

The Little
Man

Winter 2010

Issue 136

**The official journal of the
United Photographic Postfolios of Great Britain**

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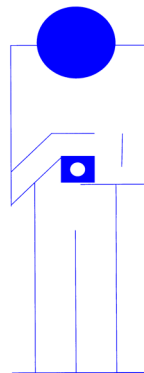
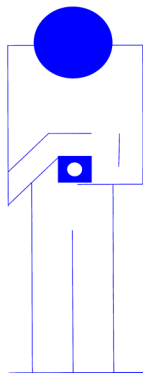
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Notes for Contributors

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

The image is a seasonal composite picture, to celebrate the re-launch of the *Little Man*. Some may say cheerfully, that the *Little Man* is like a phoenix rising from the embers of a sleeping past. Others, more unkindly, may ask why is the Stig on a bonfire?

The President's Address

Firstly, thank you for electing me as your President for the next few years. Liz Boud will be a hard act to follow, she always has such enthusiasm. She has also passed on the role of Membership Secretary to Pam Sherren who I am sure will do a great job. Secretaries please help make Pam's job easier by including her on your emails when issuing a folio along with any membership detail changes.

One of my very pleasing first duties as President was to present Francis Ouvry with his *Life Membership Certificate* which was agreed to at last years AGM and to announce and present a similar accolade to Ken



(Photo by Ken Payne)

Payne through his sterling work as Competition Secretary.

I joined UPP in my early twenties, through a work colleague who was also a member of Newark Photographic Society (my local club) and have been a member for around forty years. Because of UPP I have made friends all over the United Kingdom, many of whom I have visited.

My first circle was Circle 3 of which I have now been secretary for many years. It is, I believe, the oldest surviving circle in UPP and I will be issuing our 900th folio in June next year. I have been a member of other circles during this time and am also currently the secretary of Circle 74 (formally DI4) one of the younger circles in UPP, and a founder member of C71, previously DI1. I remember well the problems we had convincing some members of the Council that this new fangled digital way of making pictures had a future, wasn't "cheating" and warranted its own circle for others to learn from each other.

The quality of pictures in those days was quite poor and took a long time to produce. When I say in those days, we are only talking a matter of just over ten years and look where we are now! Nearly all new cameras have a high quality video facility and the two disciplines are now merging, especially for the young. Maybe we will have to consider this in the future if we are to attract new members to

the UPP.

The winning picture, in the BBC's *Country File* photographic competition, was taken on a small compact camera. So hopefully we can convince any potential members, that heavy expensive kit is not always required for great results.

We do now have two fully electronic circles, which were developed by Ken Payne and Steven Wharram, and they run slightly different to our other circles. All participation takes place totally totally via the computer and is being well received by those taking part. If anyone is interested please contact Pam Sherren.

We have a new editor of the *Little Man* in David Neal and I hope all members will give him a chance to develop the magazine and any comments you have should be constructive, which has not always been the case in the past.

Ralph Bennett ARPS
President



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

Who am I?

At the 2010 AGM I took on the editorship of our esteemed tome, so I thought it would be a good idea to introduce myself. I am retired and with my wife Gillian live in the depths of West Wales.

In 1984 I joined my first camera club and learnt the trade by seeing how others took their pictures and, of course, listened to the comments of numerous judges.

It was Don and Christine Langford who told me about UPP and in 2007 I joined Circle 3 under the stewardship of our new President, Ralph. Later I joined Circle 61 but left both of them to concentrate on AVs with Circle 52.

I am wholly involved with digital but firmly believe that it is the image that counts, not how you get there.

It seems that *The Little Man* has been wandering the wilderness for a few years now so let's get it back on track. I need your words; the pictures you produce cannot be bettered.

I look forward to my stint as your Editor but will always be dependant on your support, so feel free to put me right when the needs must.

David R Neal

Ken Payne

*Awarded a Honorary Life
Membership by the*

Executive Council for his

*"Dedication to UPP as Competition
Secretary".*

United Photographic Postfolios of Great Britain

Year Ending 30th June, 2010

	Budget 2009/10	Actual 2009/10	Budget 2010/11
Expenses			
AGM	2100	1964	2100
Magazine (2 Editions)	2200	1956	2200
Stationery	750	733	750
Circle Secs	250	109	250
Officers' Exps	350	203	350
Council Meetings	1500	548	1500
Advertising	200	143	200
Sundries	200	236	200
Total for Expenses	7550	5892	7550
Income			
Sales	-500	-524	-500
Other income	-100	-117	
Subs	-6950	-5953	-6850
Deficit	0	-702	200
 Membership			
	350	312	310
	Best	As at	Best
	Estimate	Year End	Estimate

2010 Annual General Meeting Hillscourt Conference Centre



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

Black is black

Last year I told you we were back in the black for the year, after a couple of years in the red. This time we're firmly in the black with a substantial surplus which was both unplanned and misleading.

In part it's all down to the weather!

During the year we only had one Council meeting - not counting the flood of e-mails around the Council members, but there's no substitute for a face-to face meeting. The autumn meeting scheduled for November was postponed to January: that was cancelled because of the snow and at the third attempt was re-arranged for April. The summer meeting was held on 3rd July and that expense will come into this year's accounts.

So there was only one meeting in the financial year, instead of the expected three. Plus, I'm still waiting for a bill

from the RNIB, for our meeting room.

At first sight that's saved us nearly £1000, and with all the other expenses items (apart from sundry) coming in lower than budget we should have had a surplus of more like £1700 than £700.

What made the difference was the shortfall in subscriptions, as a result of a net loss of around 40 members.

For next year we'll continue to look to reduce costs wherever we can, but for now I've kept all the budget figures for expenditure the same. However, on the income side we've lost virtually all the interest on the reserve account, which used to be around £200, was £67 last year and this year is £3.77. Ken's CD ROM sales continue to be a welcome boost, not to mention the raffle and the tea/coffee box reducing the AGM costs. I've allowed for some deficit to come out of this year's

surplus, but otherwise the only way to balance the books is:

*to increase membership
and/or
raise the subs*

I would love to be able to report next year that we've had loads of new members and such a large surplus, that subs can come down. But with the greatest of respect to those on the Council, and you the Circle Secretaries and members, who I know are always on the look-out for new members, I have to budget realistically and that means an inflation-busting increase in the subs by £2.00 to £21.00, with the "extra Circle" sub of £4.00 staying the same.

Francis Ouvry LRPS
UPP Treasurer



**Brian Most PhD, FRPS
1930 - 2010.**

Brian Most (Circles 24 and 36) has sadly died, aged 79, following a lengthy battle against cancer. Born and brought up in South Africa, Brian trained as a scientist, gained a PhD and spent his working life with Tate and Lyle.

I first knew him in the early 80's as one of the stars of Newbury Camera Club which for many years was arguably the "Manchester United" of the Southern Federation. Having gained both his ARPS and FRPS with colour slides, he was invited on to the LRPS assessment panel in 1979, serving continuously until 1996. He was also on the RPS Council and was RPS Southern Regional organiser.

He had joined UPP in 1971, and was secretary of Circle 24 from 1979 to 1983. When he retired he moved to southern Hampshire and became a member of Havant Camera Club for 25 years, including 10 years as programme secretary.

Popular as a lecturer and as a judge at both international and local levels, he was always ready to share his enthusiasm, knowledge and experience and help both new and established photographers.

I'm one of many who have been grateful to him for helping us gain LRPS distinctions with personal tuition and/or distinction seminars.

He'll be missed locally, nationally and in UPP. A commemorative exhibition of his work was held locally, sales from which raised over £800 for Cancer research. He leaves his wife, Tessa.

Francis Ouvry LRPS

Editor's Choice

Producing a journal like the *Little Man* creates a challenge to fill in the odd spaces or even a page when no material is available. To overcome this I am introducing the "Editor's Choice" and I will select a picture or more from the previous annual competition (not the award winners) that kindles a thought or memory for me, but not in judgement.

These pictures have been awarded Golds in the rounds of their respective circles but have not been seen by the wider membership.



Bexhill Dome
Nicola Bolton ARPS
Circle 4

The De La Warr Pavilion is an iconic feature on the sea front at Bexhill-on-Sea. This is the town that I grew up in

and spent my formative years before marrying and moving away to Kent.

Being a Rocker and part of a large gang of bikers, our machines were regularly parked in line outside "Aggies" just down from where Nicola's picture was taken. It was at this time of the Mods and Rocker battles at Hastings that a television crew, using a well known actor from Coronation Street, staged a "battle" on the beach in front of the De La Warr. Imagine, piles of deck chairs and the like, burning on a huge bonfire, and dressed up actors pretending to fight.....we all looked on and laughed!

With the winter months upon us, now is a good time to try your hand at some indoor photography. Olga's picture is a good example of using items found in most kitchens but why not look in the loft, garage or even the shed!



Still Life
Olga Davidge
Circle 72

Completing the Circle

It all started over 50 years ago. There I was, a complete beginner where the finer points of photography was concerned, although I did belong to my first camera club in St. Neots. Without any other yardstick to measure by, I intuitively felt that the (then) club procedure of only internal club competition judging, and also a complete absence of any sort of constructive comment on the work entered, was not helpful, especially for the beginners in the club. And this caused me to look around elsewhere for guidance.

Fortunately for me, an issue of the A.P. magazine contained a recruiting 'advert' by UPP, extolling the virtues of Circle membership with its most obvious advantage of many comments from fellow members of a given group. I joined UPP in 1962.

However, this particular venture into print isn't a look back through the years where UPP membership is concerned, but to tell you about a recent change in my photography that has brought me back full circle to the days when I first started to take 35mm camera picture-taking seriously.

Although I had used larger format photography for a while, in 1960 I purchased my first 35mm SLR – a Pentax, and in those pre-TTL metering

days, when separate meter readings were taken and the shutter/lens stop settings transfer-red manually to the camera, the entire method of operation was hand-held.

It wasn't so much that using a tripod was deemed to be non-macho, merely unnecessary with such a lightweight camera. Even when using fairly long focal length lenses, the usual practice was to just up the ante on the shutter speed setting with a 200mm lens. And if using 1/250 second resulted in f/5.6 on the lens, (which might be a problem with Depth of Field), as a last resort we could always up the film speed a stop by push-processing our black and white film.

However, by 1966 I had obtained my first zoom lens. It was a whopping 2.2kg in weight; a Tamron 70-220mm that retained a maximum aperture of f/4 throughout its range of focal lengths. I did try a few hand-held shots with it, but the iffy quality of the results convinced me that a tripod was a necessity not just a luxury, and from that moment on my three-legged friend accompanied me on many of my photographic sorties.

Over time I also found my fairly general-purpose photography was slowly shifting towards a greater interest in landscape work, and also an occasional foray into serious close-up photography of small natural history subjects. And later on, these two activities combined when I started taking a strong interest in ultra close-

up small sections of landscape type images – a theme that I refer to as ‘intimate landscapes’. With these a tripod is essential because f/16 is the usual aperture, and with my preferred Velvia 50 colour slide film in the camera, sometimes shutter speeds got quite slow depending upon the location and ambient lighting.

Moving over to mainly digital image capture a few years ago didn’t make that much of a difference either. Yes you can crank up the ISO setting in dull light, but overdo this at your peril if quality imagery is your aim, so I still needed that tripod. And now that I move inexorably towards the latter stages of my innings on this planet of ours, I find the thought of lugging a heavy Benbo tripod around any distance quite daunting. And even carrying a much lighter carbon fibre version has become a chore that I don’t much relish when taking pictures some distance from my car.

Quite by chance a partial solution has presented itself, and I now find myself, as if in a flashback to the early 1960’s, taking most of my pictures hand-held once again. I have always carried a ‘snapshot’ camera round with me, and in my film taking days this consisted of a Minox full-frame model that I mostly used with colour negative film. Its super-compact size could slip easily into a pocket, and yet it delivered cracking quality that, if required, could deliver an exhibition standard photograph.

When I went digital, I chose a slightly larger sized but highly rated Nikon Coolpix as a substitute for the Minox, but found to my great disappointment that its tiny sensor size fails to deliver acceptable quality. However, when recent adverts started to appear for dinky-sized cameras using the micro four-thirds system, I became seriously interested. After some trial shots from my local camera shop doorway, that proved to be of astonishing quality, I finally took the plunge and bought a Panasonic Lumix G1 SLR. With the complement of two of its zoom lenses, they offer the 35mm equivalent of 28 to 400mm focal lengths that focus down very close, and also provide an image-stabilisation system of astounding effectiveness.

So now I’m back full circle. Almost all my pictures are hand-held at various quite modest ISO settings, and all capable of producing 20 x 16 inch enlargements should I so wish.

It has most definitely freed up my photography, and I am now looking forward more than ever to the next few years picture taking.

Ian Platt MFIAP, FRPS, EFIAP/p



United Photographic Postfolios of Great Britain

2010 Annual Competition

JUDGES

Bryan Powell ARPS DPAGB
Don Mitchell ARPS
John May ARPS DPAGB
AV Judge – Ian Bateman LLB FRPS MPAGB

LEIGHTON HERDSON PRINT TROPHY & PLAQUE

Ann McDonald ARPS DPAGB

c29 Small Print

The Sweeper, Rajahstan

LEIGHTON HERDSON PROJECTED IMAGE TROPHY & PLAQUE

Neil Humphries

c32 Projected Image

Abandoned Boats

ROLAND JONAS (LANDSCAPE TROPHY) & PLAQUE

Bob Scarlett ARPS

c72 Large Print

Storm Gathering

AQS NATURAL HISTORY PRINT TROPHY & PLAQUE

Keith Seidel AAPS

c41 (AA) Large Print

The Protector

GLENN VASE (NATURAL HISTORY TROPHY) & PLAQUE

Philip Mugridge ARPS

c46 NH Projected Image

Polar Bears

RALPH COUCHMAN (CREATIVE TROPHY) & PLAQUE

Ann McDonald ARPS DPAGB

c29 Small Print

The Sweeper, Rajahstan

LIZ BOUD ROSE BOWL (AUDIO VISUAL)

David Neal AFIAP DPAGB BPE4* LRPS

c52 Audio Visual

Celtic Vision

BEST LARGE PRINT - PLAQUE

Keith Seidel AAPS

c41 (AA) large Print

The Protector

GOLD STAR CIRCLE – PRINTS

Secretary - Colin Westgate FRPS MFIAP DPAGB APAGB

c29 Small Print

GOLD STAR CIRCLE – PROJECTED IMAGE

Secretary - Brian Hall

c32 Projected Image

2010 Annual Competition Award Winners



*Leighton Herdson Print
Trophy and Plaque*

The Sweeper, Rajahstan
Ann McDonald ARPS, DPAGB
Circle 29

*Ralph Couchman (Creative
Trophy) and Plaque*



Abandoned Boats
Neil Humphries
Circle 32

*Leighton Herdson
Projected Image Trophy
and Plaque*

**2010 Annual Competition
Award Winners**



***Glenn Vase
(Natural
History
Trophy) and
Plaque***

***Polar
Bears***

Philip
Mugridge
ARPS
Circle 46

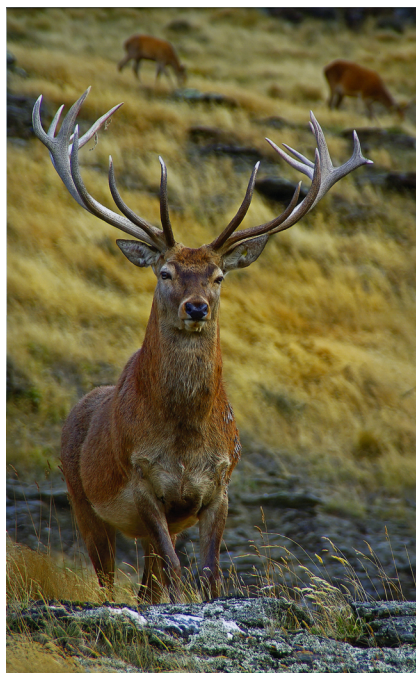


Storm Gathering

Bob Scarlett ARPS
Circle 72

***Roland Jonas
(Landscape Trophy)
and Plaque***

2010 Annual Competition Award Winners



*AQS Natural History Print
Trophy and Plaque*

The Protector
Keith Seidel AAPS
Circle 41

Best Large Print

2010 Annual Competition Certificates and Highly Commended

Ken Dickenson DPAGB BPE2*

Barn Owl

c2/25

Certificate

Serval Cat

c2/25

Highly Commended

Ray Beaumont

Jade in Feathers

c3 LP

Certificate

Philip Antrobus FRPS

Fruit Bat

c4 LP

Certificate

Paul Hoffman AFIAP CPAGB BPE*2

Lady in Red

c7 SP

Certificate

Dave Bennett

Barton Creek

c7 SP

Highly Commended

2010 Annual Competition Certificates and Highly Commended

Ken Dickenson DPAG BBPE2* <i>Follow My Leader</i>	c9 SP	Certificate
Andrew Rothery <i>Evening in The City</i>	c10 LP	Certificate
Bob Norris EFIAP APAGB <i>Fritillaria (Snakes Head)</i>	c11 LP	Certificate
Ann Snelson <i>Curvy!</i>	c12 LP	Certificate
Vince Rooker ARPS EFIAP DPAGB APAGB <i>Morning Light</i>	c14 LP	Certificate
Brian Hirschfield ARPS AFIAP APAGB <i>Skyscape, Dovers Hill</i>	c17/21 SP	Certificate
Ray Grace ARPS DPAGB <i>Tarn Howes</i>	c19 LP	Certificate
Peter Crook ARPS DPAGB <i>Cheetah with Prey</i>	c20 LP	Certificate
Derek Larking EFIAP BPE2* <i>Bergers Clouded Yellow</i>	c23/34 PI	Certificate
John Berry ARPS <i>Little Owl</i>	c26 LP	Certificate
Geraint James ARPS AWPf <i>Comma Butterfly</i>	c28 PI	Certificate
Chris Aldred ARPS <i>Sands, Applecross Bay</i>	c29 SP	Highly Commended
Raymond Steines <i>Taj Mahal Across Yamuna River</i>	c29 SP	Highly Commended
Brian Skinner <i>Spiral Rock Arches</i>	c29 SP	Highly Commended
Ken Dickenson DPAGB BPE2* <i>Nuthatch</i>	c31/33/35 PI	Certificate

2010 Annual Competition Certificates and Highly Commended

Neil Humphries <i>Red Kite – Storm Sky</i>	c32 PI	Highly Commended
Leo Rich ARPS EFIAP/b DPAGB <i>Lady in Blue</i>	c36 PI	Certificate
Robert Crick <i>Goldfinch</i>	c45 PI	Certificate
Douglas Hands ARPS <i>Anisoptera sp. with glued wings</i>	c46 PI NH	Highly Commended
Nigel Turnbull <i>Silver-studded Blues</i>	c47 LP NH	Certificate
Pam Sherren ARPS AFIAP BPE1* <i>Snow in Paris</i>	c50 AV	Certificate
Alan Boothman <i>Racing the Oval III</i>	c50 AV	Highly Commended
John Long ARPS DPAGB Hon.PAGB <i>Spirit of the Place</i>	c50 AV	Highly Commended
Vince Rooker ARPS EFIAP DPAGB APAGB <i>Swaledale</i>	c52 AV	Highly Commended
Peter Tulloch ARPS DPAGB <i>Morning Stroll at Ullswater</i>	c60 PI	Certificate
Molly Clayton DPAGB <i>Robin</i>	c61 PI	Certificate
Ian Gostelow DPAGB BPE2* <i>After the Rain</i>	c71 LP	Certificate
Paula Davies FRPS EFIAP PPSA CPAGB <i>Belvedere in the Mist</i>	c73 LP	Certificate
Gordon Scott <i>Three Boats</i>	c74 LP	Certificate
Sheila Read FRPS <i>Fading Seed Heads</i>	c75 LP	Certificate

2010 Annual Competition Certificate (Prints)



Barn Owl

Ken Dickenson DPAGB, BPE2*
Circle 2/25



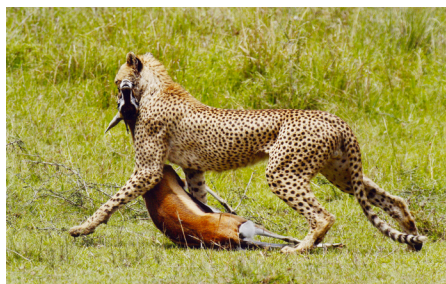
Follow my Leader

Ken Dickenson DPAGB, BPE2*
Circle 9



Lady in Red

Paul Hoffman AFIAP, CPAGB, BPE2*
Circle 7



Cheetah with Prey

Peter Cook ARPS, DPAGB
Circle 20



Jade in Feathers

Ray Beaumont
Circle 3

2010 Annual Competition Certificate (Prints)



Three Boats
Gordon Scott
Circle 74

Silver Studded Blues
Nigel Turnbull
Circle 47



Belvedere in the Mist
Paula Davies FRPS,
EFIAP, PPSA, CPAGB
Circle 73

2010 Annual Competition Certificate (Prints)



Fritillaria (Snakes Head)
Bob Norris EFIAP, APAGB
Circle 11



Fading Seed Heads
Sheila Read FRPS
Circle 75



Morning Light
Vince Rooker ARPS, EFIAP, DPAGB,
APAGB
Circle 14



Little Owl
John Berry ARPS
Circle 26

**2010 Annual Competition
Certificate (Prints)**



After the Rain

Ian Gostelow DPAGB, BPE2*
Circle 71



Fruit Bat

Philip Antrobus FRPS
Circle 4



Tarn Howes

Ray Grace ARPS, DPAGB
Circle 19

**2010 Annual Competition
Certificate (Prints)**



Skyscape, Dovers Hill

Brian Hirschfield ARPS, AFIAP, APAGB
Circle 17/21



Curvy!

Ann Snelson
Circle 12



Evening in the City

Andrew Rothery
Circle 10

Circle 19 visits Hawes



The 4th June saw the annual meeting of Circle 19. This year the venue was Hawes in the Yorkshire Dales, staying in two superbly converted self-catering barns on a farm on the edge of the village for the week.

The weather looked promising as members made their various ways for the holiday. Saturday was dry and bright and in the evening everyone brought along food and disposable barbecues to the walled garden and a very sociable time was had.

Over the next few days the weather deteriorated somewhat and we lost the sun and had some rain. This did not stop everyone enjoying whatever they wished to do in the daytime. Evenings were spent all together in one of the comfortable lounges of one of the barns culminating in a buffet supper on the last night.

All too soon the week came to an end and farewells were said before the long journey home. Everyone agreed that this method of holding a rally works very well, and already plans are being discussed for 2011.

Digital Downside 2

Some time ago I wrote an article for *The Little Man* on an aspect of the digital revolution that I considered a less than desirable change from film-based photography. If you recall, whilst acknowledging some of the many and obvious advantages that digital capture has brought us, I regretted the absence of that serendipitous aspect of print making, where one particular version of a wet darkroom print turned out to be just that bit extra-special – quite by chance.

With the digital print, using all the carefully noted settings and tweaks, every print from the same file looks virtually identical. However, this disadvantage (to me) pales into insignificance compared with what I perceive as the worst possible downside of the digital era.

In the ‘good old days’ of slide competitions in our clubs, my vertical full-frame 35mm images had the same area on the (square) screen of my club as did the horizontals. Not any more with digital they don’t. Because the native resolution of all digital projectors is a horizontally orientated rectangle – presumably designed without much input from real photographers – my horizontals look fine, filling the screen from left to right. But when it comes to a vertical they look puny, pigmy size offerings,

that turn out to be about half the area of the horizontals. This is clearly unfair as it discriminates against the vertical format picture very considerably, and I can visualise the day when photographers adopt the AV approach to taking all shots in the horizontal format even if unsuitable for the subject being photographed.

I have a radical suggestion to rectify the anomaly. With second-generation club projectors now usually boasting a native resolution of 1400 x 1050 pixels, and with just about all club screens still being square in format, why don't we insist that the long side of the digital image is limited to 1050 pixels for both horizontal and

vertical images? The 'wasted space' would be filled with black so as not to project as an annoying tone, and the projector lens-to-screen distance/ zoom setting etc., would be adjusted so that both vertical and horizontal projected digital images filled the screen along their long sides.

No doubt some whizz techno-kid will tell me why this isn't a practical solution, but until they do, (and perhaps even afterwards), I will continue to decry the diminution of our vertical images, especially as digital is touted as a technological advance to our greater benefit.

Yours grumpily
Ian Platt, MFIAP,FRPS,EFIAP/p



**Still only £10 + £1 PP
PC or MAC**



**Only £4 if you Buy
Gold Showcase 2010
PC or MAC**

Our 2010 DVD is still only £10 and has even more options than before. Apart from the usual Winners, All Circles, AV Sequences and Leighton Herdson Winners 1947 - 2010 there are the Lecturers web sites. One click will take you to the UPP web site and if that is not enough why not click on to my link to watch some of my Photoshop tutorials. The quality of gold images on the DVD is even higher than before.

If you purchase our 2010 DVD The 2000 Millennium Gold Showcase DVD will only cost you £4. I have rebuilt this special addition to play on today's operating systems and it's great to see members previous Gold Images. You may even see some you have forgotten about. You will not be disappointed. Members who have already purchased the 2010 can also purchase the Millennium DVD for £4 plus 50p PP.

**Please make your cheque payable to UPP of Great Britain and send it to me at
Ken Payne, 38 Lodge Crescent, Waltham Cross, Hertfordshire, EN8 8BS**

Next Issue

The Summer issue is expected to be posted out to UPP Members in July 2011. It will include the *Projected Image* Certificate pictures and all the Highly Commendeds, awarded at the 2010 Annual Competition.

I am looking forward to your contributions and these should be sent to me as a Word document, emailed or on a CD, and any accompanying images to be jpegs in a separate folder at 300dpi.

Subjects can range from favourite locations, that once in a life-time shot, a review of a recent book or a piece of

equipment, perhaps a profile on a Circle member who might inspire us to better photography.

The boundaries of image making are being pushed further and further. In the AV circles we are having to consider the use of movement and ask how long will it be before we enter the world of movie making. Is the UPP ready to embrace this medium or should we leave it to others?

If you have a view on some topic or other why not air it with like minded souls. After all, grumpy Mr Bateman should not have all the monopoly!

David R Neal

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Hi Members - I have started to rebuild all the UPP DVD's from the year 2000 to the same format that I use today. The shows will be much easier to navigate and will play better on today's operating systems. There will also be a Mac version for all the DVD's from the year 2000. So, if like me, you would like to see the Golds of yesteryear and also circles that no longer exist then why not place an order with me, you will not be disappointed.

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