

# *The Little Man*

Summer 2014

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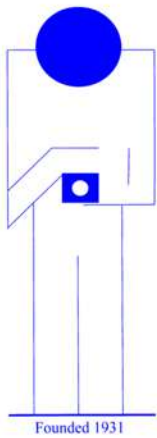
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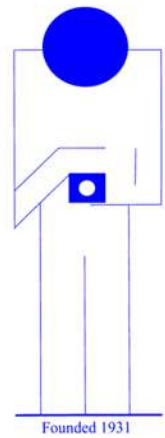
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# The Little Man



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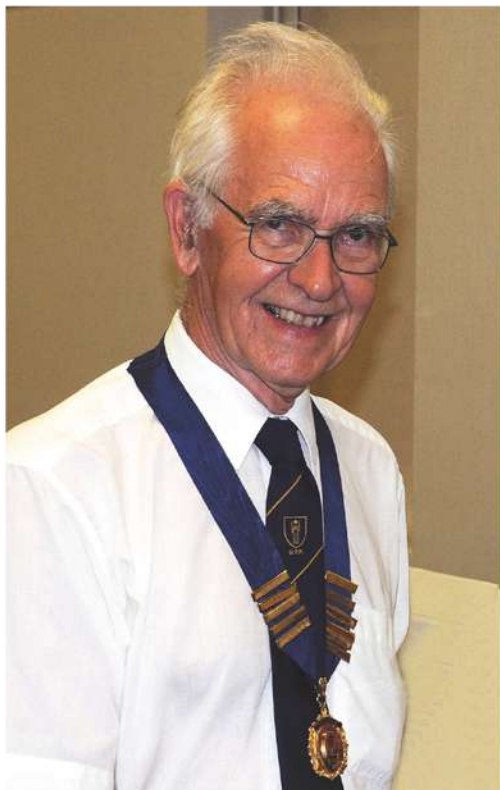
Submissions are welcomed that would be of interest to members of the UPP and these can be forwarded to the Editor as text/disk by post or you can email as an attachment. If you require anything returning please ask. Articles are preferred in a Word doc and pictures should be separately available to be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

## **Cover Picture**

"Erosion Lines".  
Dave Coats ARPS, APSA, MPAGB,  
EFIAPg, APAGB  
Circle 36 A4 Prints

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## The President's Address

It just seems only yesterday that I was preparing my previous entry for the magazine, time does fly and it seems to go faster as you get older. I will soon be twice as old as Shirley. Your executives have all been working hard behind the scenes to ensure that UPP is there with everything that you require. I am pleased to say that circle secretaries have been quiet over the last year so it would appear that most circles are running well, although we have lost two circles.

One of our biggest worries is our slow decline in membership and generally this is due entirely to *ano domini* or failing health, so that members are unable to participate in the folios. It is a fact that a large proportion of our memberships have long

service awards or are coming up to them and so it is inevitable that some fail to make it. It is necessary to get some younger members in. This has been possible by Ken who is running the electronic circles and their numbers are increasing, although we do have members coming to us who want circles using the traditional methods of presenting an image. We are finding that monochrome images are becoming popular again as members revert "to basics". I will make my normal appeal that whatever we do the best way of spreading the word is by word of mouth from you all. If you could all introduce one new member each over the next year we would welcome the task of increasing the number of circles and finding circle secretaries.

We have spent quite some time arranging the Convention and we always try to get speakers of interest, and whilst I appreciate that for some of you, they may be local but we are a national organisation so that other members may not have seen them or even heard of them. It is an excellent weekend when you are able to talk to members of your own circle and also in other circles, and we all have a similar interest. Please put the date in your diary and come along and if you cannot make this year, take an early note for next year so that you will be able to make that one.

I would also like to thank all of the executive for the hard work that they have done, I would also like to especially thank David for making "The Little Man" the very excellent house magazine, it is one that we can be proud of and pass around as an advert for the society, in anticipation that it will help to encourage more photographers to become members.

*All the best in photography*

Brian Davis APAGB CPAGB

# Circle 4/26 Rally

Six members from Circle 4/26 had an enjoyable first rally in North Yorkshire at the end of April 2014, organised by Val Burdis. The weekend was booked to coincide with the Goth Weekend at Whitby. Partner's and friends made the numbers up to 12 participants, all with an interest in photography. The weather forecast was dismal to say the least, but overall was kind to us.

Some of us met on Friday afternoon at Joe Cornish's art gallery in Northallerton. This was most enjoyable with some interesting photographic and art work, not to mention the home made cakes and coffee.

We all met at Val's house Friday evening for a delicious buffet meal, followed by an audio video on Yorkshire's Local heritage, which her photographic club had made. This gave an opportunity for us all to be introduced and meet each other prior to the weekend's photography.

Val had booked a 'Bird of Prey' photographic opportunity at Swinton Park, Marsham on Saturday. This is a superb venue as it is not open to the public and is booked for groups of 10 including lunch. It is run by Sophie Abbot who has worked with birds of prey since the age of 12. She has level 3 Advanced National Certificate in the Management of Zoo animals and her enthusiasm and knowledge make for an excellent day out. There is a wide selection of birds, including Barn Owls, Kestrel, Common Buzzards, Hawks, Tawny Owls and Long Ear Owls to name some. The area is full of authentic backgrounds including some rough moor land and an old barn for the barn owls to pose. We were



*Picture by Jean Langthorne*

very fortunate to have Miles Langthorne a birding photographic expert with us. He was a superb help with backgrounds and camera settings for us, as well as having a great sense of humour. The weather albeit windy and dull for most of the day it did stay dry for us. Two of our party went to York for the day and had some good photographic opportunities there. We all met at Lovesome Hill Farm for an evening meal and catch up on the days photography.

On Sunday we all went to Whitby to see and photograph Goths. Initially the weather was wet and windy but there was an indoor market where we were able to take pictures of the stalls and Goths. A Whitby fish and chip lunch prevailed and thereafter the weather had improved considerably enabling outdoor photographs. There was an old steam train coming into Whitby Station which some of us went to see, but were disappointed that it came into the station backwards! The rally ended on Sunday night with an enjoyable Social evening and buffet meal at Val's.

Despite the weather we all enjoyed the weekend immensely and it gave us an opportunity to meet old friends and make new friends, following the amalgamation of Circle 4 and 26. Many thanks to Val Burdis for organising, such an enjoyable rally.

Julie Graham

# Once upon a Time

**Snow White:** Why don't you come to the AGM Conventions? They're really good.

**Grumpy:** AGM's are boring.

**Happy:** Not the UPP one. It's called the "AGM Convention" but it's much more than just the AGM business meeting and runs over the week-end.

**Doc:** Every club has to have an AGM, of course, so members can elect who'll be on the Committee (Council), hear what the Club has been doing, see how the money (your subscriptions) has been spent and decide what the Club will do in the future.

**Happy:** But that only usually takes about ½ to ¾ hour.

**Grumpy:** So you want me to travel all the way to Birmingham just for that?

**Happy:** No, not just for that. It's an annual Convention which is the only time the whole club can meet socially.

**Doc:** With the AGM acting as the excuse.

**Grumpy:** And it'll cost me, with travel and all.

**Happy:** Travel – yes: it's at Birmingham as that's fairly central for the whole country, but you could try car-sharing to reduce the cost. But apart from that it only costs you for food, or if you stay overnight.

**Dopey:** Yes, there's the dinner on Saturday evening.

**Sleepy:** There's accommodation in the area at eg Travelodge, but the rooms at Hillscourt, single or twin/double, are reasonably priced and very comfortable, with en-suite, TV etc.

**Dopey:** Means you can have a drink if you haven't got to drive. The bar has a great range of whiskies!

**Bashful:** You can get to meet, maybe for the first time, others in your Circle as well as members of other Circles.

**Dopey:** And have dinner together.

**Happy:** And there's the exhibition of all the gold label prints, as well as projection of the gold label PDIs and AVs. Ken Payne's DVD is great but doesn't beat seeing the actual prints. Plus you can vote for your own personal favourite and see if the "People's Choice" agrees with the Judges'. The President presents the Gold label competition trophies and certificates, and there's even a group photograph.

**Dopey:** And the dinner.

**Doc:** Don't forget the lectures: two first-class guest lecturers, plus an "in-house" presentation on Friday evening. Last year the Council members each showed some of their pictures, so they do take photographs as well as minutes! The main lectures are on the Saturday morning, and after the AGM on Saturday afternoon.

**Dopey:** Followed by the dinner.

**Happy:** Yes, I hadn't forgotten the food. There's a "silver service" 3-course dinner, and it's worth staying over-night if only for the buffet full English breakfast.

**Sneezy:** And Hillscourt isn't in the middle of Birmingham. Thanks to the historical connection through a former UPP President it's at the Rednal HQ of the teachers' union NASUWT, a couple of miles off the M42 in the beautiful Lickey Hills, set in lovely grounds good for photographs and you can even see bunnies on the lawn.

**Happy:** Plus there's a photographic excursion on the Sunday morning.

**Snow White:** You'll get all the details with your "Little Man" magazine in July for the 2014 Convention.

**Grumpy** (not so grumpy now): OK, I'll be there. September 12<sup>th</sup> to 14<sup>th</sup> isn't it?

Anon

## Circle 71 at Hunstanton

Imagine a location where your comfortable hotel looks out over the sea, and the sun sets in line with the front door. Circle 71 met at Hunstanton in Norfolk, and although this is the East Coast of England, its position on the Wash allows this photogenic opportunity, and also the nearby multi coloured cliffs add extra interest.

Fourteen members of the circle stayed for a week, being joined by more members for the weekend. The weather was perfect for photographers, that is it ranged from a few hours of thunder and black clouds, interspersed with beautiful blue skies and hot sun. The hotel staff were very helpful in providing space for looking at pictures,

The area proved to be a superb venue, with interesting indoor opportunities such as glass blowing demonstrations, unusual architecture, and many harbours, beaches, and staithes.

Saturday evening was memorable, members and guests presented a variety of superb images of all types, and no doubt there will be many future images to see shot during the week.

Thanks to Liz Boud for her careful arrangements which made the event a rally to remember.

Anne Swearman

## The People's Choice Update

The People's Choice trophy was introduced at last year's Annual Exhibition. A trophy originally suggested and donated by Monty Trent of Circle 29. The trophy is awarded to the exhibition image that is the most popular as voted by the members present at the exhibition.

The new trophy was considered a successful addition to the trophies already available although limited in that it could only be awarded to images included in the print display; the print circles. This year we plan to extend the competition to include the projected images. This will be done by displaying the projected image circle panels as prints. Each circle's entry will be displayed as an A1-sized panel. Actually, it will be two A2 sheets of paper joined together but the panel will basically be the size of A1. Each image will be printed to 7" x 5" which will allow all 12 entries to be shown together.

Although the images will be small compared to many others in the exhibition they will not be disadvantaged as there are other 7" x 5" panels on display and one (C29) which is even smaller. The images will be printed on smooth matt inkjet paper.

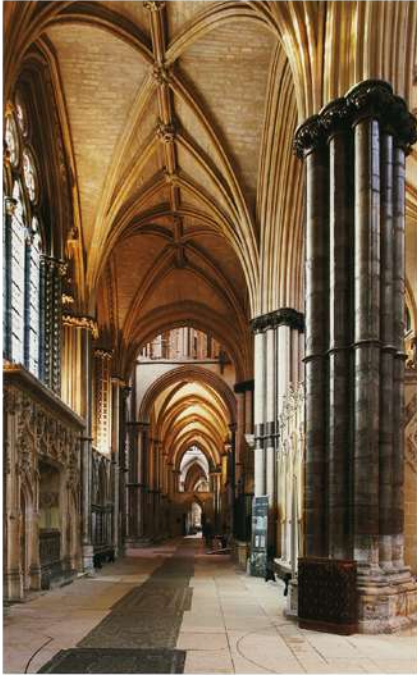
With every circle being represented (other than AV, of course) the competition is now much fairer and comprehensive. As last year, voting will close at the end of the lunchtime break in order that the votes can be counted and the winner determined in time for the trophy presentation.

***Vote and be counted.***

Ray Grace and Ken Payne



# 2013 Annual Competition Highly Commended



*North Aisle, Lincoln Cathedral*  
Adrian Davies  
Circle 3



*Girl with the Pearl Earring*  
Gayle Kirton  
Circle 26



*My home in Calcutta #2*  
Ann McDonald ARPS  
Circle 29



*Florabundance*  
Yvonne Shillington  
Circle 26

# 2013 Annual Competition Highly Commended



*Swallowtail Butterfly*  
Brian Skinner  
Circle 29



*Fiona*  
John Holland  
Circle 41



*Droplet*  
Chris Stobbs CPAGB  
Circle 74



*Keep in Touch*

Brian Carter  
Circle 36

# 2013 Annual Competition Highly Commended



*Keeping an eye on Grandma*  
Joan Gaffney  
Circle 72



*Memories of better Days*  
Sue Revill LRPS  
Circle 73



*Hoverfly Males competing for Female*  
John Bebbington FRPS  
Circle 46

# Increase Contrast With Luminosity

When an image needs added contrast the tool of choice is often Curves. It is the most flexible of tools in that it allows precise adjustments within specific tonal ranges. However, quite often, increasing contrast with Curves will result in an increase in saturation, particularly in shadow areas. The usual solution to that problem is to apply the Curves adjustment as an adjustment layer with a luminosity blend mode. This restricts the adjustments to the luminosity, or greyscale, tones of the image without affecting the colour saturation.

Although this method of contrast control works well, there is a way to further refine it by adjusting the contrast of the highlight tones and the shadow tones independently of each other. It takes just a few minutes to set up, by making two actions, one to set the highlight contrast adjustment (tones above the mid-grey point) and one to set up the shadow contrast adjustment (tones below the mid-grey point). Then, once the actions are complete, the effects can be applied instantaneously by simply running the actions. The procedure for setting this up is detailed below.

*Note: When carrying out functions in Photoshop it is good practice to use shortcuts where possible. In this tutorial I have indicated where shortcuts can be used with both the Windows and Mac keystroke options identified. For instance; Ctrl/Cmd = Windows-Control key and Mac-Command key. Alt/Opt = Windows-Alt key and Mac-Option key. The shift key is common to both platforms.*

Open an image to run the action on. The actions need to be set up with an appropriate image so you should use one that is generally low in contrast and does not have any extreme or blown highlights or deep blocked-up shadow areas.

Activate the Actions panel. If the panel is not active, click the Window Menu and select Actions from the listings. (Shortcut Alt/Opt+F9). A dialog box similar to Fig 1 will appear. Here you can see that, as well as the default Photoshop Actions I have created my own "My Actions" folder. You will quite probably never use any of the default actions so creating your own specific folder is recommended where you keep all your useful actions grouped in one folder. You can, quite safely, delete the Default Actions folder and will probably never miss it. However, it can always be reloaded by clicking the little icon at the top right of the panel and selecting the 'Reset Actions'. The 'My Actions' folder is active. Click on the 'Create a New Action' icon at the bottom of the Actions panel, outlined in red in Fig 1.

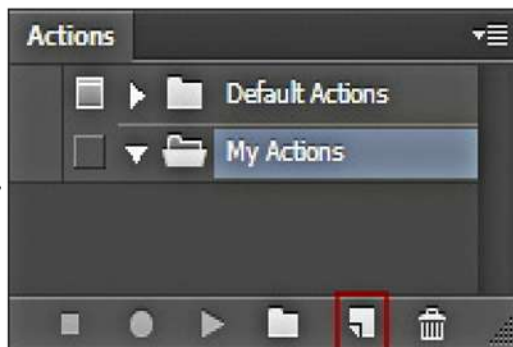


Fig 1 - Actions dialog box

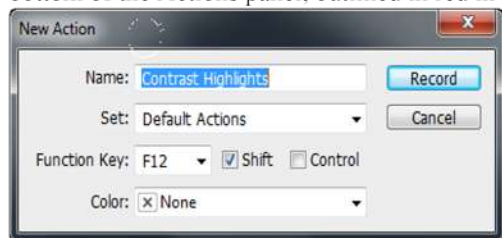


Fig 2 - New Action dialog box

The dialog box shown in Fig 2 will now appear and you should type an appropriate title in the Name area. Here the action is called 'Contrast Highlights'. You can, if you wish, apply a Function key to make applying the action even quicker. However, because a lot of the basic Function keys already have shortcuts applied to them, it is always good practice to add modifier

keys, Shift or Cmd/Ctrl (or both) to avoid any conflict. Because I know this action will be applied frequently, I have allocated a function of Shift+F12.

Click the Record Button. From this point onwards everything you do will be recorded.

The Actions panel should now look like Fig 3, on the right, with the new action nested under the 'My Actions' folder.

The red button at the bottom of the panel indicates that the action is being recorded.

*Note: The 'Default Actions' folder shows the triangle to the left of the folder icon facing right. This indicates that the folder is collapsed. However, the triangle to the left of the 'My Actions' folder is downward facing, showing that the folder is expanded. All actions within the folder will be listed. Here there is only one folder at the present.*

Click on the Channels Panel tab. By default, this panel is grouped with the Layers and Paths panels.

Above the individual Red, Green and Blue channels is the RGB composite channel. Ctrl/Cmd+Click on the RGB composite thumbnail, outlined in red, shown on the right in Fig 4. This will select all the luminosity values in the image that are above mid-grey value R128, G128, B128.

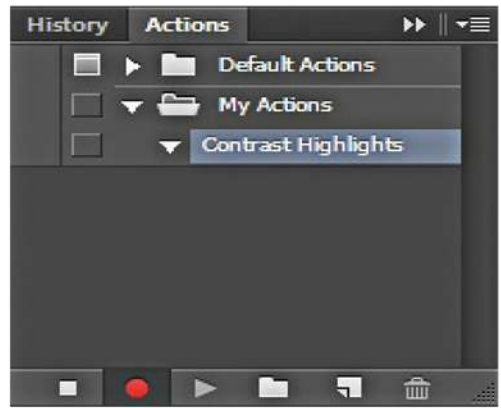


Fig 3 - Action nested in My Actions



Fig 4 - Channels Panel

Click back on the Layers panel tab to activate it and click on the 'Create new fill or adjustment layer' icon – the black and white circle at the bottom of the Layers panel – indicated in red, in Fig 5 on the right. Select Curves from the pop-up menu.

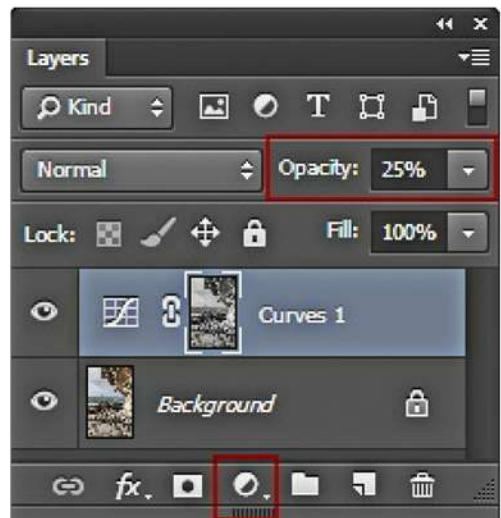
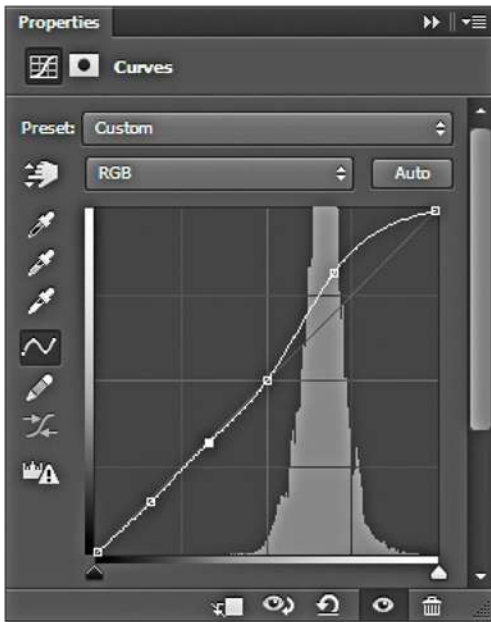


Fig 5 - Curves adjustment layer



**Fig 6 - Curves highlight values**

The Curves Properties (for this image) are shown in Fig 6 above.

Place two or three points on the diagonal line below the highlight data. This will 'pin' the line in place. Now click on the line in the highlight area and drag it upwards to lighten the highlight tones. When this action is run it will only affect the highlight tones in the image, as the shadow tones are pegged with the input and output settings are equal.

Click the double right-facing triangles at the top right of the Properties panel to collapse it. Reduce the opacity of the Curves adjustment layer to 25%, as shown in Fig 5, on the previous page.

The action is now complete. All the recordable actions that have taken place are shown nested underneath the 'Contrast Highlights' folder, shown in Fig 7.

Click the square icon located to the left of the Record icon to stop the recording process.

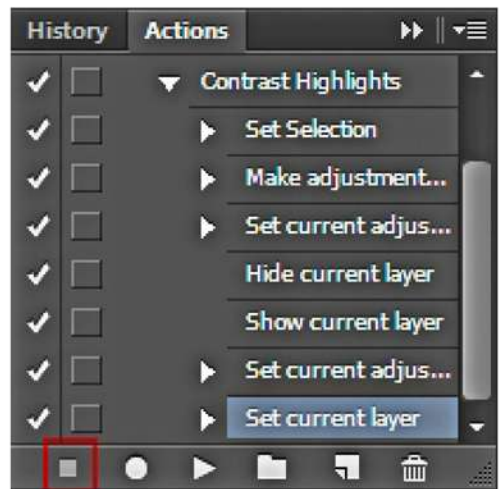
A new action now needs to be created for the shadow tones in the image to affect values less than 128.

The procedure to create this action is very similar to the first action, with only a couple of differences. With the Actions panel active, click on the 'Create a new action' icon, as shown in

Fig 1. Give the action a name. I called my action 'Contrast Shadows' and allocated a function of Ctrl/ Cmd+Shift+F11.

Creating this action using the Function key with addition of a further modifier key (Ctrl/Cmd) should ensure the two actions easier to associate with each other.

Click on the Channels tab to activate it. As previously, Ctrl/Cmd+click the RGB composite channel thumbnail as shown in Fig 4. This will, once again, select the highlight tones in the image. However, this time it is the shadow tones that are required so the selection needs to be inverted.



**Fig 7 - Completed action**

To inverse the selection, click on the Select menu and choose Inverse or use Shortcut Ctrl/Cmd+Shift+I.

Click on the Layers panel tab to activate Layers and, once again, click on the 'Fill or adjustment layer' icon, as shown in Fig 5 and select Curves.

Place two or three marks on the diagonal line above the shadow data area to peg the adjustments in place. Now, click on the diagonal line in the data area and drag it downwards to darken the shadow areas. Your Curves Properties should look something like Fig 7.

As with the previous action, collapse the Curves Properties panel and reduce the layer opacity to 25%.

This action is now complete. Click the square

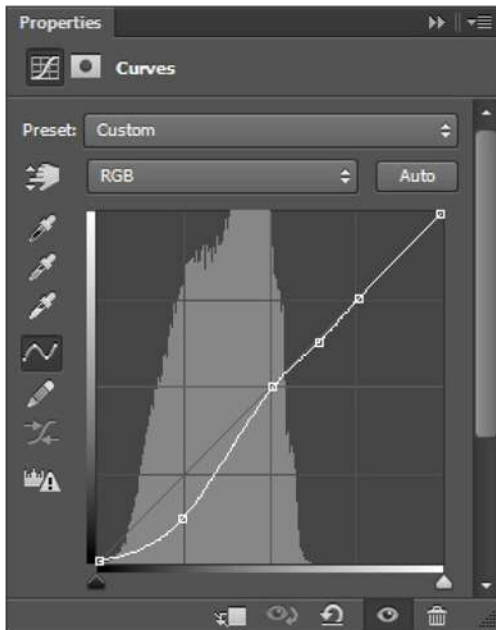


Fig 9 - Curves shadows values

icon to the left of the red Record icon to stop the recording. The Actions panel should look like Fig 10.

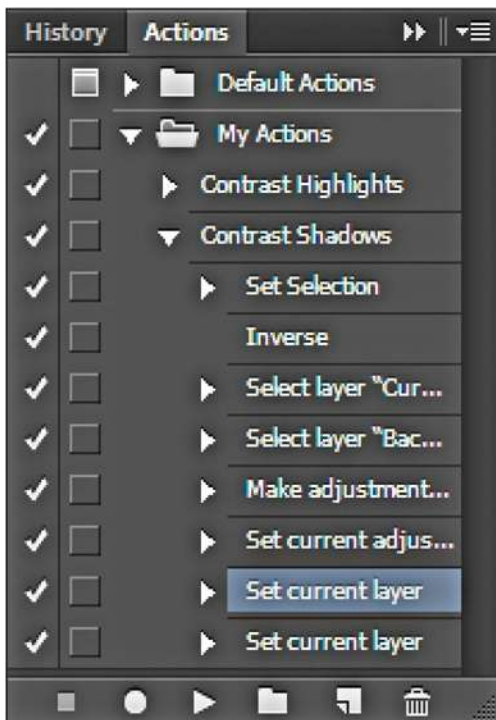


Fig 10 - Completed actions

To test the actions, revert the image back to its original state or open another image to work on. If you have allocated a Function key there is no need to activate the Actions panel – just click the combination you created.

If you did not allocated a Function key then activate the Actions panel. Select the Contrast Highlights action and click the arrow at the bottom of the Actions panel (third from left) to run the action. Repeat the action until the highlights in the image are to your taste.

Now, click on the 'Contrast Shadows' action to activate it and, once again, click the arrow on the bottom of the Actions panel to run the action. Repeat until the shadows are set to taste. The actions may need to be run three or four times to get the desired effect. Now that these actions are set in place they can be run on any images any number of times. Applying the contrast effects in small doses means that a more precise result can be obtained.

Finally, to reduce the size of the Layers panel the relevant highlights and shadows Curves adjustment layers can always be grouped. To group the highlight adjustment layers, click on the lowest 'highlight' layer to activate it then Shift+click on the uppermost 'highlight' layer.

All the 'highlight' layers should now be highlighted. Click on the little icon at the top right of the Layers panel (downward facing triangle and 4 parallel lines) and, from the menu, select 'New Group from Layers'. Repeat the same procedure for the 'shadow' adjustment layers.

Click on the Group 1 name to activate the name and change it to 'Highlights'. Click on the Group 2 name to activate it and change it to 'Shadows'. Collapse the Groups by clicking the down-facing arrow on the left of the Layer.

The effects applied using this method of contrast adjustment can be as subtle or as strong as you want by applying the required number of actions. The original image I used to create my actions is shown below in Fig 11 with the adjusted image shown in Fig 12. The adjustments are subtle but have given a result that delivered the desired effect.

Ray Grace ARPS, DPAGB



Fig 11 Original Image



Fig 12 Final Image

## Circle 36 50th Birthday

I personally posted Folio No.1 on its rounds in November 1963, and Circle 36 is now celebrating its 50th Birthday. Over the years we have seen the inevitable turnover of members, with the exception of myself, and also seen the Circle evolve from a modest slide-only group to an award-winning one, having been chosen as the Champion Colour Slide Circle on no less than 16 occasions.

With the inevitable decline in slide taking, we have now evolved into a print/slide Circle with the current emphasis very much on prints. Indeed our Gold Label panel was all prints for the first time in 2013.

Our system for selecting Gold Label entries has also evolved over time, from its initial very orthodox 'first past the post' in

each Folio, to our present method of awarding a GL to each member for their highest scoring image of the year, thus showing the work of all our members at the AGM exhibition.

Special mention must be made of the fact that among our members we have had no less than three Presidents of the Photographic Alliance of Great Britain to which UPP is affiliated. Myself (1999-2001), Jane Black (2001-2003) and the current President Leo Rich (2013-) have all had the honour of acting in this capacity, and uniquely are all still members of the Circle today.

***Happy Birthday Circle 36 !***

Ian Platt

*My sincere apologies for not being able to include this notice in the Winter 2013 - 14 issue of The Little Man.*

Editor



# 2013 Annual Competition Highly Commended

*Pilots' Trails*  
Tony Broom CPAGB  
Circle 10



*Rocky Tide*  
Christine Couper LRPS  
Circle 14

*The Harbour Wall*  
Christine Couper LRPS  
Circle 14



# 2013 Annual Competition Highly Commended



*Mr Jinks*  
Norman Moor  
Circle 62

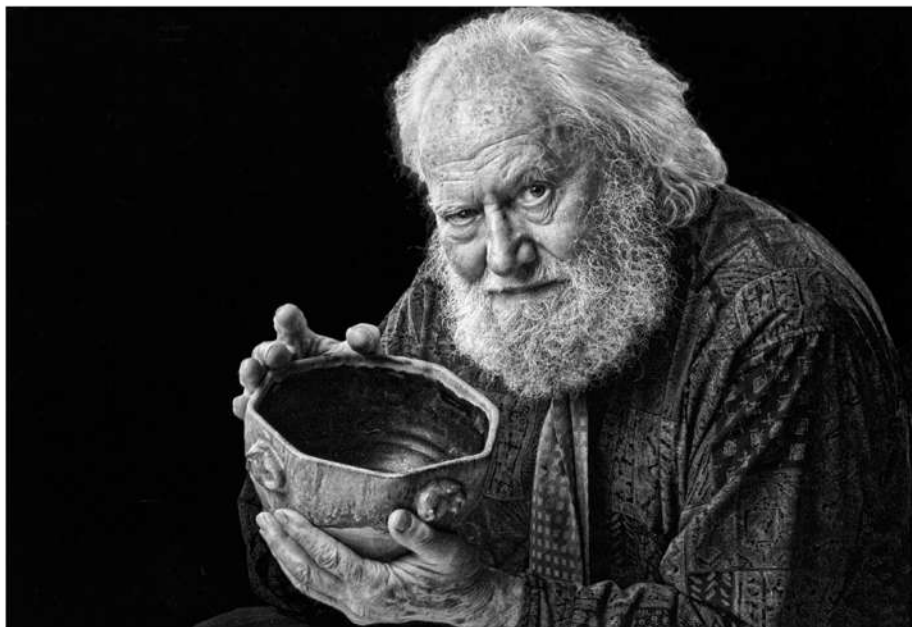


*Waiting*  
Ann McDonald ARPS  
Circle 60



*Calm before the Squall*  
Chris Aldred ARPS, CPAGB  
Circle 29

# 2013 Annual Competition Highly Commended



*Dennis and his Bowl*

John Long ARPS, DPAGB, Hon.PAGB  
Circle 72



*The Cross*

Ken Payne  
Circle 63

# Meet the Lecturers for 2014

**Barry Mead**

**FRPS, EFIAP/p, MPAGB**

Barry's involvement with photography has been extensive since the mid-1970s. He has had numerous one-man exhibitions including The Royal Photographic Society in 1990 and the Dublin Photographic Centre in 1991. As a PAGB judge Barry has been selected for many international salons, as well as for the PAGB Awards. In 1991 he was awarded the RPS Fenton Medal and Honorary Membership of the RPS.



*Bonnie and Clyde*



*Elephants running to water*

His work ranges from wildlife, landscape to very creative computer constructed images. His regular success in international salons is with the three main types of work he produces; a majority of the awards gained are for wildlife work and creative



*Red Noseband*



*The Omen*

images. Most of his wildlife work is African/Falklands and Florida, some UK and the creative works have a strong sci-fi/fantasy influence. He is a regular on the club lecture circuit. Barry is involved with photography full-time, represented by a major image library as well as his own website.

The talk will be by digital projection and will consist of a mixture of award winning Nature and Creative work plus some of the other work he does. All of the images will have been widely accepted in International exhibitions during the last few years.



*Gentoo riding Surf*

# Meet the Lecturers for 2014

**Peter Paterson**  
**FRPS, EFIAP, MPAGB**

I have been interested in photography for over 45 years during this time I started off with Film using 35mm and medium Format Cameras. The film was processed and printed by myself in my Darkroom mostly using Black and White materials during this time I gained my Associate of the RPS with a panel of B&W Scottish Landscapes.

When Digital products came on the market I have been using this medium for all my photography and processing I use raw images which I post process using Photoshop producing both Colour And Monochrome Prints using Fotospeed Inks and Paper as they sponsor me.

Landscapes are the type of photography I enjoy most although I also do Still Life, Abstract and Digital Creative work. Scottish Landscapes are my favorite, though I have been travelling further afield since retiring 8 years ago.

I sit on the Licentiate'ship and A & F Panels for the Royal Photographic Society



*Flower Study*

and at present I am the Deputy Chair of the Visual Art Panel. I also exhibit my work in the UK and abroad in International Salons. Edinburgh PS is the club that I am a member of.

My talk to the UPP members will consist of images from Scotland and various other countries also there will be included some of my more creative images using various techniques.



*Rannoch Moor*  
by  
**Peter Paterson**

# United Photographic Postfolios Of Great Britain

Notice is hereby given that the

## 2014 ANNUAL GENERAL MEETING

Will take place on  
Saturday 13th September 2014  
from 2.30 pm

at

### Hillscourt Conference Centre

Rose Hill, Rednal  
Birmingham

Ray Grace ARPS, DPAGB  
General Secretary

## *Friday Night is AV Night*

*A Very good evening of sound and  
vision combined for your enjoyment*

*Starting at 8.30pm and going on for  
probably an hour or so will be a  
selection of Audio Visuals presented by  
Circle 52*

*An event not to be missed*

# PROGRAMME OF EVENTS

## *Friday*

8.30pm **Presentations of Audio Visuals by Circle 52**  
In the Conference Hall

## *Saturday*

9.45 am Coffee

10.20 am Roll Call

10.30 am Lecture ***“A Morning with Barry”*** (See Page 20 for more details)  
***Barry Mead FRPS, MPAGB, EFIAP/p***

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  
The results of the *People’s Choice* award

5.00 pm Lecture ***“Photography my Way”*** (See Page 21 for more details)  
***Peter Paterson FRPS, MPAGB, EFIAP***

7.30 pm Dinner

***Sunday*** ***Details will be made available during the Convention***  
Leave at 10.00am

# ANNUAL GENERAL MEETING

## AGENDA

- 1 President's Address
- 2 Apologies
- 3 Roll Call
- 4 Minutes of the last Meeting (See page 25)
- 5 Matters Arising
- 6 Treasurer's Report
- 7 To set the Subscriptions for 2014/15
- 8 Appointment of Accounts Examiner
- 9 Elections of Officers
- 10 Presentations
- 11 Date of next AGM
- 12 Any other Business (*Please notify the President in writing at least seven days prior to the Meeting*)

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

Margaret Collis ARPS, DPAGB, APAGB, Hon EFIAP  
Les Loosemore ARPS, DPAGB, AWP  
Shaun Boycott-Taylor ARPS

### **Audio Visual**

Jim Hartje EFIAP, ARPS, DPAGB, BPE5\*, APAGB

**Gold Label and "Peoples' Choice" prints will be displayed  
in the Seminar 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 14<sup>th</sup> September 2013 commencing at 2.30pm.

### Apologies

19 members had submitted their apologies for being unable to attend the AGM and their names were read out. One further apology was submitted from the floor.

### President's Address

I would like to welcome you all to the 2013 convention and it is good to see so many old faces and also some new.

Each year we unfortunately lose members and with UPP this is often due to *anno domini*; we are all getting older, except, obviously, the ladies. We have had a good year for photography with plenty of snow in the winter and sun in the summer so we should all have had opportunities to use our shutter finger. Photography is changing, and more so in recent years than at any time in the past. It is now nearly wholly digital with film types being taken off the market at regular intervals and it is only the enthusiast that is keeping film going, the general public cannot buy a film camera other than on a second hand market.

What worries me is our historical records. I collect old lantern slides and photographs and many are over 100 years old and they can still be seen and printed from, but will we be able to read our digital files in 50 years time?

Our membership has fallen slightly over the year, through old age and the collapse of circle 24 but we are embracing the digital age with on line circles although we do face strong competition from on line activities like flickr. Our main method of advertising is from you all, by word of mouth and if we all were able to encourage one person to join we would then have to form new circles, creating a problem that the Council would welcome.

I would like to thank the members of the Council for the support that they all have given me and for undertaking the essential work that keeps the Society running. I also cannot fail to mention the essential work that all of the circles secretaries do, as, without all of their hard work, there would be no UPP

*The Little Man* continues to be the major showcase of the society especially to non-members who see it and with the new printer it is a credit to the society and also to our editor David. Ken, very ably assisted by Ray, has run our gold label exhibition and competition extremely well and the new method of judging, I understand, worked very well on the day and the resulting exhibition is a credit to the society. Ken has again produced a DVD of the exhibition with added extras including copies of old editions of *The Little Man*. It is well worth the £10 and the revenue raised from it helps to keep the subscriptions down

I would like also to mention Liz who has sent her apologies but still supports UPP

# United Photographic Postfolios of Great Britain

whilst looking after Ron, now as a full time carer. She attends the council meetings in London, whenever she is able, and fulfils the duties of membership secretary. During the year Gary resigned as Secretary of the Society and as it was after the last of our Council meetings I have fulfilled the duties until a new member is in the position from this meeting

During the year the council ratified changes to the rules for the AV circles. These alterations had been asked for by the circle and were accepted. These included the length of the sequence and the use of a small number of third party images providing they are either royalty free or the written agreement of the author has been obtained.

And finally thank you all for supporting UPP by being its members, participating in the folios and attending this weekend. Without you there would be no UPP.

## Roll Call

C2/25 – 3; C3 – 3; C4/26 – 5; C5 – 7; C6 – 0; C7/17/21 – 2; C8 – 0; C9 – 2; C10 – 2; C11 – 4; C12 – 0; C14 – 3; C18 – 0; C19 – 2; C20 – 0; C23/34 – 0; C29 – 5; C31/33/35 – 3; C32 – 1; C36 – 6; C41 – 0; C44 – 2; C45 – 1; C46 – 0; C47 – 0; C50 – 0; C51 – 0; C52 – 5; C60 – 2; C61 – 6; C62 – 3; C63 – 2; C71 – 6; C72 – 4; C73 – 2; C74 – 2.

**Total Count – 84.**

## Minutes of 2012 AGM

The minutes of the previous year's AGM had been circulated to the membership previously. There were no matters arising. Approval of the minutes was proposed by Ralph Bennett and seconded by Ken Payne. Approval was unanimous.

## Treasurer's Report

I must first of all thank Don Langford of Circles 73 and 31/33/35 and formerly President of the PAGB, who kindly completed the examination of the accounts this year. And for the fifth year running I'm delighted to report that we received more than we spent. The surplus didn't quite reach the dizzy height of last year, which was exceptional because of a change in the timing of the Little Man expenditure, but still amounted to £673 when the budget had said £250 based on the unchanged subscription rate.

We did go over budget slightly on the AGM expenses and the Little Man, but otherwise expenditure was short, and sometimes well short, of budget, so my thanks especially to council members for continuing to economise where possible. For my part, sending the subscription requests by e-mail helped: UPP saved over 200 second class stamps @ 50p, not to mention the paper and envelopes, and 35 of you saved your 50ps by paying direct to the Bank so the procedure will be the same this year.

At the same time, total income from subscriptions was slightly better than forecast. I had based the budget on 250 paying members – we actually had subs from 259, including some who left during the year after paying and some who joined late in the year on half subscription.

However, on the question of membership numbers, 25 members left during the year,

# United Photographic Postfolios of Great Britain

only replaced by 19, and although we've had 1 new member since 30th June, we've already lost 11 - including one sadly deceased and 7 from the collapsed Circle 24 - so our total today excluding life members is 244. But we've now got approaching £9,000 in the bank, and while we do still need to recruit more members the Council and I are confident that the budget can stand a freeze on the subscription rate for at least one more year.

## Proposals:

- a) To accept the accounts for the year 2012/13 as presented.
- b) To agree the unchanged subscription rate for the year 2013/14 of £21.00 plus £4.00 for each extra Circle.
- c) To appoint Mr Don Langford as Accounts Examiner.

All the proposals were unanimously accepted

## Appointment of Accounts Examiner:

Don Langford had, once again, agreed to be the Accounts Examiner. The appointment was proposed by Francis Ouvry, seconded by David Neal and carried

## Results of Elections.

No other nominations had been received and, on a proposal from Ralph Bennett, seconded by Colin Douglas, the circulated list was accepted en bloc.

President: Brian Davis  
Vice President: Ken Payne  
Treasurer: Francis Ouvry  
Competition Secretaries: Ken Payne and Ray Grace  
Stationery Secretary: Ian Whiston  
Membership & Folio Secretary: Liz Boud  
Publicity Secretary: Colin Westgate  
Webmaster: Ray Grace (See post meeting note)  
The Little Man Editor: David Neal

Nominations had been received for Ray Grace as Secretary and Ken Payne as Vice President. These were proposed by John Long, seconded by Ralph Bennett and accepted unanimously.

Ray Grace, in accepting the appointment of General Secretary, wished to relinquish the post of Webmaster. The President asked the floor if anyone would be willing to fill the Webmaster post, with no response. Ray agreed to carry on with the appointment until a willing volunteer was found. Subsequent to the AGM Paula Davies agreed to take up the post of Webmaster.

# United Photographic Postfolios of Great Britain

## Presentations

Long service certificates were awarded to members:

25 year certificates were awarded to **Geoff Cole**.

50 year certificate was awarded to **Colin Westgate**.

## Date of Next AGM

The dates of the next AGM are 12th, 13th and 14th of September 2014

The lecturers for the event are:

Barry Mead FRPS, EFIAP/p, MPAGB

Peter Paterson FRPS MPAGB EFIAP

## Any Other Business

Francis announced that he had a supply of UPP ties available for £5 each. With no other business received the meeting was closed at 3.00pm.

## UPP welcomes New Members who have joined during 2013 ~ 2014

Neil Aubin	BRIDGEND	61 & 62
Myra Barr	BOLTON	7
Darren Cottrell	LONDON	61
Howard Fisher LRPS, CPAGB	NOTTINGHAM	3
Kevin Gibbin	BURTON JOYCE	5
John Hunt	HAWKHURST	46
Dave Jones	NOTTINGHAM	5
Isabella Knight LRPS	BECCLES	29
Peter Knipe	PUDSEY	2
Jeffrey Lewis	LONDON	12
Hazel Manning ARPS, DPAGB, BPE3*	MARKET HARBOROUGH	4
Tony Marlow LRPS	LEATHERHEAD	10
Alan Thomas	PONTYCLUN	31
Peter Trenchard	GIVAN	10
Michael Troth	REDDITCH	60
Julia Williams	NEWTON LE WILLOWS	7

# 2013 Annual Competition Highly Commended



*Golden Grasses*  
Fay Palmer  
Circle 7/17/21

*Autumn, Wester Ross*  
Val Burdis DPAGB  
Circle 4



*Right Hander*  
Peter Crook ARPS, DPAGB  
Circle 9

# 2013 Annual Competition Highly Commended

*Modes*  
Clive Haynes  
Circle 11



*The Wave*  
Patricia Jones FRPS  
Circle 11

*The White Violin*  
Bob Norris  
Circle 11



# 2013 Annual Competition Highly Commended



*Moonglow Avebury*  
Ray Grace ARPS, DPAGB  
Circle 19

*Lavender Panorama*  
Ray Grace ARPS, DPAGB  
Circle 19



*By Rydal Water*  
Baron Woods FRPS  
Circle 19

# 2013 Annual Competition Highly Commended

## *Meeting the Challenge*

Ken Dickenson DPAGB, BPE3\*  
Circle 31/33/35



*Three Huts and a Dog*  
Gayle Kirton  
Circle 26

*A Hebridean Beach*  
Colin Thompson  
Circle 23/34





# 2013 Annual Competition Highly Commended



*Water Play*  
Shirley Davies  
Circle 31/33/35

*Vaisakhi Sikh Festival*  
Neil Humphries  
Circle 32



*Blue Iris*  
Neil Humphries  
Circle 32

# 2013 Annual Competition Highly Commended

*Eroded Rocks, Utah*  
David Eaves ARPS, DPAGB  
Circle 36



*White fronted Bee Eater*  
Alec Turner  
Circle 45

*Prancing Tri-Colour Heron*  
Steve Weideger  
Circle 41



# 2013 Annual Competition Highly Commended



*Emerald Damselfly*  
Bob Crick

Circle 45



*Indian Roller*  
Philip Mugridge ARPS

Circle 46



*Pisaura Mirabilis with Egg Sac*  
Karen Berry ARPS

Circle 45



*Mantis Religiosa*  
Douglas Hands ARPS

Circle 46



*Hoopoe approaching Nest*  
Ian Whiston BPE3\*, DPAGB

Circle 60



*Elephant and Fur Seal Pup*  
John Cucksey ARPS

Circle 46

# 2013 Annual Competition Highly Commended



*Times Past*  
Brian Davis APAGB  
Circle 72



*Czech Mate*

Gordon Scott CPAGB  
Circle 74



*Passive Smoker*

Gary Langley  
Circle 61



*Heron Fishing*

Circle 60  
Ian Whiston BPE3\*, DPAGB

# 2013 Annual Competition Highly Commended



*Young Friends*

Helen Frost  
Circle 73



Three Olive Trees

Circle 73  
Linda Sharp ARPS, AFIAP



*Calla Lily*

Stephen Weideger CPAGB  
Circle 74

# 2013 Annual Competition Highly Commended



*Grey Green*

Alan Wheeler  
Circle 62



*The Back View*

Baron Woods  
Circle 5



*Sophie*

Ken Payne  
Circle 61



*Fountain of Youth* Larry Walker DPAGB  
Circle 2/25

## 2013 Annual Competition Highly Commended



*The Solitary Tree* Christine Couper  
Circle 71



*Whitby Goth Weekend #1*  
Gordon Dunford Circle 12

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## Real or Unreal?

A debate recently at my Camera Club was quite heated over what makes a photograph. No its true, in this digital age we have images which may or may not be true to the eye, the days of “the camera never lies” is not so true as it was, how many parts of other images makes up a photograph today. I grew up with film either black and white or colour and slides and what you saw in the viewfinder is what the final image was. I worked in the darkroom and there was some degree of manipulation and removing or in some cases adding, but I really don't think to the degree it is today.

I am not someone who dislikes this type of digital art and some are heavily digitised more than others and in club circles it appears more and more and is judged with other types of image straight or manipulated. I just wanted to have in your mind something to talk or mull over, and the way photography is going. We did have a clash of straight image workers and digital art workers and it's the computer and skills that rule photography today is that true, and does a really good straight image hold up to a multi-layered image anymore?

I have an open mind I look at all images straight or otherwise, but can we tell a good image with many layers that does not show its been done that way, photography has changed and changing every week we have software to do anything, there is no end.

Alan Green C73

# Circle Types

No	Image Size/Type	Mono/Col	Mounted	Notes
<b><i>Large Prints</i></b>				
2/25	A4	Both	Yes	
3/74	A4	Both	No	
4/26	A3	Colour	Yes	
5	16 x 12" or A3	Mono	No	Darkroom and Digital
10	16 x 12" or A3	Mono	Yes	Darkroom
11	10 x 8"	Both	Yes	
12	16 x 12"	Mono	Yes	Darkroom and Digital **
14	A3	Both	Yes	
71	A4	Both	No	Digital
72	A4	Both	No	Digital
73	A4	Both	No	Digital
74	A4	Both	No	Digital

## ***Small Prints***

7/17/21	A5 Maximum	Both	Yes
9	7 x 5"	Both	Yes
29	12 Square Inches	Both	Yes

## ***Projected Images***

23/34	Digital & 35mm	Both	
31/33/35	Digital & 35mm	Both	USB Flash Drive
32	Digital & 35mm	Both	A4 Prints and Slides
36	Slide or A4 Print	Both	Slide or A4 Prints
46	Digital & 35mm	Both	Natural History

## ***On-Line Circles***

45	Digital	Colour	Natural History (Dropbox)
60	Digital	Both	Dropbox
61	Digital	Both	Dropbox
62	Digital	Both	Dropbox

## ***Audio Visual***

52	Audio Visual	Both	4 digital sequences per year
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## ***Other Circles***

44			Resting UPP Circle Members
88			Retired UPP long serving Officers and Members.



# Circle Secretaries 2014

2/25	Tony Elliot APAGB 14 Ewden Road, Wombwell, Barnsley. S73 0RG. tony.elliott39@hotmail.co.uk	01226 211829
3 & 74	Ralph Bennet ARPS,CPAGB 43 Riverside Road, Newark-on-Trent, Notts. NG24 4RJ. ralphhupp@gmail.com	01636 651277
4/26	Phillip Antrobus FRPS 2 Grain Mill House, The Maltings, Lillington Ave, Leamington Spa, Warwicks. CV32 5FF philip.antrobus@virgin.net	01926 334228
5	Nick Bodle 4 Medrow, Polyphant, Nr Launceston, Cornwall. PL15 7PS nbodle448@btinternet.com	0156 686103
7/17/21	Colin Douglas ARPS, DPAGB, AFIAP, BPE4* 10 Siskin Close, Newton le Willows, Merseyside. 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. peterayoung@btinternet.com	01527 876938
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.smith71@sky.com	01933 395257
23/34	Helen Sayer DPAGB 6 Albert Road, Lenzie, Kirkintilloch, Glasgow. G66 5AS helen_sayer@yahoo.co.uk	01417 761689
29	Colin Westgate FRPS, MFIAP, DPAGB, APAGB Coopers Cottage, 154 Coast Road, West Mersea, Colchester, Essex. CO5 8NX. questphoto@btinternet.com	01206 384315

# Circle Secretaries 2014

- 31/33/34 Ian Whiston DPAGB, BPE3\*  
Rose Bank, 52 Green Avenue, Davenham, Northwich. CW9 8HZ 01606 43794  
ianwhiston@hotmail.com
- 32 Brian Hall  
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brianchall@btinternet.com
- 36 Ian Platt MFIAP, FRPS, EFIAP/g, Hons PAGB  
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Swanage, Dorset. BH19 3JB 01929 424496
- 45 Bob Crick  
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- 46 Douglas Hands ARPS  
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- 52 Val Burdis DPAGB  
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- 60,61,62, Ken Payne  
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- 71 Liz Boud  
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bettyboud01@mypostoffice.co.uk
- 72 Brian Davis APAGB  
I New Road, Wingerworth, Chesterfield, Derbyshire. S42 6TB 01246 275433  
brian@thedavis.co.uk
- 73 Paula Davies FRPS, EFIAP/s, EPSA, CPAGB  
The Hollies, 26 The Stripe, Stokesley, Middlesbrough. TS9 5PU 01642 714972  
paula@pixelfoto.co.uk

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## And finally.....

A big thank you to all the contributors for this bumper issue and with the in-tray now empty I will be wanting more items for the Winter edition of *The Little Man*. Now's the time to put pen to paper or fingers to keyboard rather than "leave it to later" and completely forget! I look forward to seeing as many of you as possible at the Annual Convention so please seek me out and talk to me. I wont bite, I promise!

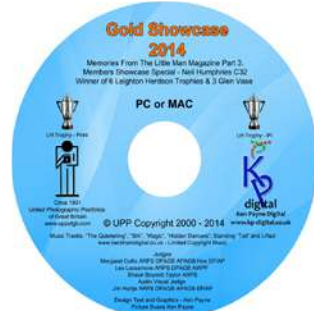
David R Neal Editor of *The Little Man*



If you are not coming to the convention this year then why not order our DVD where you can enjoy all the gold pictures in the comfort of your own home. The standard of quality will still be as high as previous years for PC or MAC.



## Gold Showcase 2014



*The Winners Non Stop  
Individual Circles Including Non Gold's  
All Circles Non Stop Show (Gold's Only)  
Leighton Herdson Trophy Winners 1947 to 2014  
Roland Jonas Landscape Trophy Winners 1981 to 2014  
Ralph Couchman (Creative) Trophy 2001 to 2014  
Glen Vase Natural History (Projected Image) Winners 1971 to 2014  
AQS Natural History Trophy (Print) Winners 2009 to 2014  
Liz Boud Rose Bowl (Audio Visual) Winners 2008 to 2014  
Best Large Print Winners 1947 to 2014  
Best Small Print Winners 1948 to 2014  
Memories from The Little Man Part 3. 1961 - 1970  
A Presentation of Pictures from Neil Humphries C32.*



Order and/or collect at  
The Annual Convention

£10



Otherwise please make your cheque payable for £11 to **UPP of Great Britain**  
(Includes £1 to cover P&P)

and send it to  
Ken Payne  
38 Lodge Crescent  
Waltham Cross  
Hertfordshire  
EN8 8BS