK ARPS DPAGB EFIAP	European Bee-eater Dispute	Highly Commended
PAT KEARTON LRPS CPAGB	Japanese Macaque Baby	Highly Commended
BOB CRICK	Lesser Spotted Fritillary	Highly Commended

### C46 (NH) Projected Image

JOHN HUNT	Talons Drawn	Certificate
JOHN HUNT	Double Catch	Highly Commended
ALAN CORK	Female Roesel's Bush Cricket at Rest	Highly Commended
DOUGLAS HANDS ARPS	Rose Sawfly Larvae	Highly Commended

### C52 Audio Visual

VAL JOHNSTON DPAGB	The Art of Engineering	<b>LIZ BOUD ROSE BOWL</b>
DAVID NEAL AFIAP DPAGB BPE4* LRPS	Celtic View	Highly Commended

### C60 Projected Image (On Line Circle)

MICHAEL TROTH	The Old Light House Keeper	<b>LEIGHTON HERDSON</b>
MICHAEL TROTH	The Old Light House Keeper	<b>BRIAN DAVIS PORTRAIT TROPHY</b>
JAMES FINNIGAN	Chaos to Harmony	<b>RALPH COUCHMAN</b>
IAN WHISTON DPAGB EFIAP ABPE	Cheetah Cubs	<b>GLEN VASE</b>

### C61 Projected Image (On Line Circle)

COLIN DOUGLAS ARPS DPAGB AFIAP BPE4	Waiting for the Show	Certificate
PETER KARRY	Camargue White Horses	Highly Commended
THOMAS BARRY	Sun Setting on a Bitterly Cold Day	Highly Commended

### C62 Projected Image (On Line Circle)

JONATHAN RATNAGE	Tulip Stairs Mono	Certificate
SUE BEASLEY	Nicky	Highly Commended
KEN PAYNE	Cranesbill (Bill Wallis)	Highly Commended
ANDY WOODERSON	Anchored Hard Fast and Secure	Highly Commended

### C63 Projected Image (On Line Circle)

MARTIN HORTON	The Tailor Of Srinagar	Certificate
AYSU BILGIC LRPS EFIAP DPAGB	Homeward Bound	Highly Commended
JANET HAINES ARPS EFIAP DPAGB	Symmetry	Highly Commended
KEN PAYNE	Toes	Highly Commended

### C64 Projected Image (On Line Circle)

CATHY HOLGATE	Dust Bathing	Certificate
ROBIN HARMSWORTH	Is this Close Enough?	Highly Commended

### C71 Large Print

CHRISTINE WOOLGAR CPAGB ARPS EFIAP BPE2	Six Posts	Certificate
ANN SWEARMAN ASPS EFIAP APAGB DPAGB PPSA ARPS	Afterglow	Highly Commended
JENNY WISEMAN	Low Cloud	Highly Commended

### C72 Large Print

BOB SCARLETT ARPS	Shona	Certificate
BOB SCARLETT ARPS	Henry	Highly Commended
JOHN LONG ARPS DPAGB Hon.PAGB	Dancer in Green	Highly Commended

# United Photographic Postfolios of Great Britain

## 2017 Annual Competition

### C73 Large Print

PAULA DAVIES FRPS EFIAPs EPSA  
SUE REVILL ARPS  
SUE BEASLEY  
GRAHAM COLDRICK ARPS DPAGB APAGB

Allium Seedhead  
LONE RUNNER  
The Old-Fashioned Way  
White Sands, Alamogordo

Certificate  
Highly Commended  
Highly Commended  
Highly Commended

### C74 Large Print

JUDE GADD  
RALPH BENNETT ARPS CPAGB  
GORDON SCOTT  
MALCOLM BURNS

The Watcher  
Tengenaria Africa (House Spider)  
Venice Morning  
Yesteryear

Certificate  
Highly Commended  
Highly Commended  
Highly Commended

### CIRCLES

2015 - 25 Circles Submitted Gold Entries, 2016 - 25 Circles Submitted Gold Entries , 2017 - 25 Circles Submitted Gold Entries

### GOLD PRINTS

2015 - 193 Gold Print Entries , 2016 - 184 Gold Print Entries, 2017 - 179 Gold Print Entries

### GOLD PDI

2015 - 84 Gold PDI Entries, 2016 - 92 Gold PDI Entries, 2017 - 108 Gold PDI Entries

### GOLD AV

2015 - 4 Gold AV Entries , 2016 - 3 Gold AV Entries, 2017 - 4 Gold AV Entries

### HIGHLY COMMENDED

2015 - 40 HC Awarded, 2016 - 33 HC Awarded, 2017 - 58 HC Awarded

### PEOPLES CHOICE AWARD

2016 C71 BRIAN BARKLEY - Burning off the Morning Mist  
2017 C73 SUE RECILL—The Lone Runner

### SELECTOR'S PERSONAL CHOICE

JUDGE BERYL HEATON ARPS DPAGB EFIAP

C60 IAN WHISTON DPAGB EFIAP ABPE - Cheetah Cubs

JUDGE PETER WEAVER LRPS CPAGB APAGB

C32 NEIL HUMPHRIES - High Jump

JUDGE JANE REES ARPS

C29 ANN MCDONALD ARPS DPAGB - Aurora with Reflections

*My Thanks go to Ray Grace, Helen, Adrian and Lyne  
for helping and organising the Event.*



## Looking Back

By Ian Platt MFIAP FRPS EFIAP/P Hon PAGB

### Part 2

#### **Looking Back (3)**

I remained Editor of LM for 5 years and during this period was also attending UPP Council meetings in London on a regular basis. In those days the Presidency of UPP had no specific maximum period and the incumbent at the time decided he wished to hand over the reins for running these meetings due to the travelling involved, although he was willing to continue as President if this was agreeable. The outcome of this arrangement was that Stanley Berg took over the running of Council meetings for the next few years before ascending to the Presidency in due course. There were also two Vice Presidents at that time, and I was invited to the Junior post, initiated by Roland Jonas, and this fairly quickly morphed into the Senior VP position when that person retired from UPP. Living in Worcester, it was only natural that I also joined the camera club in that city, and helped with their international slide exhibition. Sadly, at that time, the club's main emphasis was on colour slides and prints were treated as a poor relation. I went looking elsewhere for something more suited to my interests and I joined Smethwick PS in 1974, later becoming President of the Club.

Over the course of the next nine years, I did more lecturing and judging in the Midlands as most evenings were free from my ATC work. I was eventually 'recruited' onto the Midland Counties Federation (MCPF) to administer their judges programme, and later became a full member of their Executive Committee including a term as President in 1979/80. For the last two years of my stay in the Midlands I was also the MCPF representative on the PAGB Executive Committee, only having to retire from this post when my work moved me on elsewhere. Other exciting things happened. I joined the RPS Assessment panel for Licentiate admissions and did that for seven years. Also, together with a very willing team of enthusiastic helpers, I got the (now hugely respected) Smethwick International Exhibition going in 1975, now due to celebrate its 43<sup>rd</sup> event in 2018.

I was still an active member of UPP Circle 36 although had handed over the Secretary's duties by then. And my preferred photographic equipment was still Pentax based, although I swapped the old screw-thread equipment for the neater bayonet fitting. I did 'dabble' with larger than 35mm formats for a while using initially a Minolta Autocord 6 x 6 cm camera and later the Mamiya interchangeable lens model with a set of three lenses. But this phase didn't last all that long because I had become accustomed to getting the quality I wanted from 35mm. In among all this hectic photographic activity, I felt the need for something else as a counterpoint and in the late 1970's I enrolled in the Open University to study Geology, eventually graduating 7 years later. When I handed over the Little Man Editorship, it was to a fellow member of Circle 36-Ralph Couchman, and, when shortly afterwards, Bill Armstrong joined the Circle, we had the three consecutive LM Editors in our midst. Also, in the late 1970's PAGB was investigating the desirability of joining FIAP as a full member. FIAP sent a delegation to London consisting of their President, Secretary & Treasurer, and the PAGB man who had initiated the meeting invited me to attend as a very interested observer. The outcome of this meeting was that PAGB joined FIAP shortly afterwards.

This particularly busy period of activity came to an end in 1982 when my work moved me back down South. I was appointed an Instructor at the College of ATC attached to Bournemouth Airport. I joined Bournemouth club and later one in Poole, but what was immediately apparent was that the standard of photography seen at club level down South was not a patch on the work I had seen and enjoyed in the Midlands previously. However life had its compensations, and shortly after arriving I

was invited to join the RPS Associateship & Fellowship admissions panel for Pictorial photography – later re-assigned as the Visual Art category. I did a total of 10 years on this panel and saw a vast amount of superb photography, and was able to give some guidance to various potential applicants from time to time. One that particularly comes to mind was an unsuccessful applicant living in Israel. He had failed on two previous occasions with slide panels. I offered to get in touch with him as he clearly needed help because he had occasional excellent images in amongst some very poor ones, but didn't seem to know which was which! I'm pleased to say that my advice helped him to eventually achieve his desired ARPS. A few years after moving down, I received a phone call from the President of PAGB asking if I would be interested in taking on the job of FIAP Liaison Officer for the PAGB, the original holder of that post having decided he was getting too long in the tooth to continue. I gave serious thought to the offer – for about 5 nanoseconds-- before accepting, and was recruited back onto the PAGB Executive Committee that Summer. To date, I have been a member continuously since then, some 31 years later, doing the FIAP job for 25 of those years before handing over to Dave Coates, also a member of Circle 36. I completed a two-year period as PAGB President in 1999-2001, and was later made an Honorary Life Vice President. However, accepting the FIAP liaison job together with still working full-time and in the final two years of my Open University degree studies meant that, reluctantly, I had to step down as UPP Vice President.

The FIAP Liaison job was a fairly hectic affair from time to time but had its compensations in that I was able to attend FIAP Congress meetings in various countries and it also opened the door on invitations to act as an overseas judge to several notable exhibitions. An enterprising scheme was initiated by one of the PAGB delegates from the Western Counties region, that started a system of building up a reserve of funds to enable PAGB to host one of the major FIAP Biennial competitions. It took many years before sufficient money had been accumulated, but PAGB organised its first FIAP Colour Slide Biennial in 1994, and since then we have organised two Colour Print Biennials as well as a second colour slide event. Also I decided to try for the prestigious Master FIAP award. Unlike the previous two levels of FIAP distinction which were based on exhibition success, this was more akin to an RPS Fellowship. It required a panel of at least 20 prints on a related theme together with an explanation of the intent behind the topic. Lists of exhibition successes since the EFIAP being deemed irrelevant. I chose a completely different subject from the one used for my FRPS, and was delighted to have it accepted. I later learned that this was the first success from any UK photographer, but not long afterwards several more achieved the goal, notably Colin Westgate and Hugh Milsom, both of whom are/were UPP members.

#### ***Looking Back (4)***

My tour of ATC duty at Bournemouth ended in 1987, and my employers decided I was more use to them up in London at HQ. And so, for the first time in my working life, I found myself in the 'mob' of commuters going to work by train, rather than usually travelling in the opposite direction from the crowd by car to my various previous places of work. I moved to Farnborough to reduce the travelling time, and joined Woking CC. There were some interesting members who clearly looked beyond the local club life and I was encouraged to set up the Surrey Salon of Creative Photography that existed for a few years before it ran out of helpers. It was an event that tried to look beyond the usual constraints of most exhibitions, and I had accepted a 'cube' print – or to be strictly accurate, not one print but six different pictures on the surfaces of the cube, and on another occasion a monochrome landscape to which I had glued some brightly coloured sea-shells to the surface! We had some VIP exhibition openings too, with Gene Nocon (a famous printer at the time) the first year and HRH Prince Andrew on another occasion. By this time my UPP membership was down to just one Circle, 36 of course, but already I was yearning to return to a print circle. This was eventually achieved when I re-joined Circle 11 some time later. Just before retirement loomed, I finally changed my Pentax based

equipment for Nikon, and subsequently have congratulated myself on choosing this marque since all the lenses I bought at the time still work perfectly well on my (now) digital Nikon bodies. Had I gone over to Canon when making that choice, I would have been unable to do this.

Retirement offered the chance to move from busy Farnborough down to leafy Kent, and with it another change of camera club to Tonbridge. Many of the friends made there are UPP members also. Ralph Couchman was becoming frail so I took back the Circle 36 Secretary-ship from him and have been doing it ever since; so far for 22 years, during which time I saw the Circle through its 50<sup>th</sup> Anniversary year. And, since the word digital has come up, it was not long before this explosive change took place in the world of club photography. Initially I limited my digital use to the user-friendly printing process, whilst still taking film, both monochrome and colour for my picture taking. But inevitably, as time went by, I gradually moved into digital camera acquisition, and although I have previously written several criticisms of some aspects of digital picture taking and presentation, including on four separate occasions in previous editions of LM., the ease of capture and of making prints is a huge benefit. My wife was able to retire shortly afterwards, and we looked around for an ideal location for our final abode. After a couple of hiccups, we settled on our present position just outside Swanage in Dorset. I was under the impression that my presence would no longer be required on RPS admissions panels, but was proved wrong when I got a plea from the (then) chair of the reconvened Travel panel to help them out. I did a four year stint with them before leaving once we were told that our Fellowship recommendations would no longer be considered under new rules.

In 1994 PAGB made a decision that was to firmly place its profile to the forefront of club photography with the introduction of its Awards for Photographic Merit scheme. Prior to that date the organisation was a vague umbrella group that coordinated activities of the various Federations round the UK, and as such was largely unknown to individual club photographers. I was asked to chair the various adjudicating panels both in single-image applications and AV; a task that lasted for 7 years until I handed over to Rod Wheelans. I had been an enthusiastic AV practitioner for several years, most notably during my time in the Midlands, and had seen several major competitions, so felt comfortable in that area. The PAGB scheme awards lifetime recognition without the cost of annual membership fees. It is a source of considerable pleasure that I continue to attend these adjudicating days, and to date nearly 3,000 club applicants have achieved one or more of the various awards.

With the gradual decline in colour slide film availability a few years ago, Circle 36 morphed into a hybrid slide/print circle, with choice of medium open to each member. However after a brief period we held a vote and decided that the time was right to go entirely over to A4 sized unmounted prints not that long ago. At the time the decision was under review, I was informed (rather aggressively) by a member of UPP Council that we would forcibly be renumbered if we went entirely over to prints. This threat was bad news because I have always thought of Circle 36 as my photographic 'offspring' as it were, having founded it all those years ago. Fortunately when the print-only move did take place the later UPP Council was sympathetic to my request that we retain our original number. For some time now we have also adopted the practise of including work from every member of the Circle at the UPP Convention/AGM. And to date I have entered no less than 640 different pictures since it started in 1963, and long may we continue together.

*The End*

# The Conference 2017

A small selection of non award winning entries in the 2017 Exhibition, for the full exhibition please buy the DVD or Stick from Ken Payne. See back cover.



(1)



(2)



(3)



(4)



(5)



(6)



(7)



(8)



(9)



(10)



(11)

1. C61 JOHN WHITE EFIAP.g BPES CPAGB - **Prowse Point**
2. C63 MARTIN HORTON - **Lake Inle at Sunrise**
3. C62 JONATHAN RATNAGE - **Buachaille Etive Mòr**
4. C11 HELEN HERBERT FRPS EFIAP EPSA - **Neat Fit**
5. C2.25 LARRY WALKER DPAGB - **Lauren**
6. C46 MARY JENNINGS LRPS CPAGB - **Athene noctua**
7. C73 JOHN BIGGAM - **Butterfly**
8. C31.33.35 PETER TULLOCH ARPS DPAGB EFIAP - **Barnaby**
9. C7.17.21 ADRIAN LINES MPAGB FBPE ARPS - **Clowning About**
10. C64 TONY DAVIES - **Parasol**
11. C4.26 BARON WOODS FRPS - **Light on the Loch**
12. C4.26 MILES LANGTHORNE DPAGB - **Red Squirrel**
13. C32 NEIL HUMPHRIES - **Kingfisher**



(12)

(13)



# Circle Types & Secretaries

## LARGE PRINT CIRCLES

2/25	Tony Elliott APAGB	<a href="mailto:circle2-25@uppofgb.com">circle2-25@uppofgb.com</a>
3/14	Ralph Bennett ARPS CPAGB	<a href="mailto:circle3-14@uppofgb.com">circle3-14@uppofgb.com</a>
4/26	Philip Antrobus FRPS	<a href="mailto:philip.antrobus@virgin.net">philip.antrobus@virgin.net</a>
5	Nick Bodle	<a href="mailto:circle5@uppofgb.com">circle5@uppofgb.com</a>
10	Peter Young CPAGB AFIAP APAGB	<a href="mailto:circle10@uppofgb.com">circle10@uppofgb.com</a>
11	Paul Damen	<a href="mailto:circle11@uppofgb.com">circle11@uppofgb.com</a>
12	Jim Jenkins	<a href="mailto:circle12@uppofgb.com">circle12@uppofgb.com</a>
71	Liz Boud	<a href="mailto:circle71@uppofgb.com">circle71@uppofgb.com</a>
72	Brian Davis APAGB	<a href="mailto:circle72@uppofgb.com">circle72@uppofgb.com</a>
73	Paula Davies FRPS EFIAP/§ EPSA	<a href="mailto:circle73@uppofgb.com">circle73@uppofgb.com</a>
74	Ralph Bennett ARPS CPAGB	<a href="mailto:circle74@uppofgb.com">circle74@uppofgb.com</a>

## SMALL PRINT CIRCLES

7/17/21	Colin Douglas ARPS AFIAP DPAGB BPE4	<a href="mailto:circle7-17-21@uppofgb.com">circle7-17-21@uppofgb.com</a>
9	Dennis Apple	<a href="mailto:circle9@uppofgb.com">circle9@uppofgb.com</a>
29	Colin Westgate FRPS MFIAP DPAGB APAGB	<a href="mailto:circle29@uppofgb.com">circle29@uppofgb.com</a>
30	Colin Westgate FRPS MFIAP DPAGB APAGB	<a href="mailto:circle30@uppofgb.com">circle30@uppofgb.com</a>

## PROJECTED IMAGE CIRCLES

31/33/33	Ian Whiston AFIAP DPAGB BPE3*	<a href="mailto:circle31-33-35@uppofgb.com">circle31-33-35@uppofgb.com</a>
32	Brian Hall	<a href="mailto:circle32@uppofgb.com">circle32@uppofgb.com</a>
36	Ian Platt MFIAP FRPS EFIAP/g Hon.PAGB	<a href="mailto:circle36@uppofgb.com">circle36@uppofgb.com</a>
45	Bob Crick, <i>Natural History</i>	<a href="mailto:circle45@uppofgb.com">circle45@uppofgb.com</a>
46	Douglas Hands ARPS, <i>Natural History</i>	<a href="mailto:circle46@uppofgb.com">circle46@uppofgb.com</a>

## ONLINE CIRCLES

60	Paul Hoffman CPAGB, BPE3* EFIAP	<a href="mailto:circle60@uppofgb.com">circle60@uppofgb.com</a>
61	Ken Payne	<a href="mailto:circle61@uppofgb.com">circle61@uppofgb.com</a>
62	Ken Payne	<a href="mailto:circle62@uppofgb.com">circle62@uppofgb.com</a>
63	Ken Payne	<a href="mailto:circle63@uppofgb.com">circle63@uppofgb.com</a>
64	Paul Hoffman CPAGB, BPE3* EFIAP	<a href="mailto:circle64@uppofgb.com">circle64@uppofgb.com</a>

## AUDIO VISUAL CIRCLE

52	Val Burdis DPAGB	<a href="mailto:circle52@uppofgb.com">circle52@uppofgb.com</a>
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# UPP GOLD SHOWCASE 2017



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