

The Little Man

Summer 2015

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The official journal of the
United Photographic Postfolios of Great Britain

www.uppofgb.com

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United Photographic Postfolios of Great Britain

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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 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 300dpi on the CD.

Cover Picture

"Little Owl on Garden Fork".
Paula Davies FRPS, EFIAPs, EPSA, CPAGB
Circle 73 Large Print

Printed by

Y Lolfa Cyf
Talybont
Ceredigion
www.ylolfa.com



The President's Address

Well I am coming to the end of my two years as being your President and it will be a pleasure to hand over the “gong” to Ken but at the same time it will be with regret, as at that time I will after nearly 20 years be no longer a member of your executive council. UPP does not have a Past President, as that position was removed from the Constitution some years ago.

I have enjoyed being your President and also holding the offices of stationery officer and general secretary during that time and it has been a pleasure to work on your behalf.

I must apologise that this year I have taken a bit of a back seat as I have “been under the weather” after my fall in India that led to a brain haemorrhage some five

weeks later and that has slowed me up a little and I missed that last council meeting as I was at the end of a recommended holiday in Italy. That had been a holiday where there had been more relaxation than photography which is unusual for Shirley & myself

I pass over UPP to Ken with unfortunately a falling membership, and whilst this is the same as many clubs in photography it is nevertheless of concern, and we are being pressed into the new forms of photography exchange on Facebook and similar sites, and whilst these are fashionable at the moment I suspect that their popularity will wain in due course and traditional clubs will again be of interest to the thousands of photographers out there. They will come to realise that printed images are a permanent record when they start losing their digital photographs from their camera or phone and even when it stored it is not convenient to show to their friends and relatives. However that is in the future but now we must consider ways to hold our membership numbers and get them to climb again, and to repeat myself, the best way is personal recommendation. So please tell your friends and get them to join us.

As part of my retirement from the council of UPP I have supplied a new trophy and this will be for the best human portrait, in the opinion of the judges, from the gold label submission from circles, and it can be either print or digital or even slides if any are submitted. I had been aware over the last two years that there had been some excellent portraits in the panels and on the screen in the digital presentations and they were not getting any recognition. We have landscape and nature trophies and I hope that my new trophy will fill a gap and will

be won with pride.

I would like to thank all of the members who have helped and supported me over the years that I have held the office and I leave the council with UPP being in a good financial position and with an excellent base from which to expand back to the size of a few years ago.

All the best in Photography

Brian Davis APAGB, CPAGB



Stanley Berg ARPS, APAGB

1921 - 2015

We were saddened to learn that Stanley Berg died on 22nd February this year after a short illness. He was a few days short of his 94th birthday, and had been a member of UPP since 1944, a life member since 1996, former President, former General Secretary, former Membership & Folio Secretary, and latterly an honorary member of Council. With a membership record unlikely ever to be beaten, no one was more entitled than him to take over, from the late

Roland Jonas, the mantle of "Mr. UPP".

Britain was still at war when young Stanley joined UPP in November 1944; last year he passed the mile-stone of 70 years' membership, outstanding even by UPP standards.

Stanley's introduction to photography was in the RAF, which he joined as a volunteer in 1939 and he was commissioned as a Pilot Officer. Because of his less than perfect eye-sight he was chosen to work with the Air Training Corps, and while on a course at R.A.F. Henlow he was asked to take some pictures of his colleagues.

His reward was to keep the antiquated 2¼ inch square roll-film camera along with a box of 4½ inch ("RAF for the use of") film which he had to cut to size with a razor blade - in the dark, of course, at the expense of a scarred finger. While looking in the "AP" columns in 1944 for a more modern camera he saw an article about UPP.

He joined what was then PPP Circle 10 (which became UPP Circle 20 until recently disbanded), and latterly he was in Circle 32. He continued to use both 2¼ square and 35mm film cameras, the former mainly for monochrome, the latter for transparencies/colour prints, and bucking against the digital revolution he confessed that he loved the smell of chemicals.

After the War he had a business involving ladies' clothing which saw him travelling far and wide across the country and this afforded him the opportunity particularly for landscape photography, but he was highly competent also with portraiture and candid street photography. Foreign holidays from the early '50s saw him dabbling with cine and briefly with stereo.

UPP records show that he represented

UPP in "Photography" magazine's portrait competition in 1954 and in the Central Association exhibition in 1956, and he won the Circle Certificate for Circle 20 in 1959 and 1966. In 1957 he gained his ARPS with his pictorial black and white prints, and had his first acceptance at the London Salon.

He had further success in the "Photography" magazine competition in 1973, with 2 pictures accepted (one of which became his first acceptance in the RPS) which led to a number of professional portrait commissions. He also won the major prize in a competition organised by the "Standard" newspaper.



The ever-changing sky-line (2007)

He was General Secretary of UPP from 1957 until 1961 when he became junior Vice-President, becoming senior Vice-President in 1970. With President, Glen Robson, increasingly being unable to travel to Council meetings, Stanley was effectively President in all but name, and actually became President in 1982. He "retired" in 1990, however he remained active on Council for a further 18 years, initially as immediate past President, and as Membership & Folio Secretary until 2001, when he was made an honorary member of Council. He continued to come to meetings (not claiming expenses!) until in 2008 failing eye-sight and hearing meant he could no longer attend.

Outside UPP he was a regular judge at

many clubs, particularly in the north London area, as well as judging several large and prestigious competitions. He enjoyed serving on committees of a variety of photographic organisations including his local Federation; not least he instigated and helped to organise the annual "North London Exhibition of Pictorial Photography" which ran for nearly 20 years.

He was a leading light, along with his close friend Alan Homes (later also a President of UPP), in his local club, Edgware P.S., a large and thriving club until he and Alan were unable to continue unaided and the club folded shortly afterwards owing to a lack of volunteers. He then briefly joined a few other clubs before settling at Barnet & Finchley PS.

He was a frequent contributor to *The Little Man*, with articles on technique, travel, his photographic philosophy and comments on the annual Exhibition. His local clubs, too, welcomed his knowledge and his willingness to share his thoughts and views on individual pictures and on amateur photography generally.

He cited strong family ties, wartime camaraderie and a friendly disposition as the major influences in his photographs which frequently featured people - as an important element in landscapes, as well as his actual portraiture. He was devoted to his wife, Mamie, who was a great support (he recorded that, for instance,)



Monet's Garden (2007)

Bridge Camera



Title Unknown

when he was General Secretary, she helped to address over 600 envelopes twice a year!) and he was devastated when she died. The loss took a severe toll on his health and outlook, but happily he was comforted by his daughter, Jeanne, with whom he lived for the rest of his life.

It was appropriate that it was in UPP's Diamond Jubilee year, 1991, that Stuart Pickford, secretary of the Central Association, interrupted a Council meeting to present Stanley with the award of APAGB, recognising his numerous photographic achievements in addition to his many years' service to UPP.

His terms of office with UPP over the decades saw the club in very good and safe hands, and it was a pleasure and a privilege to serve with him on Council. His death is a loss not only to UPP but to amateur photography generally.

Francis Ouvry LRPS
(with acknowledgement to Roy Jones
(Circle 14), and profiles in *The Little Man*

Way back in my film picture-taking days, when my chosen outfit was based around a Nikon F4S, plus a spare F4 body and a stack of lenses that eventually covered focal lengths from 18mm to 400mm, I housed most of the gear in a photographic rucksack, with only the main camera in its own case. This bulky and sometimes less than convenient outfit was occasionally too awkward for some purposes, especially when travelling light for some event.

Accordingly I got an ultra compact Minox GT-E camera that could be slipped into a pocket. Capable of full-frame 35mm images and with an excellent Tessar-type fixed focal length lens, together we even managed to take a few exhibition-worthy pictures in those days long gone.

Moving forward to the all-digital age, I was really pleased I had chosen Nikon, because almost all my lenses worked fully with my new D70, D200 & D5100 cameras that were acquired sequentially over the last few years. The D70 has now been converted to take infra-red only, and the D200 is my 'spare'. The D5100, despite its description as "an entry-level" camera at the time of purchase, is ideal because of its light weight, and its fully articulated monitor means that I can take pictures from all angles. BUT I did miss the absence of a simple compact camera for those occasions mentioned above.

Back in the late 1990's, I had a replacement hip operation, and for a few weeks lurched around on crutches. There was no question of lugging bags of cameras and lenses so I read up on the subject of compact small digital cameras, and was im-

pressed by the glowing reviews of a Nikon Coolpix 8400 model at the time.

It came with a (35mm equivalent) focal length range of 24 -85mm, and had the optics that one had come to expect from this manufacturer. It is impossible to overstate my huge disappointment at the results I got. The tiny sensor size, crammed with pixels, failed to deliver in terms of sharpness, and any print larger than A5 was not worth showing to anyone.

And that was it. Pocketable (or at the very least compact) cameras seemed to be out of the question. That was until about a year ago, when I read a review in an unlikely source, of a bridge camera with a stated specification that sounded almost too good to be true, but surely it couldn't deliver the



Panasonic FZ200

The camera is a Panasonic Fz200. It comes with a (35mm equivalent) focal length zoom range of 25 – 600mm, and the detail and quality is provided by a Leica lens with a constant f2.8 aperture. Just think about think about that for a moment!, a 600mm f/2.8 lens. Nikon don't make an interchangeable lens of this specification; even the f/4 version sells for £££ mega thousands!

Since most, if not just about all lenses ever made, operate at their optimum some



Kite-Surfer in very windy conditions

Picture taken at 600mm focal length at Whitesands Bay in Cornwall

two stops below maximum, I have mostly taken to setting the camera to aperture priority at f/5.6 knowing that I'm getting the best that can be achieved, and this in turn offers me faster handheld shutter speeds combined with its built-in vibration reduction system and this set-up is producing most impressive results as can be seen from some of the accompanying illustrations.



Canoe waiting for a Customer

Late evening in June, Poole Harbour
250mm Focal Length

The actual physical focal length of the lens is 4.5 to 108mm. This means that the sensor size is approx. 6.5 x 4.3 mm., about half the size of my little finger nail. Intriguingly we are told that Panasonic actually made a slight reduction in the

number of pixels recorded by the sensor in order to improve sharpness when compared to the earlier Fz100 model that was fitted with a more orthodox f/2.8-f/5.6 lens.

The camera is delightfully light in weight at 630 grams, and has an impressive range of built-in options, such as auto panorama stitching & HDR, that are occasionally useful. The fully articulated monitor is a great boon as well, and I can even get it into a bulky anorak pocket too! Pictures

ious difference in quality, so now take everything as Jpeg's and get a lot of shots on each memory card. On loading into the computer I convert each capture to a Photoshop file to avoid any deterioration in quality



Reflection

Edge Hill University



Close Up

For the 'travel light' type of photography occasionally demanded by circumstances, this seems to be a win-win solution.

Ian Platt, MFIAP, FRPS, EFIAP/p



New Forest

can be taken in Raw or Jpeg, and since this can be done simultaneously if required, I was able to make comparisons of several test shots in both, and enlarged on my monitor to A2 size, I could detect no obvi-

Circle 4 Rally



In June this year 7 members and 4 family members met for their annual rally, non local members stayed at the Premier Inn in Warwick which was very comfortable.

We were pleased to welcome new member Paul and his partner. On the Friday evening we were invited to the home of our secretary Philip Antrobus for a delicious buffet supper where we all got

To know one another and planned the next day's activities.

For once the weather was mostly kind to us and Saturday saw us at the Black Country Museum in Dudley where there were many photographic opportunities. Saturday evening we all ate a very enjoyable meal together at the hotel.

Sunday saw us go in different directions, a number of us taking in the delights of Coughton Court, a National Trust property at Alcester. It is a beautiful Tudor property and has been the home of the Throckmorton family for 600 years. There were also extensive gardens, a park and riverside walk to enjoy. Warwick castle was visited by some members.

Of course we were eating again in the evening, this time at the home of Stefan and Yvonne Stillington where we enjoyed their lovely garden and had another delicious meal. Philip had brought along our Gold entry for members to see.

Monday morning saw us all depart home after a really successful rally which was appreciated by everyone who attended..

We made the most of our journey home North by calling at Shrugborough another National trust property in Staffordshire. It is a Stately home situated on an estate with extensive grounds, riverside walk, a model farm and walled garden. The 'Northerners' owe a big thank you to the 'Midland' members for their kindness and hospitality, and especially to Philip for organising the rally.

Val Burdis



Yellowstone National Park

(Photo by David R Neal)

My other one is.....

Like a number of people I have a small camera which I carry with me most of the time. Mine is an Olympus micro 4 thirds model. I took it out of its bag the other day and it slipped slightly so that I had to grab it to stop it falling. I expect most of you have been in a similar situation and you will know that you don't have time to select how you will hold the camera. You just grab. When I looked at the camera to check that all was well I noticed that the histogram was showing in the 'viewfinder' screen. I never knew it could do that. The lack of this very useful facility was one of things I did not like about the camera.

I know, we are all the same, we live on a principal of never reading the manual until something goes wrong. I took charge of a computer help line at one time in my career. In my innocence I asked why the resolution of many of the problems was recorded as RTFM. I was told the first word was READ and the last MANUAL. I'll leave you to fill in the rest.

With 'mechanical' cameras the manual was simple telling you where each control was. Any button you pushed did the same thing every time you pushed it. If it didn't you rushed off to the repairers to get it mended. With newer digital cameras I am not so sure. Buttons are often multi-functional and the same button on two identical cameras may do something completely different depending on your customization. This goes for cameras ranging from cheap compacts to professional SLRs and beyond.

Anyway, the manual helped me find how to switch the histogram on and off and then I kept reading. My eyesight being

what it is I had set the camera to autofocus. As I sometimes tweek the focus manually I had set a button to switch to manual focus.

In practice I frequently hit this button taking the camera out of the case and so of missed a number of 'shots'. From the manual I found a setting for autofocus with manual override. Half depress the shutter button to get autofocus then when you touch the focus ring the it enlarges the image and switches to manual focus. Changing to this setting enabled me to change the use of the button to get quick access to white base adjustment.

OK so you don't want to read all about my camera. After all you don't have one like it, do you? My point is that quite often it pays to have an occasional read of the manual. The choice of settings you made when you first took the camera out of the box may not be the best for you in the long run. For example if you are like me you probably set up your new camera to look as much like your old camera as you could. By not reading what is available on your new camera you may be losing out on a number of the improvements on it. So I suggest you swallow your pride and spend the odd hour having a quick read. You never know.....

(Afterthought – I have just found out that one feature of my latest camera was a great improvement on the old one. Only to find that it was in the old camera all the time albeit somewhat more inconvenient to use. So here I am hoist by my own petard – maybe I should have read the manual?)

Peter Herbert
Circles 11 & 61



Skipton proved to be an excellent venue for the 2015 rally. After a week of dubious weather, Friday dawned bright and sunny, a perfect day for a quiet drive through the area, stopping at various photogenic viewpoints.

Saturday turned out to be the day of the Skipton Gala, a feast of people, floats, and marching bands, with Skipton Castle offering even more opportunities. The Rendezvous Hotel proved to be extremely comfortable, and the staff in particular, could not have been more helpful. Saturday evening gave us the opportunity to show projected images and audio visual sequences, while prints were shown on Friday and Sunday evenings.

A canal runs along the back of the hotel, with a footpath, a variety of canal boats and wildlife, while there is a steam railway, and many picturesque villages in easy reach. The iconic Ribble Head viaduct is also not far away, as are the equally iconic stone barns and dry stone walls. The weather on Sunday was changeable, but offered some dramatic skies and sunny spells, Monday was another day of perfect weather giving more opportunities for a leisurely drive home with frequent photography breaks.

Last year the rally held the rally in Norfolk, this year Yorkshire, very different locations, adding diversity and interest to everybody's picture collection.

Anne Swearman

www.uppofgb.com

**2014 Annual Competition
Highly Commended (Prints)**



African Buffalo

Ken Dickenson DPAGB, BPE2*

Circle 2/25



By the Fireside

Ann McDonald ARPS, DPAGB

Circle 29

2014 Annual Competition Highly Commended (Prints)

Crashing Waves and Boiling Water

Roger Crocombe ARPS
Circle 73



Early Morning on the Lake

Olga Davidge
Circle 72



Palouse Tree

Paula Davies FRPS, EFIAP/s, EPSA, CPAGB
Circle 73

2014 Annual Competition Highly Commended (Prints)



Briar and sweey Gale
Mike Finley
Circle 12



Pink Lilies
Anne Swearman
ARPS, EFIAP, APAGB, DPAGB,
PPSA, APSA
Circle 73



Low Tide Walk
Martin Stephenson
Circle 29

2014 Annual Competition Highly Commended (Prints)



Moody Blues
Patricia Jones FRPS
Circle 11

Durdle Door
Chris Aldred ARPS, CPAGB
Circle 29



Eilean Donan Castle on an Overcast Day
Bob McGregor LRPS
Circle 3

2014 Annual Competition Highly Commended (Prints)



Clock wise from the top

Fish for Sale
Jack Hackett
Circle 4/26

Four Spotted Chaser
Chris Stobbs CPAGB
Circle 74

Visitor for Lunch
Gayle Kirton
Circle 4/26

2014 Annual Competition Highly Commended (Prints)



Clock wise from the top

Room with Chair

Graham Coldrick ARPS, DPAGB
Circle 73

Twilight at Castle Stalker

Katrina Brayshaw
Circle 71

Follow the Leader

Colin Douglas ARPS, DPAGB, AFIAP, BPE4*
Circle 7/17/21

United Photographic Postfolios of Great Britain

Notice is hereby given that the

2015 ANNUAL GENERAL MEETING

Will take place on
Saturday 5th September 2015
from 2.30 pm

at

Hillscourt Conference Centre

Rose Hill, Rednal
Birmingham B45 8RS

Ray Grace ARPS, DPAGB
General Secretary



PROGRAMME OF EVENTS

Friday

- 8.30pm *"Be Amazed" by Ken Payne*
In the Conference Hall

Saturday

- 9.45 am Coffee
- 10.20 am Roll Call
- 10.30 am Lecture
Des Clinton FRPS, FIFA, MFIAP (see Page 24)
- 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
*Hugh Milsom FRPS, MFIAP and
Pat Broad ARPS, EFIAP (see Page 25)*
- 7.30 pm Dinner

ANNUAL GENERAL MEETING

AGENDA

- 1 Apologies
- 2 President's Address
- 3 Roll Call
- 4 Minutes of the last Meeting (See page 19)
- 5 Matters Arising
- 6 Treasurer's Report
- 7 To set the Subscriptions for 2015/16
- 8 Appointment of Accounts Examiner
- 9 Elections of Officers
- 10 Date of 2016 AGM
- 11 Any other Business (*Please notify the President in writing at least seven days prior to the Meeting*)

Judges for Prints and Projected Images:-

Allen Lloyd ARPS, AWPF
Vanessa Herring LRPS
Peter Basterfield ARPS

Audio Visual

Richard Brown FRPS, APAGB, EFIAP, FIPF

**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 AGM held at
Hillscourt Conference Centre Rednal, Birmingham
on Saturday 13th September, 2014 at 2.30pm

Apologies

Apologies were received from: Liz Boud, Ralph Bennett, Brian Barkley, Barry Evans and Adrian Davies.

President's address

Brian welcomed everyone. He hoped that everyone would enjoy this weekend, and we had already had one excellent lecture. He gave thanks to all the hard workers behind the scenes that made the Society operate and without whose efforts there would be no society. In that respect he also thanked the circle secretaries, as they were an essential link in the chain. Additionally, he gave thanks to Vince Rooker who has decided to step down from being "official photographer"; a function that he had been undertaking, it was thought, since 2000.

The council, over the year, had held three meetings and again, without their dedication, we would be unable to function. He gave thanks to the entire executive, and to Ray for covering for him when, at very short notice, he was unable to attend the November meeting.

The Little Man continues to be an excellent showcase for the society and was, in his opinion, the best house magazine of the several that he receives. Well done David, keep it up.

The standard of our exhibition gets better every year. The gold label competition runs smoothly every year thanks to Ken and Ray as the Competition Secretaries. Further thanks to Ken for the production of another excellent DVD which is seen as another good showcase for the society and excellent value at only £10.

Liz, whilst still a full time carer, remains very involved in all matters membership and she attends the London council meetings when every she can, which is greatly appreciated.

Our Membership continues to decline and it is important that the existing members spread the word to recruit new members into our fold. We are competing against sites like flickr where people can see and comment upon other people's images, although some of the comments may not be from people with experience or knowledge. He gave thanks to Ken for setting up the online circles,

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In the exhibition there is a retrospective display of pictures by Brian Hirshfield, who passed away last November. He had joined UPP in 1956 and had been a member of several circles. An obituary, well written by Colin Westgate, is alongside the exhibition so there would be no need to repeat the significant contribution that Brian had made to the UPP during his years as a member. However, it should be mentioned that Brian developed the very first membership database which has now been transferred to MS Excel and managed by Francis. The Council is again, next year going to review the constitution and rules of the society because of the new method of the selection of the gold label images which is **working well**. This is the second year that the new method has been used and has proved to be most successful. As we are proposing to use it in all future exhibitions the rules and constitution require altering. Should any member have any points they wish to have considered with regard to our rules and constitution, please let us know. Thank you all for supporting UPP.

Roll Call

C2/25 - 4; C3 - 0; C4/26 - 6; C5 - 4; C7/17/21 - 4; C9 - 2; C10 - 0; C11 - 4;
C12 - 0; C14 - 2; C29 - 7; C31/33/35 - 4; C32 - 1; C36 - 5; C41 - 0; C44 - 1;
C45 - 1; C46 - 0; C52 - 4; C60 - 3; C61 - 6; C62 - 3; C71 - 5; C72 - 4; C73 - 2;
C74 - 1; C88 - 0.

Minutes of 2013 AGM

The minutes of the previous year's AGM had been circulated to the membership. There were no matters arising. Approval of the minutes was proposed by Francis Ouvry and seconded by Baron Woods. Approval was unanimous.

Treasurer's Report

The Treasurer reported that, once again, for the 6th year running, we are still in the black and that there was a surplus last year of £349. This was not as much as previous years but still more than the £150 which was budgeted. It could be seen, from the figures, that most of the expenditure came in below budget, and there was nothing there that should cause concern. However, with membership still declining, less was received from subscriptions than expected. We had 19 new or returning members, but with 2 Circles folding, old age, illness and, even more regrettably, 6 deaths, we lost 41 members - though some had paid before they left.

At the end of June we had 246 members, made up of 235 paying members, 5 active life members and 6 non-paying associate members. Since the end of June we had gained 5 new members and lost 5. Obviously we do still need to recruit more members, but with over £9,000 in the bank the Council and I felt that the budget could stand a freeze on the subscription rate for at least another year.

United Photographic Postfolios Of Great Britain

In response to a query raised by one member on what determined the level held in reserve the Treasurer indicated that it should be at least 1 year's worth of expenditure. The current £9000 reserve had accumulated from recent surpluses and was now more than the standard one year's worth of expenditure. However some may be needed should subscription income continue to decline.

Proposals:

- a) To accept the accounts for the year 2013/14 as presented.
- b) To agree the unchanged subscription rate for the year 2014/15 of £21.00 plus £4.00 for each extra Circle.
- c) To re-appoint Don Langford as Accounts Examiner, who had agreed, and to whom I offer my thanks for examining this year's accounts.

Proposed by Brian Davis and seconded by Colin Westgate. Carried unanimously.

Council Elections

No other nominations had been received and, on a proposal from John Long, seconded by Ian Platt, the circulated list was accepted en bloc.

President: Brian Davis
Vice President: Ken Payne
Treasurer: Francis Ouvry
General Secretary: Ray Grace
Membership Secretary: Liz Boud
Competition Secretaries: Ken Payne & Ray Grace
Stationery Secretary: Ian Whiston
Publicity Secretary: Colin Westgate
Webmaster: Paula Davies
Editor The Little Man: David Neal

Presentations

25 Year Certificates were awarded to:

Barry Evans,
Ariaan Winter,
Alan Robson
John Marlborough

A *50 Year Certificate* was awarded to

Trevor Bentley.

None of the above members were present at the AGM and the certificates would be posted to them.

United Photographic Postfolios Of Great Britain

Date of the next AGM

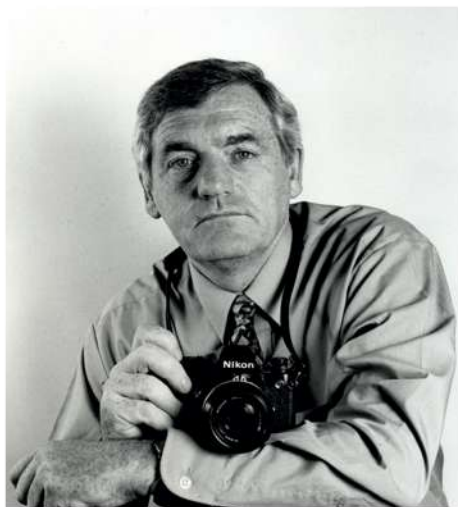
Agreed as being the 4th and 5th September 2015 and the Lecturers for the event are:

Hugh Milsom FRPS, MFIAP
Des Clinton FRPS, FIPF, EFIAP

Any Other Business

Paul Hoffman stated that he was aware that not all Comment Sheets were being completed out in a constructive manner, as determined in the UPP Rules. Because of a newly proposed recruitment drive that might involve the showing of some circle folios (with members' permission) it would be beneficial to that recruitment drive if they were completed as required. With no other business received the meeting was closed at 3.10pm.

Meet the Lecturers for 2015



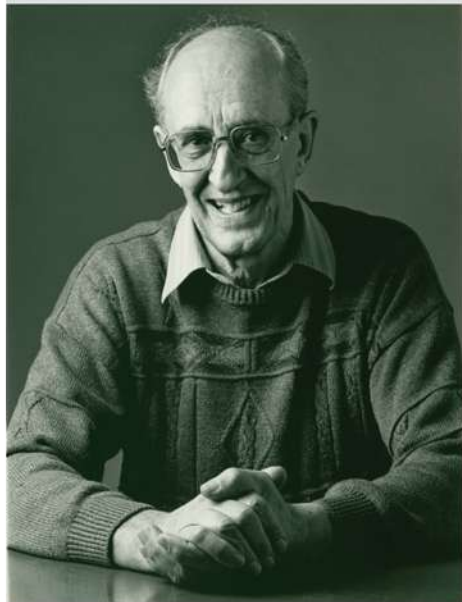
Des Clinton FRPS, FIPF, MFIAP

Des Clinton comes from Drogheda in Ireland and has been involved in photography for 40 years. He is a Fellow of both the

Royal Photographic Society of Great Britain and the Irish Photographic Federation and has an MFIAP. Des is a member of the London and has been on the distinction's assessment panels of the RPS and the Irish Photographic Federation for more than 10 years. He was awarded the prestigious Royal Photographic Society's Fenton Medal in 2012.

Des has photographed his native Ireland both North and South extensively for forty years documenting the people, the landscape, culture, wildlife, religious events and the troubles. In the past few years Des has managed to spread his wings and visit places he always only dreamed of visiting and his challenge in photography nowadays is to photograph these countries as he did his beloved Ireland. His images of Eastern Europe are iconic and thought provoking.

Meet the Lecturers for 2015



**Hugh Milsom FRPS, MFIAP,
EFIAP/g**

Hugh started his photography in 1964 and joined UPP Circle 11 in 1968 and remained a member until the mid 1990s. His interests are mainly confined to landscape photography. He is a member of Ware and Hailsham PS and also a member



Blackrock Cottage

of The London Salon. He is the author of 4 photographic books with his newest book 'A Retrospective View' due for publication in the summer of 2015.



Pat Broad ARPS, EFIAP

Pat is a member of Hailsham PS and a life member of Eastbourne PS and has had an active interest in photography since 1980. She was a member of Circle 30 and after its demise transferred to Circle 29. Since meeting each other in 2007, they have visited and photographed many places together including Iceland, USA, Cuba, Ireland, Italy, Scotland and many places throughout the UK. Their presentation includes predominantly images which portray the extreme landscapes in these locations.

*See also Hugh's website at
hughmilsomphotography.co.uk*

Competition Judges 2015



Allen Lloyd ARPS, AWPf

My first encounter with photography was in 1958, at the age of 8, in my parents' kitchen. The magic of producing simple contact images and watching their details appear in photographic dishes was sufficient to form my interest for the rest of my life.

At the age of twelve, I spent considerable time, with my father, in his darkroom that resided in a corner of the garage. This resulted in the production of black and white images, between 8½ x 6½ inches and something like 16 x 12 inches, using an amazing variety of photographic papers and finishes. The prints were washed in the bathroom and then left on the tiled wall, to dry over night. At that time I was using a 35mm Vioghtlander Vito B camera (that produced stunning results).

As the years went by I graduated to my

own darkroom where the main output was colour prints (from negatives) using mainly a pair of Mamiya 645s and occasionally Contax (35mm) cameras, which were usually used for colour transparency film or black and white negative stock.

In 2002, I bought a digital compact camera, to satisfy my curiosity!! I was knocked, out and from that time on, I was smitten by digital photography. From a Nikon Coolpix 4500, I soon progressed to my first digital SLR, a Canon EOS 10D and a few Canon/Sigma lenses. I quickly found that my film cameras were simply gathering dust, and so they were sold!!

Up to this time, my photography had been restricted mainly to landscape and steam railway photography. But the purchase of a digital SLR (with its resulting increase of lens' focal lengths) meant that I could start to flirt with my long interest of wild birds (the feathered type) and other wildlife. My recently purchased Sigma 170-500mm lens gave me focal lengths of up to 800mm! I was able then to photograph small birds from a reasonable range, with mainly pleasing results.

I had become hooked and so I made the transition to a 500mm prime lens, via a Canon 100-400mm zoom lens (with 1.4x extender).



**Peter Basterfield
ARPS**

I started birdwatching at the age of 13 when I first began to wear spectacles and

The Little Man Summer 2015

I realised that the world was colourful!

I bought my first serious camera (a Retina IIC) in 1954 during my National Service in Libya, my first experience of overseas birding. The ISO rating was only 8 and the results were more than a little garish. I am grateful to the Queen for deciding that HM Forces could not do without me!

My interest intensified and I joined the RPS, gaining an LRPS in 1988 and an ARPS in 1990 in Bird Photography. I still feel privileged that Eric Hosking, who had been responsible for first kindling my interest when he came to lecture at my school during the Second World War, was on the panel. I have subsequently added DPAGB and AFIAP to my photography qualifications.

Since retirement my love of birdwatching has enabled me to become a part-time leader for Birdfinders, a company led by a long-standing birding friend, Vaughan Ashby, specialising in this field. I enjoy showing people birds and although photography can be difficult under these circumstances it is still possible.

I rarely use a hide, preferring to use field craft to stalk my subjects, particularly in rainforest, although sea birds and islands have also always had a fascination.

Dislocating my spine in 1995, surfing in Australia with my eldest grandson, has meant that I can no longer carry heavy camera gear so I have had to adapt to a much more cautious approach. Plus injuries received from a road accident in India in January 2010 mean that I have had to give up leading trips and travelling abroad.

This has also means that I can no longer carry heavy equipment so I have moved away from Canon to the new 4/3rds format. Thus my current equipment is a Panasonic GH3 with various lenses.



Vanessa Herring LRPS

Vanessa has had a camera since a young age and took a greater interest in photography aged twenty-four when travelling in the antipodes. However, it wasn't until 2003, when she had her first SLR that making an image became a delightful leisure pursuit which, happily, she shares with her husband, Adrian. Her feeling is that her camera, currently a Nikon D700, enhances her ability to see and enjoy her environment.

Vanessa considers herself to be a generalist photographer and believes that the still image is a snapshot of a moment in time, giving it an historic value, but that it can also be an art form. She is especially delighted to capture something which others might have walked past, maybe a reflection representing a distortion of the subject.

Vanessa is a member of Kingswood and Bath Photographic Societies and, also of the Royal Photographic Society, including its Digital Group, and is Joint Programme Secretary of KPS with Adrian. She finds enormous pleasure when, through her own enthusiasm, others are encouraged in the exploration of their photographic journey.

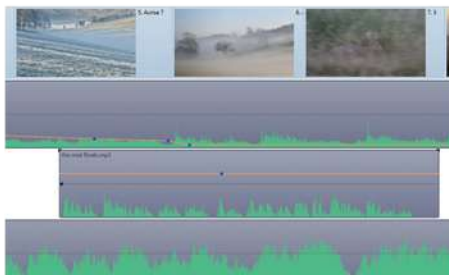


The one thing people will tell you about making AVs is that the most difficult part is coming up with an idea. Once you have that the rest comes easily! So how do you get your ideas? Sometimes I "get the light bulb moment" other times it is a slow and gradual build from a glimmer of an idea to a full blown plan.

I am often inspired by poetry or occasionally song lyrics, and this is the genre I specialise in. I would like to compose my own poetry but have not found the courage to take that route yet. I also take inspiration from other AVs I see, and one I saw about cloud structures and the science behind them must have been stored away in a corner of my mind when I came up with my idea for Mist and Fog.

But to back track, we all know the best time to obtain the best images is the golden hours, sunrise and sunset. We know this, but are not always willing to leave our warm bed for the sunrise especially in the summer months when it is obscenely early. But I had listened to this advice, had set the alarm as early as 2.30am and had in my picture library a quantity of mist and fog images, from Kent, Shropshire, Suffolk, and Poland, taken at differing times of year and I wanted to try to find a way of combining them. So the idea I came up was to use some science with prose about mist and fog. My friend, Google is invaluable and my favourite research tool. So my approach is to produce the script first, so I

combine the scientific with snippets of poetry that I could imagine would utilise the images I had in my archive. I asked a friend to read the script and this I then cut up in sections to introduce along the timeline.



Timeline

I like to use unfamiliar music and searched for ethereal dreamy soundtracks to match the mood I was trying to evoke, I try to use several tracks rather than just one, I have always enjoyed listening to the shipping forecast and wanted to introduce that too, with the foghorn, which I used in this AV. So once I have these in place on the timeline, but with nothing fixed in stone, only then do I bring in the images.

And so it starts to evolve, trying things to see how they work, snipping, shortening, lengthening, even making pictures by combining two or more. It will undoubtedly change along the way and be shortened, make an AV then cut it in half, that's a good plan to follow! Four minutes is an optimum time length to hold the attention



An image made from three images

of the audience. Along the way I actually had to take some images and some had mist added to give me the effect I desired I wanted and needed to use movement to create the mood, although I have been criticised by some judges, who hate the use of any animation. I too hate it when it is fast and nausea inducing but approve of the way I use it, and will continue to do it my way whatever others say! I have shown this sequence to a few people, in the AV world, and most have comments to make, some wondered about the mix of science and poetry, others wanted two voices and I do try to react to critique and I now have version two, read by me, and just



Sunrise Poland

poetry. My Av's are a personal expression from my imagination, something I very much enjoy making and indeed spend many hours painstakingly constructing. I think I have developed a style, a feminine slant, and have soul. I try to express myself through my love of poetry and photography and produce something that I hope is pleasing to the viewer, sometimes I am successful competitively but others times when the Judge starts off by saying they hate animation you know you may not feature in the winners. My estimations of the judge go down at this stage as they should not voice their personal tastes but look for the merits of the sequence as a whole.

For me a successful sequence is the combination of the several parts, audio, script script and images that evoke emotion in the viewer, just as with a single image, perhaps it shocks, it's interesting and informative, asks questions and is memorable and for me is more than just pictures to music.

Melanie Chalk CPAGB

Upp welcomes New Members who have joined during 2014 ~ 2015

Brian Baker EFIAP	WHITSTABLE	36
Paul Burgess	TAVISTOCK	60
Andrea Burke	NEW YORK	45 & 61
Jeff Evans	NORTH SHIELDS	52 & 71
Stephen Horsted ARPS	LUTON	2/25 & 60
Paul Jarvis ARPS	ROTHERHAM	14 & 63
Jim Jenkins LRPS	BARNET	12
Philip King LRPS	SHREWSBURY	14 & 63
Laura Knowles	WHITSTABLE	2/25 & 32
Esther Kowal-Bukata	NEW YORK	45 & 61
Peter MacLeod	SOUTHAMPTON	73
Patrick Maloney	MEXBOROUGH	2/25
David Mayer	GUNNISLAKE	60
Paul Measor	LEIGHTON BUZZARD	63 & 73
Rob Palmer ARPS, AFIAP	NOTTINGHAM	62
John Wheeley	SALTASH	60

2014 Annual Competition Highly Commended (Prints)

Railwayman
Annette Lord
Circle 10



Steam Up
Gordon Scott
Circle 74



2014 Annual Competition
Highly Commended (Prints)



Lost

Lionel Squire ARPS
Circle 12



Rose

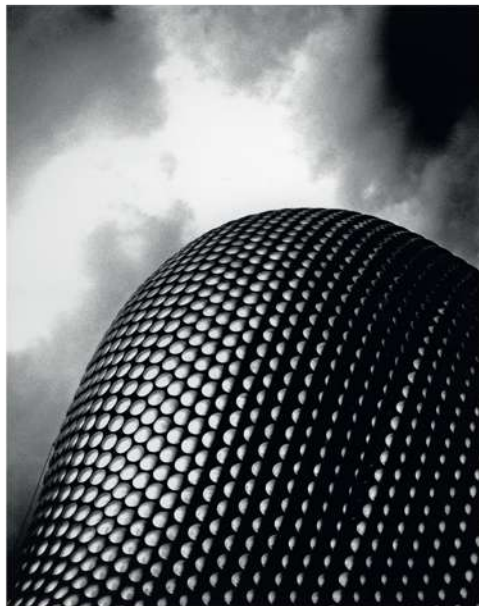
Ray Grace ARPS, DPAGB
Circle 5



Lilies

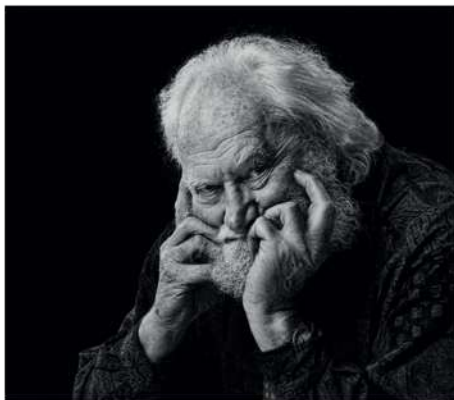
Ray Grace ARPS, DPAGB
Circle 5

2014 Annual Competition
Highly Commended (Prints)



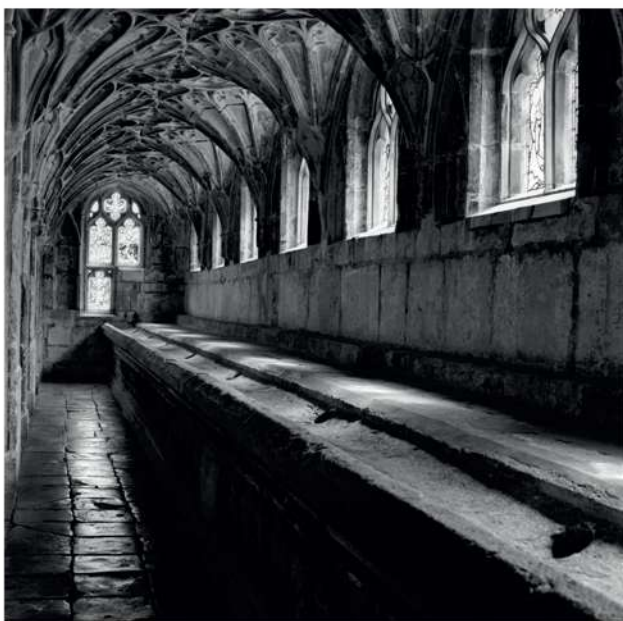
Zeppelin

Stefan Shillington
Circle 5



Fed Up

John Long ARPS, DPAGB, Hon.PAGB
Circle 7/17/21



Lavatorium

Gloucester Cathedral

Peter Young
CPAGB, AFIAP, APAGB
Circle 10

Circle Types

No	Image Size/Type	Mono/Col	Mounted	Notes
<i>Large Prints</i>				
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 Only
11	10 x 8"	Both	Yes	
12	16 x 12"	Mono	Yes	Darkroom and Digital **
14/41	A3	Both	Yes	
36	A4 Print	Both	No	
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

31/33/35	Digital & 35mm	Both	
32	Digital & 35mm	Both	USB Flash Drive
46	Digital & 35mm	Both	A4 Prints and Slides (NH)

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. ralphupp@gmail.com	01636 651277
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31/33/34	Ian Whiston AFIAP, DPAGB, BPE4* Rose Bank, 52 Green Avenue, Davenham, Northwich. CW9 8HZ ianwhiston@hotmail.com	01606 43794

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46	Douglas Hands ARPS 4 Roopers, Speldhurst, Kent. TN3 0QL douglas.hands607@btinternet.com	01892 863563
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60	Paul Hoffman EFIAP, CPAGB, BPE3* 32 Linden Road, Prestbury, Cheltenham, Gloucester. GL52 3DP phof929403@aol.com	01242 261821
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71	Liz Boud 5 Buxted Court, Gordon Road, Buxted, East Sussex. TN22 4LU bettyboud01@mypostoffice.co.uk	01825 732466
72	Brian Davis APAGB 1 New Road, Wingerworth, Chesterfield, Derbyshire. S42 6TB brian@thedavis.co.uk	01246 275433
73	Paula Davies FRPS, EFIAP/s, EPSA, CPAGB The Hollies, 26 The Stripe, Stokesley, Middlesbrough. TS9 5PU paula@pixelfoto.co.uk	01642 714972

And finally.....

A big thank you to all the contributors of articles for this issue and the wonderful photos you all seem to capture every year. As with everything, there comes a time for me to step down and handover the reins of the Editor of *The Little Man* to someone else to continue with from 2016. If you wish to be considered for the position please contact me or another Member of the Council for further details.

Gold Showcase 2015 DVD

Still only £10 post free if ordered before AGM



All The Winners
All Circles Non Stop
Memories From The Little Man Pt.4
*Members Showcase Special - Ian Whiston DPAGB BPE4**
All The Trophy Winners From The Beginning

This Year's Judges



Allen Lloyd



Vanessa Herring LRPS



Peter Basterfield ARPS