

# *The Little Man*



Summer 2011

Issue 137

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

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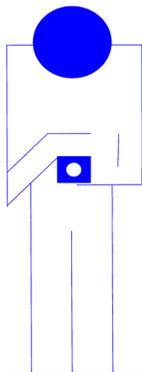
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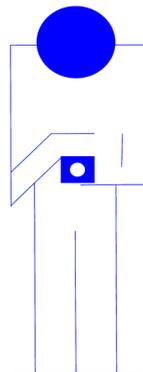
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Founded 1931

# *The Little Man*



Founded 1931

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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**

Anisoptera sp. with glued wings.  
Highly Commended  
Circle 46 Projected Image NH

# The President's Address

It seems only a short time since the last *Little Man* and we have had one of the coldest Winters for many years now but we also had one of the warmest dry Springs, except in Scotland where it never seems to stop raining. June has turned into an April, with many showers and we have a forecast of a hot summer. I am sure some of you have gone out and taken some pictures during the cold weather, hardy souls, and more of you are now out photographing the Summer.

Council has been considering the future of UPP as the membership is declining as the age group gets older, thus leading to a reduction in our finances. One of our options has been to review the posts on Council and we have considered whether we need all these posts, and as such are recommending to reduce some of them, these are the Past President, Ordinary Members Rep, and Circle Secretaries Rep. The Archivist does not need to be a member and can be requested to attend meetings when required. We do also need to address how to get some new blood onto Council with some existing members wishing to retire in the next year. We also could do with some good ideas of how we can attract new members. I realise many are doing so when out judging and lecturing so many thanks to you all.

All the Circle Secretaries will have been busy putting together your pictures for the AGM Competition, I wish you all well. This is the busiest time for Ken Payne, ably assisted by Ray Grace, with a huge amount of work undertaken in a short space of time. Please buy a copy of the DVD when it becomes available (see rear cover).

Pam Sherren found that she could not carry on with her posts as Archivist and Membership & Folio Secretary. Luckily, Liz Boud has stepped back into her old job for

one more year. Liz is now enjoying a well earned retirement from her post at the Cats Protection League, so please support her by sending in your reports each time you send out a folio.

Also Steven Wharram found work getting in his way as Webmaster and Publicity officer and will retire from this post at the AGM. Again we have been lucky in finding Ray Grace stepping up to take on the post of Webmaster. We still need a Publicity Officer, an important post but not too onerous.

In my last notes I stated that Circle 3 would soon be issuing its 900 folio and this took place in June. We have only had a few secretaries in all that time.

David Neal, our Editor, has also put the UPP Membership onto a new database which should see us well into the future. The old database, created by Brian Hishfield, had got to the stage that it was no longer viable after many, many years of sterling work. We will place the history and other documents on a separate spread-sheet, again Ken Payne will be looking into this when he has the AGM completed.

I hope you will enjoy our two speakers, the husband and wife team of Gwen and Phil Charnock who will keep us entertained at the AGM. They have come out of lecturing retirement just for UPP. C29 will complete the line up on the Friday evening and a trip to the Avoncroft Museum of historic building on the Sunday, organised this year, by Brian Davis, should keep your cameras clicking!

Please enjoy the UPP and your circles and let the Council know if there is anything that can be done to improve the experience. Of course we cannot reduce the postage costs however much we would like to!

'Till the next *Little Man*, **Keep Clicking** (or should that be buzzing, whirring, chirping these days?)

Ralph Bennett ARPS

# ABF - The Soldiers' Charity

I am a volunteer with ABF, The Soldiers' Charity, promoting their good work by taking photographs and circulating press releases in my local area. I've now been requested to cover a wider area i.e. Northumbria, Durham and North Yorkshire. Whilst this does not present a problem with releases, distance precludes my taking photographs.

Members of UPP living in these areas may care to consider giving a little time and expertise, helping the ABF and supporting this very worthwhile cause, by using their photographic skills on an occasional basis by attending events local to them, taking photographs, and forwarding them to me to accompany the appropriate press releases. Of course, it is possible that some functions could provide opportunities to obtain pictures for own use. I know the ABF would welcome similar offers of help in other regions of the UK.

Soldiers know that at some time they'll be asked to risk everything. And they're prepared to do it. They know their life might be cut short or changed forever, perhaps never see their mates, their family, their children or their local again. They say it's what they're trained to do and they're only doing their job. Thanks to the political will that deploys them they're asked to win hearts and minds, often in an atmosphere of hatred and resentment, nation builders in societies where almost nothing functions normally, peacekeepers and find that there is no peace to keep, engage in missions where the aim is unclear, and make sense of situations which seem to both sides to be far from sensible. To these tasks,

they bring their training, determination, their own inimitable language and a wacky sense of humour.

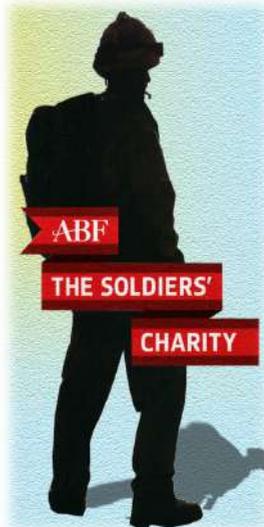
Although representing an Army with long traditions and the highest standards, they're not stuck in the past. These young people take their iPods to war, connect to home through satellite television and read the tabloids on their computers. They work hard, play hard, and care a lot about what we think of them. And when things go horribly wrong, as they sometimes do, they'd never ask for help. But we do.

When they've put everything on the line, it's our job to ask for something from those they serve to defend. When they've risked their lives and everything that they hold dear, we're here to provide them and their families with lifetime support.

## *That's why we're the Soldiers' Charity.*

I will be delighted to answer questions and prove further details without any obligation.

Alan Crosskill  
01642 701202 [alan@crosskill.net](mailto:alan@crosskill.net)



# On My High Horse

*“There are always two people in every picture: the photographer and the viewer.”*

**Ansel Adams**

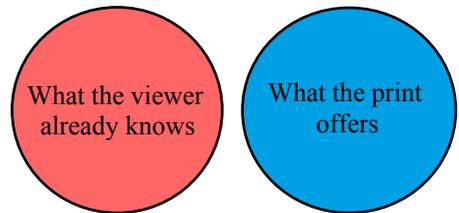
*If you can remember that far back, you may recall that the last OMHH argued that there are two sorts of photographic meaning. Denotation, which is the superficial, obvious, surface appearance of a picture that is immediately apparent to everyone, and connotation, which is the hidden meaning or meanings that lie beneath the surface.*

As Eva Vermandel said in a recent interview in the BJP. “The surface is there for all to see; it’s my task to bring something out that lies deeper, otherwise I may as well be shooting a bunch of bananas.” In the context of much amateur photography ----- and I don’t exclude much of the ‘winning’ pictures in UPP’s annual exhibition --- for “bananas” read all those dreary repetitive pictures of polar bears, highland stags, owls perched on rotting wood, felidae in a restricted range of natural activities, usually set up by the safari operators, racing bikes, racing cars, simpering nubile girls draped over pneumatic sofas and, of course, the obligatory butterfly. Who, we may ask, is responsible for this mountain of trivia? In the first instance, I believe, our judges, for selecting it as meritorious, but secondly all the rest of us for pandering to these selection preferences.

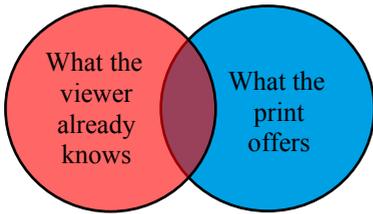
Eva Vermandel’s aphorism is fine as far as it goes, but what is this “something that

lies deeper”? The answer, I think, is a photographic meaning ---- a deeper meaning. Perhaps if we understood what is photographic meaning we would be better able to avoid the awful trivialities I have described.

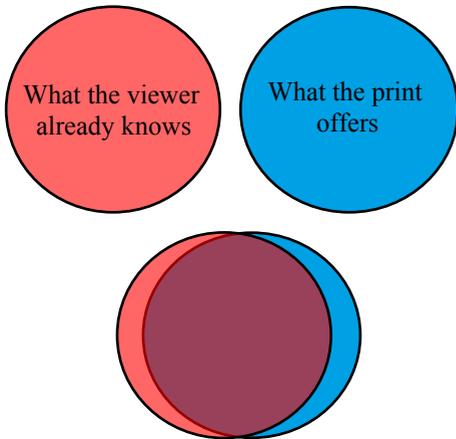
Anyway, having dismounted from my high horse I’m ready to confront the problem of the meaning of meaning in photography. It is to a psychologist by the name of Ausubel that I have turned for some illumination. He was concerned with the meaning of verbal messages but I have tried to apply his ideas to pictures. Ausubel claimed that if any new communication is to be meaningful it must be possible, first of all, to relate some part of it to what the recipient already knows. (Ausubel called this non-arbitrariness). Can you remember tussling with Venn diagrams in school mathematics lessons? They use circles to define content. Where the circles overlap the overlapping area shows content that is common to both circles. Perhaps we can use them here to illustrate what Ausubel has in mind. When we view a print there are two areas of content.



If the print is to have any meaning for the viewer there has to be some overlap between what the print offers and the existing ideas of the viewer. This bridge is a two-way passage in which the viewers existing experience can come into contact with similar, new experiences, be modified by them, and fed back in an enriched form to the existing experiences.



Here, above, we have a situation in which the viewer has a rich set of ideas and knowledge, some of which also occur in the print that is being viewed. Thus the viewer can make sense of part of the meaning of the print, but can also add to this meaning using the common material as a pathway. The degree of overlap is crucial.



No overlap and there is no meaning to the print; almost complete overlap and the print tells nothing the viewer doesn't know already. It is trivial. Clearly we need to produce prints that occupy a position between these two extremes. In my view we are generally closer to the trivial than to the meaningless!

The second condition for meaningfulness, according to Ausubel, is what he called *substantiveness*. By this he means that it ought to be possible to express the content of a message in more than one way. To give

a verbal example, the meaning grandmother can be expressed as a child's mother's mother, or the mother of one's father or mother, or the mother of one's daughter's mother.

Substantiveness means that, whatever the message, it should be possible to present it in more than one way. A message should have more than one face. I'm sure you have had the experience of trying to explain something to someone without success and you say "Let me put it another way" --- that's substantiveness. If a message has only one narrow way of expressing itself, it is unlikely that this way will correspond to something in the recipient's experience. If the message can be expressed in a number of different ways it is likely that at least one of them can form a link with the recipient. If we take this on board in our photography we need to produce pictures that steer a middle course between having only a single, unambiguous meaning, and pictures that are so open they could mean anything. Good prints have a limited measure of built-in ambiguity within which the viewer can exercise a constructive response. We need to help the viewer achieve a deeper meaning without determining beforehand what that meaning is. In his way we respect the creative response of the viewer. Applying Ausubel's ideas of substantiveness and non-arbitrariness we can see that much amateur photography is trivial because there is almost complete overlap between what the print offers and what the viewer already knows. The viewer is unchanged by the experience of viewing. Much amateur photography is also rigidly unambiguous. The print can have one meaning and one meaning only (usually literal and trivial). The picture of the tiger taken on safari is a tiger in the savanna and nothing

more --- there is none of the ambiguity of, say William Blake's "Tiger, tiger burning bright ---". Worthwhile art is nearly always ambiguous ----- think of the Mona Lisa or Salvador Dali's Christ of Saint John of the Cross.

Ausubel also suggested the use of what he called advanced organizers to help the recipient of a message construct its meaning. Suppose, for example, you wanted to explain to someone what a howdah is. You would start by talking about how, instead of walking ourselves, we have often ridden on the backs of animals. But riding bareback is often uncomfortable so we devise a cushion between the animal's back and our backside. For a horse this is a saddle. All this talk is an advanced organizer. The function of these advanced organizers is to stimulate the relevant ideas in the recipient in order to make sense of the new material ----- to get him/her thinking along the right lines. But supposing the animal to be ridden is an elephant. We can now explain that the saddle equivalent in this case is a wooden construction on the back of the elephant ----- the howdah. (Perhaps the Elephant and Castle could also be used as an advanced organizer). In photography the advanced organizer is the print title. Here again a title has to steer a middle course between being too specific and too general. A print title, however, is nearly always an admission of failure to achieve full meaning photographically. Remember Lewis Hine's aphorism "If I could tell the story in words, I wouldn't have to lug this camera around". However, there is another possible meaning of Ausubel's 'advanced organiser', a *post hoc* meaning. In my view, if there is anything that matches the triviality of much of our photography, it is the triviality of our comments on prints. One way out of this sea of banality is surely

surely to use 'advanced organisers' in our comments to stimulate different trains of thought in viewers. Comment should aim to help other members of a circle to see a print in a variety of different ways.

Eric G Hall

## Alfred Spencer Lloyd (1914 – 2011)

Born in 1914, Spencer had a long and fulfilling life. He grew up in Leamington Spa, attended Arnold Lodge School and Warwick School, which is where his interest in and love of photography began. On leaving school he went to work with the General Accident Fire and Life Assurance Company (now Aviva), where he spent all his working life.

He served in the war with the RAF in "high frequency radio direction finding," and has many photos of his travels during that time, including a shot of Mount Vesuvius smoking away!

Alfred joined the UPP in around 1946, and apart from a gap of some years remained a member until last year. Photography was an enjoyable and satisfying hobby for him, and he very much enjoyed the Circles he was a member of for sharing and nurturing his hobby.

Alfred, who passed away on the 6th February, 2011, was an amazing man and will be sadly missed by his family and friends.

Colin Douglas



## The Decisive Moment

No matter how experienced you are in photography, how much knowledge you gain, what equipment you accumulate, you do need an element of luck and, as Cartier-Bresson said, 'that decisive moment'.

An example, on a day some eighteen years ago, I took my grandson on the beach. Picture the scene, bright sunny day with fluffy white clouds in a clear blue sky, a blond three year old boy in a red shirt making sand castles. What more could I need for a family picture? Then, a man in a bright green wetsuit carried a surfboard with a yellow sail into the water. Soon he was sailing up and down just above the lad's head. Now I had a far better picture.

But that was not the end - could the scene be enhanced? Yes, and I could hardly believe it. Slowly along the water's edge came a man. An old man in a brown three piece suit, cloth cap, NHS type specs, bare feet, boots dangling from his hand, paddling along the water's edge.

Slowly the old chap made his way along and then, almost as if he knew, stopped. Hands behind his back holding the boots, he gazed at the wind surfer.

Picture the scene now. In the foreground a small boy in a red shirt playing on the sandy beach. An old man in a brown suit at the water's edge to the right. The wind surfer above them to the left, each in the correct third of the picture. Bright sunlight, fluffy white clouds in a blue sky. Everything needed for an award winning picture. A picture with wide salon and commercial possibilities.

***The decisive moment -two hours before - should I take a camera. Regrettably I didn't!***

Alan Crosskill

## A Matter of Fashion

*It is occasionally stated that if you keep clothing for long enough, its style will mean it going out of fashion, and perhaps, coming back in again sometime much later!*

Does the same thing ever happen with photographs? Thinking back to the early 1960's when I first started Club photography, I can readily recall the popularity of studio-type portraits for example in competitions and exhibitions. Nowadays we see very few of these unless they are exceptionally well executed. So that would seem to be one photographic fashion trend that has changed with time. Another type of picture not often seen over 50 years ago, was the clearly manipulated image.

There were a few tone separation prints (posterisation) on exhibition walls but not much else, whereas nowadays with 90+ % of prints made through non wet darkroom processes, and access to sophisticated software, many prints are made that exhibit some sort of tweaking beyond the usual.

But what about orthodox, standard-looking prints. Have they changed much over time, and if so, is this change permanent? In the early 1970's I flew to Oslo on a familiarisation flight. As a current Air Traffic Controller I was entitled (passenger space permitting) to take these occasional trips free of cost provided I spent time with the aircrew on the flight(s) and also visited the ATC unit at the destination.

This I did, but at my own expense I wangled a two-night stopover in order to visit the Oslo Kamera Klubb (correct spelling) international exhibition that was on show at the same time.

Unbeknown to me the date on which I chose to travel was slap bang in the middle of the Scandinavian Skiing Championships being held near the city that year, and I had trouble in obtaining hotel accommodation. I was finally located on the 12<sup>th</sup> floor of a modest but reasonably centrally located hotel in Oslo, and the only reason that the vacancy existed, so I was informed, was because the lift had broken down and nobody else wanted to lug all their skiing gear up the stairs. Why am I telling you all this I can hear you groan. Just bear with me and you'll soon find out.

From the vantage point of my upper floor I was able to take a few grab shots out of the window of the scenes beneath, and one of these looked sufficiently promising to possibly be made into an exhibition print. Taken originally on Pan F 35mm film, and shot at nearly full aperture with a 200mm lens. The low level of light that snowy

Winter day plus my film stock meant I ended up with a decidedly 'thin' negative. But by working really hard in the darkroom, and using Agfa gloss paper Grade 6, I made three 20 x 16 inch prints. The following year I utilised these three pictures, as near as dammit identical to each other, by sending two off to exhibitions and keeping one back for use in a monochrome print talk I was gradually assembling. The London Salon and the RPS exhibitions duly accepted the print that I entitled "Winter in the City", but they came back from these events sufficiently dog-eared in those flush-mounted days to render them unusable for further exhibition activity had I wanted.

We now fast-forward over 30 years, to the time that I was comfortably established making inkjet prints, mostly in colour using an Epson printer that had been highly recommended at the time. When I started



*Winter in the City*  
(Ian Platt MFIAP, FRPS, EFIAP/p)

making black-and-white prints using the colour inks of the machine that were available in those days I found the results pretty unsatisfactory, and eventually overcame this problem by using a separate dedicated printer fitted with Lyson Small Gamut inks. And lastly, having by then gone over to digital capture also, (and thus not having access to new black-and-white negatives any more,) I started looking through some of my earlier negatives that I had kept all these years. So it came about that I found the set of frames taken in Oslo some 35 years earlier. The print "Winter in the City" had always been a favourite of mine, and although not entered in any exhibitions since its first two outings, I started to wonder about photographic fashions, and whether it would stand up to scrutiny all those years later with modern selectors and exhibitions.

Its first inkjet print outing was to the Scottish Salon in 2004 where, to my utter astonishment it won the PSA Gold Medal for best monochrome print. It then went as a piggy-back entry on to Edinburgh, where it won a FIAP Gold Medal !! Subsequent outings to the remaining UK events that had print sections saw it win two more Gold Medals at South Shields and Swansea respectively and Highly Commended at Southampton & Smethwick. It was also accepted on a further 10 events in several countries both European & in the Far East, indeed it never had a refusal, being finally 'retired' in 2008.

Was this just an isolated example of a style of picture that had come round again back into some sort of fashion?

Ian Platt



## Avoncroft - its history and background

Avoncroft Museum of historic buildings was opened in 1967 and has since developed into one of Britain's best known open-air museums.

The Museum was founded in 1963 following an unsuccessful attempt to prevent the destruction of a listed historic house in Bromsgrove. At the last minute, the timbers of the Tudor dwelling were rescued and stored.

This building, the Merchant's House, became the first exhibit to be restored and re-constructed at the 15 acre site on the outskirts of Bromsgrove.. The site itself was provided for the museum by the Fircroft Trust, now the Croft Trust.

The aims of the museum focus on the rescue of historic buildings from destruction and on an education programme to let visitors learn why these buildings are important and how they were used in the past.

Since the successful preservation of the Merchant's House a further 24 important buildings have been rescued including a 17th century Cock Pit, a Victorian Mission Church, a Windmill and a 1946 Prefab.

More information can be found on their website at [www.avoncroft.org.uk](http://www.avoncroft.org.uk)



Bringsty Church

## 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 will select a picture or two from the previous Annual Competition (not the award winners) that kindles a thought or memory for me.

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



*Shapes of  
Antelope  
Canyon*

Margaret Hall  
Circle 32

At the insistence of my dear long suffering wife I joined up with Photo-ventures for a two week trip "Spring in the Canyonlands". This to celebrate a milestone birthday!

It had been nearly twenty years since I last visited this part of the USA but never to the Antelope Canyons before. There are two - the Upper and Lower.

The visit to Upper Antelope turned into a bit of a nightmare but early next morning

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our visit to Lower Antelope Canyon was a dream. Unmolested by tourists we had the run of the place for nearly two hours and with only seven of us in the party we could spend our time taking wonderful images, mostly on our own. I found the peace and tranquillity of the place so relaxing and wandering through the very narrow passageway was not unlike my trips underground in the old lead mines of the UK.

These canyons are very narrow (barely the width of a person) but are open to the sky (50 - 100 feet above) and it is the light that enters the "slot" that produces such abstract pictures, as it bounces off the sides of the canyon walls which have been sculptured by weathering. I stood at the very spot that Brian Skinner took his picture "Spiral Rock Arches" on page 21

I'm off again in October but this time to Yellowstone and the Grand Tetons where I hope to capture the glorious colours of autumn in this fantastic part of the world.

I am looking forward to finding pictures like this one by Elaine who I hope remembers me from our days as members of the Bishop's Stortford Camera Club,, back in the 90s!



*Early sun on the Grand Tetons*

Elaine Allen  
Circle 23

*The Little Man* Summer 2011

# United Photographic Postfolios of Great Britain

Notice is hereby given that the

## 2011 ANNUAL GENERAL MEETING

Will take place on  
Saturday 17th September 2011  
At 2.30 pm  
at

### Hillscourt Conference Centre

*Rose Hill, Rednal*

*Birmingham*

The Council consider that in view of the reduced numbers in our membership that the size of the Council is out of proportion and considers that it should be reduced in size, and in addition this will also save costs, so that the following amendments, detailed below, should be made to the Constitution.

The two Representatives have received no communication from Circle Secretaries or Members to report to Council for at least the last 10 years

**“That Article 2 is amended to delete the following Officers of the Executive Council~ Immediate Past President; Representative of Circle Secretaries; Representative of Ordinary Members; and the Archivist.”**

**“The Archivist is to be an officer of the Society but not a member of Council.”**

**“That Article 10 is amended so that a quorum is to be 5”**

Brian Davis  
General Secretary

# PROGRAMME OF EVENTS

## *Friday*

8.30pm **Presentation by Curcle 29**  
In the Conference Hall

## *Saturday*

9.45 am Coffee

10.20 am Roll Call

10.30 am Morning Lecture  
***“From Past to Present Part 1”***  
***by***  
***Gwen & Phil Charnock***

12.15 pm Lunch

1.30 pm Meeting of Circle Secretaries  
Main Conference Hall

2.15 pm Break

2.30 pm **ANNUAL GENERAL MEETING**

3.30 pm Projection of the Gold Label Projected Images and Presentation  
of Awards

4.15 pm Tea and Biscuits

4.45 pm Convention Photograph

5.00 pm Lecture  
***“From Past to Present Part 2”***  
***by***  
***Gwen & Phil Charnock***

7.30 pm Dinner

***Sunday*** **Avoncroft Museum of Buildings, Bromsgrove**

Leave at 10.15

More details on Page 11

# ANNUAL GENERAL MEETING

## AGENDA

- 1 President's Address
- 2 Apologies
- 3 Roll Call
- 4 Minutes of the last Meeting (See page XX)
- 5 Matters Arising
- 6 Treasurer's report
- 7 To set the Subscriptions for 2011/12
- 8 Appointment of Accounts Examiner
- 9 To adopt the alterations to the Constitution in the Notice of the AGM
- 10 Elections of Officers
- 11 Presentations
- 12 Date of next AGM
- 13 Any other Business (*Please notify the President in writing at least seven days prior to the Meeting*)

### **Judges for Prints and Projected Images:-**

**A. Herring ARPS, DAPG**

**G. Cordy ARPS, DPAGB**

**A. Bryam LRPS, DPAGB**

### **Audio Visual**

**Diana Burns FRPS, Av-FIAP**

**Gold Label Prints will be displayed  
in the Semina Rooms until 7.00pm Saturday**

# United Photographic Postfolios of Great Britain

## Minutes of the Annual General Meeting held at Hillscourt Conference Centre Rednal, Birmingham on Saturday 18<sup>th</sup> September 2010 commencing at 2.30pm.

**President's** Liz Boud welcomed all attendees.

**Address** "It has been a privilege to be the first woman President.

During my time in office there have been several changes.

1. Digital is now common throughout many circles and not specialised circles.
2. Each member in the gold star circles gets a certificate.
3. Honorary Members now get a certificate
4. We now have two audio visual circles.
5. We now have two on line internet circles
6. Our website is running and well received.
7. A large monochrome circle is to be started again
8. A natural history print trophy has been introduced presented by Rodger Kidd.

We tried two meetings a year to save costs but this did not work out so we are reverting back to three.

I have enjoyed my time in office and wish success to Ralph"

**Apologies** 11 members had submitted their apologies for being unable to attend the AGM and their names were read out. There were no further apologies from the floor

**Roll Call** c2/25 ~ 3, c3 ~ 5, c4 ~ 3, c7 ~ 2, c9 ~ 2, c10 ~ 2, c11 ~ 5, c12 ~ 1, c14 ~ 5, c17/21 ~ 2, c19 ~ 12, c20 ~ 2, c23/34 ~ 0, c24 ~ 0, c26 ~ 4, c28 ~ 3, c29 ~ 5, c31/33/35 ~ 5, c32 ~ 1, c36 ~ 5, c41 ~ 2, c44 ~ 1, c45 ~ 1, c46 ~ 0, c47 ~ 0, c50 ~ 4, c52 ~ 6, c60 ~ 4, c61 ~ 2, c62 ~ 4, c71 ~ 7, c72 ~ 4, c73 ~ 8, c74 ~ 2, c75 ~ 1, c88 ~ 0.

Total number of members attending 74

**Minutes of 2009 AGM** These had previously been circulated and subject to the date being 2009 on a proposal by Ray Grace, Seconded by Ken Payne they were unanimously approved.

**Matters Arising** Brian reported that the Long Term certificates which had not been available at the last meeting had been posted to Pam Collinson, Adrian Davies, Philip Caston Forbes, Eric Hall, Leslie Harris, and Andrew Rothery.

**Treasurer's Report** Francis explained that the figures were not fully representative of the true financial situation, as the winter meeting had been cancelled due to snow and as the second meeting was delayed until July was outside the time of the accounts. Income was lower than budgeted due to a reduction in

## United Photographic Postfolios of Great Britain

membership. It was therefore proposed that the annual subscription be increased to £21.00 with additional circles remaining at £4.00. This was proposed by Steve Wharram, seconded by Peter Young and passed with 0 abstentions.

**Appointment of Accounts** Mr M H W Evans was proposed by Ian Whiston, seconded by Ken Payne and was unanimously approved

**Results of Elections** No other nominations had been received so that the following were elected, but following the AGM notification the Membership & Folio Sec and the Editor of the Little Man had become vacant.

President ~ Ralph Bennett,  
Vice-President ~ Alan Homes  
General Secretary ~ Brian Davis,  
Treasurer ~ Francis Ouvry,  
Competition Secretaries ~ Ken Payne & Ray Grace,  
Stationery Secretary ~ Ian Whiston,  
Representative of Circle Secretaries ~  
Representative of Ordinary Members ~ Alan Homes,  
Publicity Officer ~ Steven Wharram  
Archivist ~ Pam Sherren,  
Webmaster ~ Steven Wharram

It was proposed by Liz Boud, seconded by Steven Wharram, that Pam Sherren is appointed Membership and Circle Secretary

It was also proposed by Liz Boud, seconded by Don Langford, that David Neal is appointed the Editor of the Little Man

It was reported that Liz Boud had been appointed Circle Secretary representative at the earlier meeting

**Presentations** Long Term certificates were available but will be posted to the following members as they were not present ~ Bill Malcolm, Maurice Booth, and Hazel Bird.  
Honorary Life Membership certificates were presented to Francis Ouvry and Ken Payne.

**Date of next AGM** Saturday 17th September 2011 at the Hillscourt Conference Centre, Rednal from 2.30 pm.

**Any other Business** No other business was received so the meeting closed at 3.05 pm with thanks to all those attending

# 2010 Annual Competition Certificate (Projected Image)



*Bergers Clouded Yellow*  
Derek Larking EFIAP, BPE2\*  
Circle 23/34

*Comma Butterfly*  
Geraint James ARPS, AWPF  
Circle 28



*Nuthatch*  
Ken Dickenson DPAGB, BPE2\*  
Circle 31/33/35

**2010 Annual Competition  
Certificate (Projected Image)**



*Lady in Blue*

Leo Rich ARPS, EFIAP/b, DPAGB  
Circle 36



*Goldfinch*

Robin Crick  
Circle 45

## 2010 Annual Competition Certificate (Projected Image)



*Morning Stroll at Ullswater*

Peter Tulloch ARPS, DPAGB  
Circle 60



*Robin*

Molly Clayton DPAGB  
Circle 61

## 2010 Annual Competition Highly Commended (Prints)

*Sands, Applecross Bay*  
Chris Aldred ARPS  
Circle 29



*Spiral Rock Arches*  
Brian Skinner  
Circle 29

*Taj Mahal across Yamuna  
River*  
Raymond Steines  
Circle 29



**2010 Annual Competition  
Highly Commended (Prints)**



*Serval Cat*

Ken Dickenson DPAGB, BPE2\*  
Circle 2/25



*Barton Creek*

Dave Bennett  
Circle 7

## 2010 Annual Competition Highly Commended (Projected Image)



*Red Kite - Storm Sky*

Neil Humphries  
Circle 32

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## Help wanted by the PAGB

There is great demand from prospective applicants for examples of the standard required for the Awards for Photographic Merit and we simply cannot organise a sufficient number of Workshops.

We are preparing a CD about the Awards for the PAGB *Recorded Lecture Service* and, although we retain one picture from each successful entry, we could really use more. If you obtained your CPAGB, DPAGB or MPAGB in PDI then we have all of your pictures but if it was done with Prints we only have one and we will have to scan this to make a digital file. You

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probably have better digital files of these images which we would like to use.

We wish to show a variety of images in the passing range 18-22points (or 20-25 for MPAGB) and also some which have scored 25 and over. It would be good too, if we could include some complete entries. I think there is even potential to make a CD of successful MPAGB entries so as many of those as possible please.

Ideally, we would like complete (or have near complete) entries of 10, 15 or 20 images to choose from but if you could even supply just a few in the range 20 to 30 points that would still be very helpful. If we get enough material

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we may even be able to make more than one *Recorded Lecture*. The CD has to be ready for September so please respond as soon as possible. Thank you.

You can send a CD or e-mail the pictures to me at the address below. We only need small jpeg files 1400px by 1050 px but we are happy to resize them. Please don't e-mail anything too big!

We will try, as best we can, to ensure that you get full credit for your work and to this end it would be helpful if you could include your name in the file title. However a list with Title, Your Name, which level (C, D or M) and the score awarded, will be perfectly acceptable.

Please ring 01387 257906 or e-mail me if you need further information.

Rod Wheelans  
43, Lovers Walk,  
DUMFRIES  
DG1 1LR.

[rod@creative-camera.co.uk](mailto:rod@creative-camera.co.uk)

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## Alan Homes LRPS, APAGB



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It is with great sadness that we have been informed that, despite the very best care, Alan did not come through the operation to fix the hole in his heart and he passed away on Wednesday 29th June, 2011. Alan had been admitted to hospital ten days earlier following a heart attack.

Alan joined the UPP on the 1st October, 1973 and served as our President from 1994 - 1997 but he had also been on the Council in many capacities, most recently as Vice President.

His first joined Circle 20 but lately was a member of Circles 31 and 63. In September 1999 he was awarded a Long Term Certificate and received a Meritorious Certificate in 1995.

When he was not involved with photography, Alan loved to dance and would often be the first person on the floor at any opportunity. He enjoyed his sport playing cricket in his younger years.

Alan dedicated his life to helping other teachers and working to protect those less able to, through his involvement with NASUWT. He was generous with his time, wealth of experience and professional advice.

It was with Alan's association with the NASUWT that UPP came to Hillsborough Centre for our AGMs. We were experiencing difficulties in finding a suitable location and in 1995, with Alan's assistance, we had our first AGM here and have done so ever since.

He was a loving and kind father and husband who worked tirelessly to support his family. Alan leaves his wife Meg and three daughters, Coral, Kristel and Amber with six grand children and another on the way. The funeral took place on the 12th July, 2011 at the Southgate Crematorium with drinks afterwards at a hall nearby.

David R Neal

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# Getting it Right

Earlier this year I embarked on a project to create a new data base of membership details, as the previous one was becoming difficult to operate on modern PCs. Francis, our Treasurer, printed off the information from the current data base and I inputted this to an Excel spread-sheet.

One major problem since has been trying to contain all the various amendments coming in from a variety of sources. Been a bit of a nightmare I can tell you!

Anyway we seem to be about there and I want to ask for your help to ensure that the data we hold on file is one hundred percent accurate. How can you help?

In late September you will receive an invoice for your 2011/12 subscription

renewal. Would you please check that all the details printed on it are OK and if any amendments are required then please record them on the sheet before posting it back with your cheque.

Of course, things may change during the year so you will need to inform your Circle Secretary of these. They will, in turn, forward the details to the Membership & Folio Secretary.

Therefore, the new data base will only be updated with details coming in from the Treasurer and/or the Membership & Folio Secretary. This will make the job of communications more efficient and cost effective.

Thank you for your co-operation.

David R Neal

## Circle Secretaries 2010/11

2/25	Tony Elliot 14 Ewden Road, Wombwell, Barnsley. S73 0RG.	01226 211829
3 & 74	Ralph Bennet ARPS 43 Riverside Road, Newark-on-Trent, Notts. NG24 4RJ. ralphupp@gmail.com	01636 651277
4 & 52	Val Burdis DPAGB 9 Fountains Place, Northallerton, North Yorkshire. DL6 1QS val.burdis@mypostoffice.co.uk	01609 777352
5	Nick Bodle 4 Medrow, Polyphant, Nr Launceston, Cornwall. PL15 7PS nicholas448@btinternet.com	0156 686103
7	Colin Douglas ARPS, AFIAP, DPAGB, BPE4* 10 Siskin Close, Newton-le-Willows. WA12 9XW. yoko597@aol.com	01925 291169
9	Dennis Apple 38 Harrow Road, West Bridgford, Nottingham. NG2 7DU. dennis.apple@ntlworld.com	01159 145838
10	Peter Young CPAGB, APAGB The Millhouse, 166 Birmingham Road, Bromsgrove. B61 0HB. petery@bromsgroveps.org.uk	01527 876938

# Circle Secretaries 2010

11	Richard Poynter 232 Limes Avenue, Chigwell, Essex. IG7 5LZ richard.poynter@virgin.net	02085 011497
12	Dr Alan Robson FRPS, APAGB 66 Leeds Road, Selby, N. Yorkshire. YO8 4JQ arobson233@aol.com	01757 702228
14 & 41	Gordon Smith 82 Robinson Road, Rushden, Northants. NN10 0EH gordon.smith24@ntlworld.com	01933 395257
17/21	Mike Taylor 38 Middlewood Close, Ecclestone, Chorley. PR7 5QG mike.t@btinternet.com	01257 452431
19 & 26	Phillip Antrobus FRPS 2 Grain Mill House, The Maltings, Lillington Ave, Leamington Spa, Warwicks. CV32 5FF philip.antrobus@virgin.net	01926 334228
23	Helen Sayer 6 Albert Road, Lenzie, Kirkintilloch, Glasgow. G66 5AS helen_sayer@yahoo.co.uk	01417 761689
24	Jim Marsden FRPS, EFIAP, APAGB 22 Godwins Close, Atworth, Melksham, Wiltshire. SN12 8LD. jimmarsden@talktalk.net	01225 791728
28	John Bullen 13 Luard Court, Warblington, Havant. PO9 2TN johnwbulen@btinternet.com	02392 476978
29	Colin Westgate FRPS, MFIAP, DPAGB, APAGB Coopers Cottage, 154 Coast Road, West Mersea, Colchester, Essex. CO5 8NX. questphoto@btinternet.com	01206 384315
31/33/35	Ian Whiston CPAGB, BPE2* Rose Bank, 52 Green Avenue, Davenham, Northwich. CW9 8HZ ianwhiston@hotmail.com	01606 43794
32	Brian Hall 49 Calder Avenue, Brookmans Park, Hatfield, Herts. AL9 7AH brianchall@btinternet.com	01707 655866

# Circle Secretaries 2010

36	Ian Platts MFIAP, FRPS, EFIAP/g, Hons PAGB Prospect Cottage, Serrells Mead, Langton Matravers, Swanage, Dorset. BH19 3JB ianplatt@talk21.com	01929 424496
45	Peter Chadd 6 Nicholas Court, Dale Road, Purley, Surrey. CR8 2ED peterchadd152@btinternet.com	02087 639773
46	Douglas Hands ARPS 4 Roopers, Speldhurst, Kent. TN3 0QL douglas.hands607@btinternet.com	01892 863563
60,62,63	Ken Payne 38 Lodge Crescent, Waltham Cross, Herts. EN8 8BS kenneth.payne1@ntlworld.com	01992 309176
71	Liz Boud 5 Buxted Court, Gordon Road, Buxted, East Sussex. TN22 4LU bettyboud01@mypostoffice.co.uk	01825 732466
72 & 75	Brian Davis I New Road, Wingerworth, Chesterfield, Derbyshire. S42 6TB brian@thedavis.co.uk	01246 275433
73	Paula Davies FRPS, EFIAP, PPSA, CPAGB The Hollies, 26 The Stripe, Stokesley, Middlesborough. TS9 5PU paula@pixelfoto.co.uk	01642 714972

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## Circle 19 RALLY (4<sup>th</sup> to 11<sup>th</sup> June 2011)



The annual rally of Circle 19 took place in Northumberland with 12 members sharing two cottages, that proved to be very comfortable and well equipped for self-catering. The weather was quite kind, and despite the odd shower, members were able to get out and about either individually or in small groups to see the beautiful scenery. The highlight of the week was a trip out to the Farne Islands where the Artic Terns wasted no

time in protecting their nests from the human intruders. Hats being necessary to protect heads from the sharp beaks! Other places of photographic interest were Alnwick Castle, Bamburgh Castle and the coastal villages. The big attraction proved to be Holy Island with its castle and priory.

The last night was spent in discussion over a splendid buffet prepared by some of the lady members. Final farewells were then said and everyone retired to bed to prepare for the long drive home. The rally was deemed successful once again, and plans are under way for the next one in 2012.

Lynne Smithson

# UPP 2011 DVD

Leighton Herdson Trophy Winners 1947 – 2011

The Winners 2011

All Circles

Individual Circle shows

Lecturer's Web Sites

UPP Web Site

Ken Payne Photoshop Workshop – even more movie tutorials

Glen Vase Winners 2000 – 2011

Roland Jonas Winners 2000 – 2011

Ralph Couchman Winners 2000 – 2011

AQS (Natural History Print) Winners 2009 – 2011

Best Small or Large Print Winners 2000 – 2011

2011 Annual Competition Results

The DVD will be on sale at the AGM as usual and the price is still only £10. If you are not coming and order it before the AGM then the postage will be free. Orders taken after will have a postage charge of £1 I will be circulating a link via your secretary for you to view your circle's Golds as they appear on the DVD. If there is room on the DVD I will produce a showcase for Colin Westgate FRPS MFIAP DPAGB APAGB who is a well-respected and long-standing member of the UPP.



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

Ken Payne  
38 Lodge Crescent  
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Hertfordshire  
EN8 8BS

