

THE LITTLE MAN



SUMMER 2008

ISSUE 132



THE OFFICIAL JOURNAL OF THE UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN



Towards Beachy Head Peter Tulloch ARPS DPAGB C33



Misty Woodlands Damons Lincoln Peter Yeo FRPS C11



Red Deer STag Steve Chadd NHCC1



Forties Couple Tony Elliot C2/25



Me And My Shadow Ken Dickenson C31/35



On The Morning Tide Adrian Bowd LRPS C30



Come My Pretty One Vince Rooker ARPS DPAGB APAGB DI4



Manchester Victoria Geoff Mitchell C6



LIZ'S BIT

Hello Everyone,

The gardens and countryside are full of colour with plenty for we photographers to make into gold labels for our circles.

As I am still in fulltime work I take most of my snaps during our holidays which I am sure most of you do too. But the time I enjoy most is when we are on our circle rallies. Going

out with like minded people who are as entranced by our hobby as Ron and I are, gives everything that extra buzz. To see the results in the folios brings back all our memories of those few days. In one of our circles the majority of us have been together for nearly 20 years and it's like an extended family. I am sure that many circles have that close bond and the rally is the highlight of the year when you can catch up on events over a few pints and talk camera talk.

The AGM conventions are also another way of meeting fellow UPPers and spend a couple of days talking about and looking at pictures.

Your council work very hard to make sure all goes well for you and the event is relaxing and informative. So to those who have never attended the AGM please come along this year, we would love to see more members enjoying this very friendly event.

On another note we are looking for new members to join our Black and White darkroom circles. I know DI has spread like wildfire but the traditional way is still alive and more members doing it will preserve this wonderful art for the future.

See you all at the AGM Convention. Liz Boud

EDITORIAL

This issue comes to you with inserts relating to the Annual Convention at Hillscourt in September. Please return your booking forms as quickly as possible to help Brian's task in making the arrangements. There is also a postal vote on the proposed new Constitution and Rules; please exercise your vote as a member. Council has put in a considerable amount of time over many months to produce a new framework for UPP which brings us up-to-date with current practice and will allow us to develop in the future.

I would like to add my sadness to the several which have been published in the daily press and photographic magazines at the death of Philip Jones-Griffiths (1936-2008). Philip was a Magnum photographer who devoted much of his time to photographing in Vietnam and South-East Asia. Indeed, it has been said that his book, *Vietnam Inc*, was very influential in changing opinion in the USA about the validity of the Vietnam war.

I had the privilege of meeting Philip three years ago when I was Regional Organiser for the RPS East Midlands. Philip came to do a talk for me and proved to be a most pleasant and gentle man who was very entertaining and stimulating in his talk and afterwards in mingling with nearly 100 attendees. He told me then that he had cancer and was unsure how long he would live.

His death is a loss to photography but his images provide a lasting tribute and memory of a truly nice man.

UPP CONTACTS

The Little Man is published three times a year in spring, summer and autumn. Articles for publication should be sent to the Editor. Email or ordinary mail is acceptable. Images should be at 360 dpi with a longest side of 150mm, jpeg or tiff. Articles and pictures are the copyright of the author and do not necessarily represent the views of the Editor or UPP.

President, Membership and Folio Secretary

Liz Boud 0182-574-0698

lizboud@islofthorns.wanadoo.co.uk

Vice-Presidents

Ralph Bennett ARPS 01636-651277

ralpheyesight@talktalk.net

Howard Fisher CPAGB

details as Editor

Immediate Past President and General Secretary

Brian Davis FRICS LRPS 01246-275433

Treasurer Francis Ouvry LRPS 0239-258-0636

francisouvry@tiscali.co.uk

Publicity Secretary

Anne Swearman ARPS DPAGB APAGB

0191-253-3130

anne.swearman30@blueyonder.co.uk

Competition Secretary - Prints

Ken Payne 01992-309176

kenneth.payne1@ntlworld.com

Competition Secretary - Slides

Ray Grace ARPS DPAGB

01249-716165

ray_grace@btpopenworld.com

Circle Secretaries Representative

Alan Blow 01226-207127

pabloid@bournemouth-net.co.uk

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

ianwhiston@hotmail.com

Editor Howard Fisher CPAGB 0115-937-2898

hf773@btinternet.com

21 Brockwood Crescent, Keyworth,
Nottingham, NG12 5HQ

Advertising in The Little Man

Pam Sherren ARPS 01803-843401

pamsherren@hotmail.com

9, Vale Close, Galampton, Brixham,
Devon, TQ5 0LX

Webmaster Nick Bodel

Website www.upp.gb.com

Advertising Rates

3 issues half page £120

3 issues quarter page £ 60

1 issue half page £ 40

1 issue quarter page £ 20

THE COUNCIL MEETING OF 7 JUNE 2008

Present: Liz Boud, Brian Davis, Alan Blow, Ralph Bennett, Howard Fisher, Ian Whiston, Pam Sherren, Ken Payne, Francis Ouvry, Stanley Berg.

Apologies: Alan Homes, Anne Swearman, Ray Grace

Previous Minutes:

Dated 2 February were approved subject to the heading for the Selection changing to 2008

Matters Arising:

Pablo to contact all circle secretaries over their histories. The alteration to the circle numbers is in hand and Brian Hirschfield is altering the database.

Liz to contact all circle secretaries to advise them of the change.

Both Sandy Cleland and Duncan McEwan have been booked for 2009.

Music Licence:

Francis has been researching the whole question of the licenses that are required to be held. The opinion is now that three payments are required to comply and that includes membership of the IAC. This appears to be in conflict with the wording on the two licences that some members hold.

The problem is surrounding the definition of the word 'public' and there is now apparently a court decision that confirms this as being everything that is not associated with the family so club showings come within this. Agreed that we therefore ask all our members to also become members of the IAC unless they are exclusively using royalty free music.

UPP to obtain a licence that will allow us sales of up to 100 discs and to use over 30 minutes of music.

Francis is preparing an article on the subject and he agreed to complete the work and a copy is then sent to all circle secretaries.

2008 Convention:

Lecturers and judges all booked.

Timetable agreed and the meal is to remain at 7.30 p.m.

The exhibition is to remain up until 7 p.m. and Ken to notify all circle secretaries that no prints may be removed prior to that time.

Sale of CDs to remain at £10.00.

Lindsey's lecture is prints but also digitally projected.

Selection 2008:

AV circle selector still to be arranged.

All in hand for the selection on the 16 August 2008.

Some circles are slides and projected image, Ken to arrange accordingly.

Officers' Reports:

Secretary: Nothing special

Treasurer: Current membership is 383 paid but 48 still outstanding to be chased.

Showing a £211 deficit at the moment but some accounts are outstanding, including printing, which is to be checked.

Sale of CDs down last year.

Editor: Next issue being prepared and will be out in early July.

Howard would like images to be on the back page rather than coloured adverts.

Agreed that an A5 loose application form is included in each issue and that the print run stays at 450. Surplus issues to be handed around for giving out at clubs etc. as an advert.

Publicity: Anne had emailed a report saying that publicity material had been handed out locally and that she had enjoyed her time in office.

Howard had written a 300 word article for the RPS A-V group on the circles and this had been accepted. Pam offered to write an article for the Western Counties magazine and this was agreed.

Membership: Colin Snelson has resigned as secretary for C6 and no offers to date. Circles 29 and 30 have combined under the control of Colin Westgate. Circle 51 closed as the secretary resigned but all members relocated into the other two circles. A/A

has not been active for 12 months and all New Zealand members resigned. Pablo hoping to restart digitally and hoped that most of the New Zealand members will return. Agreed that the extra charge for an additional circle with A/A can be waived for next year for members of A/A.

Competition: Two selectors booked for 2009 are Rex Bamber and Susan Hill. Glyn Edmunds this year's standby, to be asked also for 2009.

Stationery: Forms ready to go out, current list of circle secretaries required.

Circle Secretaries Representative:

His services have again not been called on.

Webmaster: Liz reported that Nick had bought UPPofGB. Website is to be upgraded to include AV and Digital circles. Pam to prepare wording for adding to the website.

Constitution and Rules: All agreed the final draft as circulated with the exception that Rule 19 should say projected image. Agreed that it should be reprinted for a postal vote and that it is agreed to be circulated as printed with no clause-by-clause approval.

Officers for 2009: Most officers agreed to stand for re-election, with the Publicity Officer position being vacant. Liz to contact Ray and Alan to see if they are willing to stand again.

OH NO! NOT ANOTHER VERSION OF HOW TO MAKE MONOCHROME INKJET PRINTS FROM A COLOUR ORIGINAL

BY IAN PLATT MFIAP FRPS HonEFIAP HonPAGB

Yes, I'm afraid so, but at least this latest version is the most unlikely! Before describing the specific method to you, I have to go back a short time to when I was admiring a beautiful monochrome print of Buachaille Etive Mor by a Scottish photographer, Peter Paterson, ARPS, AFIAP, that had won the Gold Medal for the best monochrome print in the Southampton International Exhibition that year. This well-known Scottish landmark (I have even photographed it myself more than once) was stunningly portrayed in wonderful detail and was justly recorded with the top honour.

Not long afterwards, I flew up to Scotland as a guest of the Federation to take part in the jury selection of the Scottish Club Slide Championships to decide which two clubs would go to Warwick for the national event later in the year. In order to justify the expense of my trip I was also booked to give four lectures during the following five days at Dundee, Kinross, Stirling and Paisley before flying back home. Because I had no personal transport whilst I was up there, I was frequently escorted by enthusiastic photographers during the day on outings to places of interest before my evening talk.

On one of these occasions it was Peter Paterson who met me and drove me around. The weather that day was quite poor so we ended up at his house in the early afternoon, and looked at some of his lovely prints, most of which were monochrome, and I immediately recalled my pleasure in admiring his medal-winning effort at Southapton.

Peter then told me of the method I am about to describe to you, for he, like many others, had recently stopped shooting monochrome film and made all his latest prints from colour negatives. Having got into the DI and inkjet regime, he felt it wise to attend a workshop given locally by one of the local software gurus on the delights of Photoshop. The subject of converting a colour original into monochrome output came up for discussion, and all the usual well-known methods were covered by the tutor. When finally he had concluded all that he had to say on the subject, one of the students piped up that there was another way that he

had not mentioned. It appeared that this young lady was a professional graphic artist, thoroughly familiar with Photoshop through her work, but who had only comparatively recently turned to club photography as a hobby outlet. She was attending the workshop to learn more about the photographic side of DI as opposed to the graphic art side. By now, apparently, all present in the room were agog to learn what special 'wrinkle' the professional user had up her sleeve, and when she described it, there were probably howls of disbelief. Why do I say that? Because that was my immediate reaction when I first heard it!!

Are you ready? Here goes:

- 1 Open the picture on your monitor screen
- 2 Select>All
- 3 Edit>Copy
- 4 Click ON Quickmask button
- 5 Edit>Paste
- 6 Edit>Copy
- 7 Click OFF Quickmask
- 8 Edit>Paste and, Voila you have your monochrome version

No, this is not an April Fool joke. Give it a try and see what you think.

You can still make fine-tuning adjustments to this monochrome version via Channel Mixer, Curves etc. as with other methods, so what advantages does it have, if any?

Having made quite a few prints using this method versus others, I feel that it controls the subtleties of extreme highlight areas better than some other approaches. I suspect, however, that its usefulness is mainly that of speed to the graphic artist. Anyway, I thought you would like to know.

Ed: I have had a quick try of this method and it certainly produces a monochrome image which can be adjusted as Ian described. However, I am not sure that it betters the monochrome facility in CS3 or, for that matter, the Lightroom monochrome facility. I shall, however, make more thorough tests on various files to see if there is any real benefit to this method over my CS3 route.

FROM THE PAST

From the Autumn 1972 issue headed 'Pictures Are Made To Enjoy'

This statement may sound reasonably logical and understandable, but the actual fact of the matter is that there are numerous individuals who do not agree with that premise. Today, too many photographs purportedly of serious intent, are made to be glanced at casually, then never seen again. The emphasis in much modern photography is laid on impact, the ability of the print to astound the observer at first glance.

Intrinsic merit of thought, skill, composition and artistry are subordinated to the command to look quickly.

Art was made to enjoy, to give pleasure to the creator and the possessor over the years. Nowadays we are asked to believe that the wisdom of the ages is humbug, that art must be grotesque to have merit. that it must be interpreted as symbolic of the freedom of pathological minds.

(Ed. *The argument still goes on*).

IMAGE MAKING TODAY AND UPP

By Howard Fisher

Don't worry, I am not going to re-hash the, hopefully, long ended debate about the values of film over digital or vice versa. I am not even going to raise the issue of the often talked about demise of film. Rather I shall try to set the record straight about the attitude of UPP and this UPP magazine to film and digital members of our Society.

We are most fortunate in UPP in having many circles and this allows us to have some specialising in various types or methods of photography. The Natural History circles cater for members whose interests relate to that subject matter; the A-V circles cater for enthusiasts of the audio-visual movement; other circles cater for monochrome workers and still others for members whose passion is for the creation of images on the computer.

This diversity is one of the strengths of UPP and it is always fascinating to look at the work of the circles when exhibited at the Annual Conference each September. The variety of work is extensive and the quality of print making is always a source of discussion, regardless of whether through the darkroom or via the ink-jet printer. I do not overlook the slide circles, whose work is also seen projected at the Conference and where slides can be either produced directly from transparency film or from a digital file. However, it seems to be the area of prints where most debate can arise.

No matter how much discussion the prints on display at Hillscourt raise, it is apparent to me as I walk around the exhibition, that the end discussion largely becomes one of the image content over the technique of production. No matter how well produced a print is, the final assessment has to be the quality of the image being viewed. It should go without saying that a beautifully crafted print of excellent image quality is a real pleasure, but it is a truism that image quality is very much subjective. It is dependent upon the tastes and prejudices of the viewer, no matter how we might feel that we

can adopt an open-minded attitude to what we are being shown. Technical quality is less subjective but is dependent on the knowledge and experience of the viewer to properly assess.

We are fortunate in UPP in having members who are very knowledgeable and experienced in the many facets of photography and who are always happy to explain techniques to anyone who asks a question. UPP is an organisation which exists to promote photography through its circles and the circle members, as well as providing a regular source of pleasure to us all as our folio bags and boxes are handed over by the post-people. There is space for all shades of image production, all styles of photography and, with some reservations, of subject matter. All members ought to be tolerant of work which does not fit a style or subject with which they have little or no empathy; we can all learn and be stimulated by each other, whether in our circles or through the exhibition at Hillscourt.

We are all pursuing our individual manner of expressing ourselves visually through our image making and, in my submission, deserve our images to be carefully considered regardless of the base method of production. In other words, I am saying that it matters not whether an image is sourced from film, digital or by other means; it is the final image which is the most important element. The route to that final image may be of consequence to some members who have a passion for a particular method, but UPP overall rises above our personal enthusiasms, to provide us with a place where our work can be shown and our concerns freely discussed and, most importantly, in a balanced and friendly manner. Long may this be so and I can assure all readers of *The Little Man* that this publication will show work and print articles on all aspects of photography as practiced by UPP members. The only limitation is whether members are prepared to submit articles!

LETS MAKE FRIENDS

By Brian Davis

I am a member of Chesterfield Photographic Society in Derbyshire.

A few years ago the Toyota car company of Japan opened a new factory in the county and a couple of years later the County Council asked the Society to put on a slide show for a party from Toyota City in Japan, who were visiting the area, to show them the beauty of the county of Derbyshire. In addition to famous stately homes like Chatsworth, the county also has the Peak District National Park. We gave the show and afterwards some of our members talked to a member of the party who was representing the Toyota Camera Club. Emails

were subsequently exchanged and it was agreed that the two clubs would hold an annual exchange of slide shows. This has continued over the years and the show which we have received from Japan each year has become a very welcome item in the club's programme. We are able to see some very interesting pictures, quite different in style from the ones taken in the UK.

In recent years the exchange has become digital which is a lot cheaper in posting a CD to Japan than a box of slides.

Two years ago we were invited to visit them in Japan and to see the cherry blossom. The trees

are in bloom for about 10 days in April each year. Three members accepted the invitation, being our then President Ken, Shirley my wife, and myself. We were lucky because the cherry blossom was in full splendour when we arrived but had completely disappeared before the end of our visit.



Miss Cherry Blossom

We left England with a degree of trepidation because we had only met one member of the Toyota Club some years before and the visit had all been arranged by email. We were travelling half-way around the world hoping that we would be met at the airport because we had no knowledge of where we would be staying other than we were being given the great honour of being put up in their homes. We need not have worried because, when we arrived at Centair airport at 8 a.m. after a 23 hour journey from our homes, we had a welcome party to meet us. We were immediately taken on a sight-seeing tour of Toyota City to see some cherry blossom and to the art gallery for lunch.

After lunch we were taken to meet a group of children, between 3 and 17 years old, who meet under a club called Labo Parties where the main object is to learn English and later to travel to other countries including America and Europe. When we arrived they had all lined-up and we walked down two lines of children who welcomed us and then sang songs in English. Afterwards we had a party and were shown how to write in traditional script using a brush.



Writing my name in traditional script

We stayed near to the centre of Toyota City in a new house where they still had builders completing the garden and outside. As you can imagine we did not know what to expect, but, as it turned out

they were excellent hosts and the accommodation, whilst small, as is all their houses, was excellent. The bedroom had a futon and so we slept on the mattress on the floor but the dining area had western style chairs and tables. There were many automatic features in the house. The toilet lid opened as you walked up to it and when you stood up the lid closed and the toilet flushed!

Our days were fully planned out for us, we had a full programme which included two trips to the Expo show which had opened three weeks prior to our visit and was situated just outside the city. We travelled there on an electro-magnetic railway.

Shirley and I were using Fuji digital SLR cameras. We used compact flash cards and each evening I downloaded the shots onto a laptop that I had taken with me. I also cut a CD as a backup. In all we took about 11,000 images between us. I also took a 35mm film camera as backup and shot 10 rolls of film.

The hospitality was wonderful, everyone was so friendly with welcome and farewell parties. We met the mayor of Toyota City twice and he gave me an Expo tie.

The highlights of the trip must be the visits to the temples at Kyoto, the shrines at Nikko and seeing Mount Fuji.



The gold leaf covered temple at Kyoto

We travelled to Mount Fuji, which was a four hour journey, only to arrive there in the rain, but the hotel was excellent and had hot springs so we spent a very pleasant evening. At 5 a.m. we were awoken to be told that the sky was clear and we went onto the terrace to see the sunrise on the mountain; the sun just catching the top and slowly spreading down. This was followed by a dip in the hot springs to look at the mountain before being submersed in the hot water, and so to breakfast.



Mount Fuji

We had three trips on the Bullet Train and, in addition to the speed, what amazed me was the length. They were sixteen cars long, and when they entered the station I thought that they would never end. The conductor on the train bowed to the compartment as he entered and also bowed as he left.

Japan is becoming very westernised and the hotels are identical to good European ones. Restaurants in the cities mainly have tables and chairs although there are alcoves for traditional eating. It is only out of the cities where all the eating houses have low tables and you sit on the floor. If you do not use chop-sticks you starve. We ate! All of the food was traditional Japanese and there was plenty of rice and raw fish, which was very pleasant. What we could not eat was the squid which was just like rubber.



Lunch

The only restaurant or hotel which served European food was at Mount Fuji which had a French menu.

It was a holiday of a lifetime and one which we shall not forget, especially because of the friendliness of all the people we met. We had to have our photographs taken at every location, just as we see our Japanese visitors doing when in the UK. We saw several people wearing traditional dress and there was never an objection when we indicated that we would like to take their pictures. In most cases they were very helpful over it, even when children were involved. We encountered no restrictions to photography anywhere, including the museums in Toyota City.

Chesterfield's connection with other clubs is not limited to Japan. We had a connection with Chesterfield's twin town in Germany some years ago, but that had dropped after two large boxes of prints were lost between Germany and England. In those days the exchange had been either slides or prints. Fortunately this connection has now been remade with a digital exchange. We were invited to have an exhibition of prints in the White Tower, which is a large circular monument in the centre of the town. Built in 1330, it is 80 feet high, has eight floors and is 20 feet in diameter across the outside walls. The exhibition was hung in September and October 2007. We were invited to an official opening, eight of us went and some stayed on for a week to photograph the local area.



Brian and Shirley in traditional Japanese dress

Our third foreign connection is with Troyes in France and this has now become quite a large exchange of images each year.

Chesterfield has offered to co-ordinate a composite of all the various clubs' entries so that each club will have more than a full evening's entertainment. In putting the various submissions together we have been using Pro Show Gold or Pictures to Exe so that we can show all of the images with a musical background. All the submissions are then cut onto one disc and copies supplied to all of the societies.

Currently, we in Chesterfield have an evening's viewing of the entries from Japan and France. Next year we will be joined by Germany. What is most interesting is the difference in the style of photography from each of the countries.

This is the big blessing of digital because a four way exchange would not have been possible with prints or slides because each society will include between one hundred and two hundred images on the disc. The other big advantage is that we will all be keeping the disc so that it can be looked at again in a few years time, that is providing the equipment will still be able to read it - but that is another discussion.

There is no reason why our exchange should not include an American club in future years.

We now have friends in Japan, France and Germany, all through this wonderful hobby of ours; and these are friends we would never have met other than through photography. This all helps to make the world a smaller, and happier, place in which to live.



ROUND THE CIRCLES

CIRCLE 33 CELEBRATES ITS 500th FOLIO

Circle 33 was formed in February 1958 as a 35 mm general interest slide circle. It consisted of three ladies, several beginners and a few more experienced members. Its first certificate was awarded to E. S. Etheridge.



Circle 33 has some long standing members: Ieuan Llewellyn joined folio 382 in 1996; Philip Forbes joined folio 276 and so has been a member for almost half the circle's lifetime; Alan Homes, who was President of UPP from 1994 to 1997, has been a member for even longer.

Due to health and other problems, membership dropped to six in 2003. Fortunately, numbers swelled to 15 after South Devon ladies, Molly Clayton, Margaret Ewer, Mary Caffrey, Joyce Waldron, Sheila Imrie, Ann Owens and Maureen Harris joined UPP in 2005/6. Pam Sherren joined in 2002 and Zoe Smith and Peter Tulloch a year later. Last year Zoe and Maureen transferred to the new DPI circle 60 and so, with slides declining, numbers have

dropped once again. However, many C33 members are committed to the future of slides and it is a warm and friendly circle.

Secretaries:

T. Lewis	February 1958	Pam Sherren	November 2003
J. Preece	June 1958	Sheila Imrie	February 2008
D. Greenacre	June 1960		
John Williamson	May 1961		
John Biggam	June 1995		
Lavina Molnar	May 1999		

Circle DI 4

The circle's folios continue to circulate although one which became lost in the post has had to be replaced with a new collection round which has almost completed it's first circulation.

We are sad to have lost two members. Walter Coultrup has moved on to fresh photographic interests and Rob Lloyd has decided that other commitments prevent him participating in the circle, at least for the time being.

We congratulate Mike Middleton on gaining the ARPS in Natural History at the recent distinctions selection. Somewhat belatedly we also congratulate Rod Dixon on gaining the CPAGB.

Howard Fisher, Circle Secretary

Circle 30

Unfortunately Circle 30 has ceased to function and its members have transferred to Circle 29.

Circle 51

This circle has also ceased to operate for the time being.

Circle A/A

Better news is that, after going through a difficult year, Circle A/A is now up and running again but with memberships only in Australia and the UK.

LETTERS

From Kath Bull

Many congratulations in the Spring issue of 'The Little Man'. It can't be easy to assimilate and arrange all the copy into A4 pages, pages that will eventually work together to make an interesting and logical magazine. This is what you have done. I suppose though that things have moved on; when 'The Iris', the magazine of the RPS Nature Group was first published in the 1970s, it really was a matter of 'cut and paste' and on the dining room floor.

I'd like to make a request for the return of two items which we were accustomed to see in 'The Little Man'.

1. The Circle secretaries list. You published it in Autumn 2007, so perhaps its absence this time is a one-off occurrence.

2. The Issue Number. I think an issue number is important; when I read the number I get a sense of history and the time the magazine has

been in existence. The number appears to have disappeared during the change over from A5 to A4 format. Each of the A5 editions has its individual reference number.

Please keep up the good work, Howard, and don't take my requests as a criticism.

All good wishes.

Ed: The issue number appears on the cover of this issue as a result of Kath's request.

The Circle Secretaries list will appear in the Autumn issue of every year with updates included in the 'News of Members' section of the other issues. The reason for not including it in every issue is simply that it takes up space which can be used for other articles and items. I took the view that as the majority of members keep their issues of The Little Man and could look up the annual lists, that it was better to use the space for other items.

NEWS OF MEMBERS

DISTINCTIONS

Congratulations of Mike Middleton of circle DI 4 on gaining the ARPS in the Natural History category.

WELCOME TO NEW MEMBERS

Chris Champ
Annette Lord
G. Meadows
Emma Wharram

Brenda Robins
Neil Malton
Jackie Power
James Wood

NEW TROPHY

At the 2008 Convention the A-V circles will be competing for the first time. It was felt appropriate that a trophy should be available for the winning circle and Liz Boud has kindly presented UPP with a rosebowl which is to be known as the *Liz Boud Rosebowl* to be awarded to the winning A-V circle

PUBLICITY OFFICER

The role of Publicity Officer has been very ably filled by Ann Swearman for several years. Ann has decided that she wishes to step down and will relinquish the position at the 2008 AGM.

This means that the position will be vacant unless someone will volunteer to undertake this very important task.

The position carries a place on Council which means attending three Council meetings a year, held in London, as well as seeking to gain as much publicity for UPP as possible. It is a most important role which really does need a volunteer to come forward to take on the task.

Anyone interested is asked to speak to our President Liz who will supply full details of what is involved. Obviously, full support will be given to anyone taking on the situation.

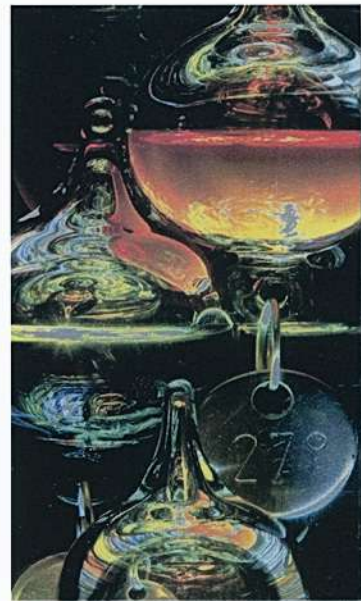
DEADLINE FOR THE AUTUMN ISSUE

The deadline for submissions to the Autumn issue of *The Little Man* is 30 September 2008.

Items can be submitted as email, on disc or typed. Your Editor is grateful for all items! For submission information please see page 1.



The White House Ken Breare FRPS C2/25



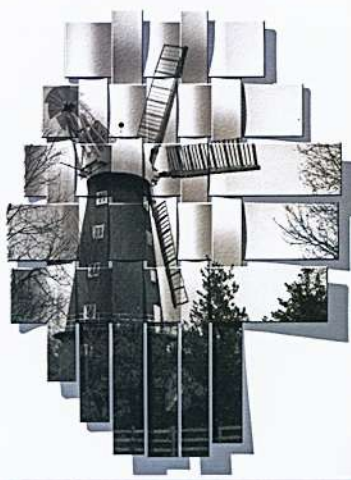
Twenty Seven Degrees Mike Wheatley C24



High and Dry Nick Bodle C10



Male Widgeon In Flight Philip Mugridge ARPS NHCC2



Alford Windmill Peter Betts D15



The March Past Rodie Abtahams C28



Does My Bum Look Big In This? Lynne Smithson LRPS C3



Yesterday Harry Hutchins A/A

GOLD SHOWCASE CD ORDER FORM

A CD of the UPP annual award winning images has been prepared since 2000. These CDs show the high quality work which our members produce and provide lots of excellent images to keep returning to time after time for inspiration. Copies of all the CDs are available at the prices below stated and which include postage and packing.

2000 Gold Showcase	PC & Mac	£ 7.00
2001 Gold Showcase	PC & Mac	£ 8.00
2002 Gold Showcase	PC & Mac	£ 9.00
2003 Gold Showcase	PC only, with Flash technology	£10.00_____
2004 Gold Showcase	PC only, with Flash technology	£11.00_____
2005 Gold Showcase	PC & Mac, with Flash technology	£11.00_____
2006 Gold Showcase	PC only	£11.00_____
2007 Gold Showcase	PC Only	£11.00

Please make cheques payable to UPP of Great Britain and send to:-
 Ken Payne, 38, Lodge Crescent, Waltham Cross, Herts., EN8 8BS.
 All enquiries to Ken Payne, tel: 01992-309176 or email at
 kenneth.payne1@ntlworld.com

Fotospeed®

Digital

FREE of CHARGE
 CUSTOM ICC PROFILES FOR
 ALL Fotospeed PAPERS

- **EG** FineArt Papers
- **FS** Photo Quality Papers
- **Hahnemühle** FineArt Papers





Quill InkFlow Systems
 Inkflow systems for a wide range of printers.
 Ask for information

Darkroom

User Friendly Chemistry

- **HF3** Hydroquinone Free Print Dev
- **SB50** Odourless Stop Bath
- **FX30** Odourless Fixer
- **FX40** Alkali Fixer



01249 714555 info@fotospeed.com www.fotospeed.com