

A photograph of two pink flamingos standing in shallow water. They are facing each other with their heads tilted back and their long necks curved in a circular shape, creating a symmetrical, intertwined pattern. The background is a soft, out-of-focus greyish-blue.

**Summer  
2019  
Issue 153**

# **THE LITTLE MAN**

**The Official journal of the  
United Photographic Postfolios of Great Britain  
[www.uppofgb.com](http://www.uppofgb.com)**

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*Front Cover Image: Martin Horton C63—Wild Dance*

*Printed by: Y Lolfa Cyf, Talybont, Ceredigion. [www.ylolfa.com](http://www.ylolfa.com)*

# United Photographic Postfolios of Great Britain



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## The Editors Notes

*To those few members that sent copy for TLM, thank you. For the member who sent me those short articles on "How To" I thank you as well but this idiot of an editor has mislaid your name and you have not signed any of your articles—please email me.*

*Without you this magazine would not exist.*

*The Little Man is a hungry beast who twice a year needs to be fed. Already I am in need of short to medium articles for the next issue and the Summer 2020 issue, if I ask now it gives you time to think and prepare.*

So many of you are now going on these great photographic adventures to exotic places - India, Africa and Wales. You take 1000's of pictures but we may see only one or two. An article is a wonderful way to tell in words and pictures of these great moments. I for one love to see these as I will never be able to see them myself in real life.

*If you need any help or advice, please just ask.*

*Paul Hoffman EFIAP CPAGB BPE3\**

## The Presidents View



Greetings Everyone,

Time has passed so quickly and here we are talking about the coming AGM Convention. I hope many of you can come and meet your fellow circle members and see first-hand the exhibition.

Your committee works very hard to give you an excellent weekend, but if you cannot make that then Saturday is our main day and its packed with great photographic interest.

Paperwork for the AGM will be sent to you via email and post. If you are interested in staying for the weekend then return the booking forms ASAP so Francis can start work on reservations.

On a more serious note. We are still looking for a secretary. The job is very small as we only have one face to face meeting a year and the AGM, but without a secretary we really cannot function. You do not have to be a long standing member, although to know the history re UPP is always a benefit. However a new member would be most welcome as new ideas and enthusiasm are what every club need.

Please get in touch and we can talk it over, you will find my contact details on the website.

We have a small number of members interested in the mobile phone circle but we just need another 2 people to start it going. Get in touch with Paula (webmaster) if you think you might be interested

Till we meet again take care and enjoy life.

Liz Boud, President

# A Traditional Adventure

## A traditional adventure

By Peter Karry (C61)

Many of us photographers enjoy expanding the boundaries, finding the opportunities to do that, and the challenge of competition.

This adventure began back in 2000, when I was offered a place in a Reader Challenge organised by Practical Photography magazine. The editorial team running this included Will Cheung and Andrew James. The challenge then was to create an itinerary for photography of any type in a 24 hour period, and PP provided free film to the selected 3 participants. At that time, I decided my itinerary would be based around London.

Since 2012, William Cheung (Photography News) has organised for there to be an annual opportunity for around 200 photographers to participate in a similar 24 hour challenge, held in London around the longest day. Photography News has in recent years teamed up with Fujifilm to provide guidance, offer some organised activities and also some camera loan time, any of which one can take advantage of if desired. There are also some competitions run with significant prizes. So when I can, I put myself forward for the ballot to win a place, and took part both in 2017 and 2018. You can decide to “Buddy Up” with other participants, especially advised for night-time photography – although this is another time when PN had organised for one of the walking tours.

As participants can decide their own itinerary in London, what to photograph, and how much of the 24 hours to spend on the challenge, one of the key aspects is a plan for those hours. Most attendees seem to stay the path for the whole 24 hours. As there are so many different subjects all over London, I depended on the Transport for London “Plan your Route” website. This gives both directions and timings for tube, bus, boat, and walking – along with identifying any difficulties (like closures) that might be encountered on the route.

Other important considerations are how much photo gear to carry and what clothing to wear – bearing in mind that there won’t be much chance to change during those 24 hours. The weather in June 2018 turned very hot and so very sunny with harsh shadows outside. I had earlier decided to take 2 DSLRs with 3 lenses plus tripod, but as it turned so hot, I decided to travel lighter. I ended up taking 2 Sony RX10’s (Compact Bridge cameras), one of which was converted to Infrared capture, plus a travel tripod.

Another important thing to plan is where and when to take food and drink – especially in the hot weather. As the launch meeting was being held at 3pm in the National Portrait Gallery

## A Traditional Adventure

(Trafalgar Square), I had thought to use an eatery in nearby Leicester Square beforehand, but after finding the prices there sky-high, discovered a super Korean Bistro and had some excellent grub for lunch.

After the launch, I set off for my first target. I had planned to take shots of movement in the Pineapple Dance Studios (off Covent Garden) which I had done on my first outing, but this time the only class that was active were not willing for me to take pictures. So I decided to use my time to explore a newish development – the Kings Cross Development. On the way there I sought out the multi-coloured lighting in the tunnel that connects St Pancras station to Kings Cross station, and found that the colours actually changed in real-time. I spent more time there than I had expected, as the gamut of colours made such a difference to the impact of the result.



Tunnel, Kings Cross



Granary Square

Then moving on to Granary Square in the development, I stumbled across a really colourful scene where local inhabitants were chilling out on the stepped banks of a canal, lolling about on vibrant cushions. There was also an area where fountains were exploding out of the pavement for children to run through. So much potential that I had never explored before.

The next phase was to take advantage of one of the events organised by PN and FujiFilm – a Steampunks session in Leake Street (near Waterloo Station) where the tunnel is festooned with mural art, and the free session was to take advantage of the provided Models and Flash Lighting. I love bright colours and so this was another opportunity that I could not miss.



Images from Leake Street



## A Traditional Adventure

From there I had decided to photograph the Mirror Maze in the Olympic Village in the late afternoon. Previously I had only taken photos there at sunrise, and so decided this was the occasion to change my habit and discover what the difference in light and shade looked like. As it unfolded, it seemed that the use of monochrome might be better with a clear blue sky.



Olympic Village

I returned to my accommodation to catch a few hours sleep and to leave my tripod behind. This location was close to Westminster Pier where another organised trip started – this was on a Thames River Boat down to Greenwich, and allowed various unusual riverside perspectives, including shooting from underneath the various Bridges. Unfortunately, this journey had to be cut short because it coincided with the Thames Barge Race which was starting at Greenwich. So we were landed at Canary Wharf and I set out for one of my favourite locations – the Crossrail Roof Garden, where the Infrared camera came into its own.

From there I decided to travel on to Greenwich, as I knew the market was an enjoyable place to watch people, and as I had not visited the Park for many years, included that in my plan. I used the DLR to get there, and again on the return trip that I took to Shoreditch. That took me close to both Brick Lane (the market there is another great colourful spot and for people) and then on to Spitalfields Market. I took advantage of the Brick Lane Bagel shop to buy my lunch – a huge Salt Beef sandwich plus a drink.



Greenwich



Brick Lane



Greenwich

## A Traditional Adventure

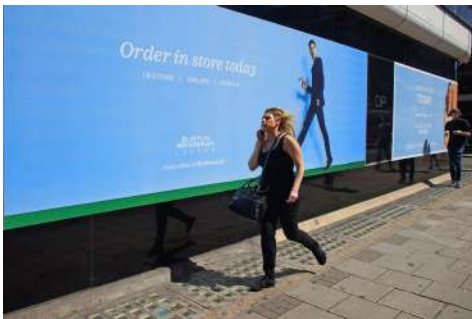
The final leg was to walk to Aldgate (Whitechapel) where I bumped into a Nigerian Wedding party – more people colour !! Then I took the tube to return to the closing ceremony of the Photo24 event at Westminster, where most of the 200 who had survived gathered for the conclusion. We were treated to a projection of some of the images that participants had taken (for another element of the competitions) and uploaded straight to the PN website.



Wedding Party, Whitechapel

So that was another 24 hours spent enjoying myself on my adventure that has become something of a tradition, shooting some different subjects and getting out of my comfort zone, and ended up with the souvenir T-shirt provided by PN.

Peter Karry.



Street



Columbia Road



Columbia Road



Crispin Street



# Eric Hall

1927 - 2019

Eric joined quite early in my stint as C11 Secretary. At the time, the early Eighties, Eric and I were both members of the Camping Club of Great Britain and of its postal photographic portfolio. But after I had received a couple of folios, the circulation of boxes came to an end. Many of the photos were rather dull and some were of camp sites. Lots of the written appraisals mentioned cup of tea.

I remember well the first couple of Eric's prints that I saw in the camping folios. One was of a steam locomotive running gear and the other of sunlit and backlit quarry buildings, the latter a picture worthy of Ravilious. Both were difficult subjects and I remember comparing them with my own efforts at similar subjects and admiring his handling of the lighting, composition and the general niceness of the material. Moreover, Eric's helpful and supportive comments on other people's work stood out. Here was a perceptive and kindly person among the very average.

After the camping club folio ended I contacted Eric to invite him into C11. I shall always be glad that he was able to join us.

A whole series of Eric's so-called photographic cliches kept C11 amused and pensive for a few years, interspersed with travel pictures, flowers, buildings and many others. His years tootling around in his electric buggy enabled him to continue some photography and more and more superb architectural studies ensued. Latterly however his photos were from his interesting back story showing events and locations some of us can only dream of.

One serious Eric legacy however was his sweet and argumentative nature, persuading us all (to different extents of persuasion, it has to be said) that competitive photography was an aberration that we should all come away from. For me, like many others introduced to club photography, competition was part of the kit and scenery; without Eric's eloquent guidance, many of us might have unwittingly hung on to the cult of competition and maybe evangelised it. There is middle ground: I believe its place is with the club beginners and I have seen it be useful in inducing striving and self examination. But it had already taken alien root in the world of amateur photography even up to the very highest levels of our art and I do what I can to argue against it for we greybeards.

Eric and I never discussed camping so I do not know what he got from the camping club. In fact Eric and I met only a few times. Apart from a few other rallies, he invited C11 to his home town near Aberystwyth where we were able to meet some members of his delightful family.

Despite our small number of meetings, Eric's thoughts and words and sheer wisdom were whispering away in my other head for quite a lot of the time. I once admitted to Eric that a picture I had made was merely a reminder / diary photo – to remind me to go back and make a proper picture one day – but I liked it so I then entered into a C11 folio: Eric later

## Eric Hall

mock-sternly reminded me that I had not yet gone back to make the real thing and when would I and when would we see it?

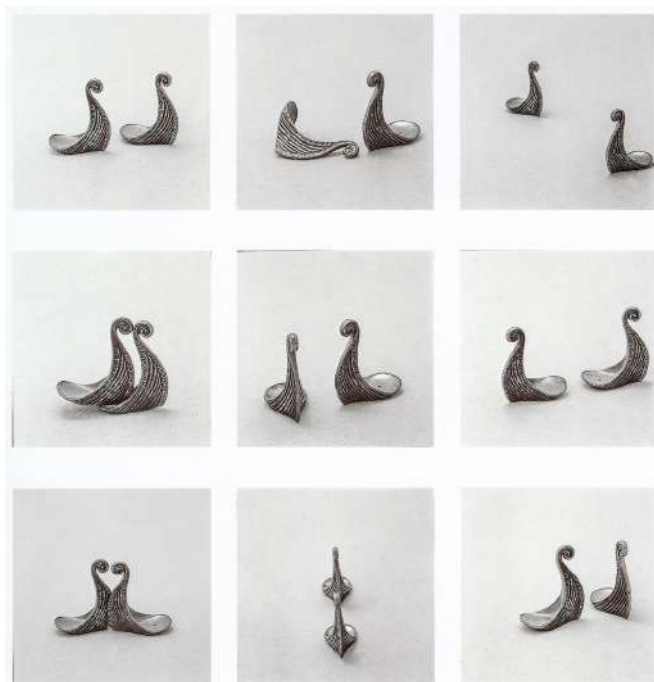
Eric's advice on another occasion led me to shift from evening and night darkroom sessions to daytime work, despite the additional blackout issues. And to work on and refine a print by experiments and not just pre-visualisation.

The gradual discovery of his background in the academic world and of his extensive travel history was a delight; even so I wish I knew more but we never got round to the discussions and he seemed modest by nature so these revelations only arose as tiny clues when describing a photograph or his response to it.

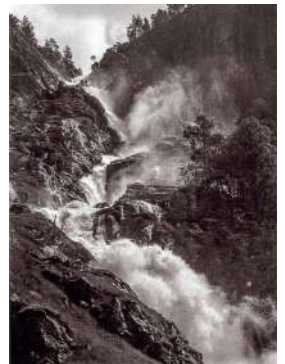
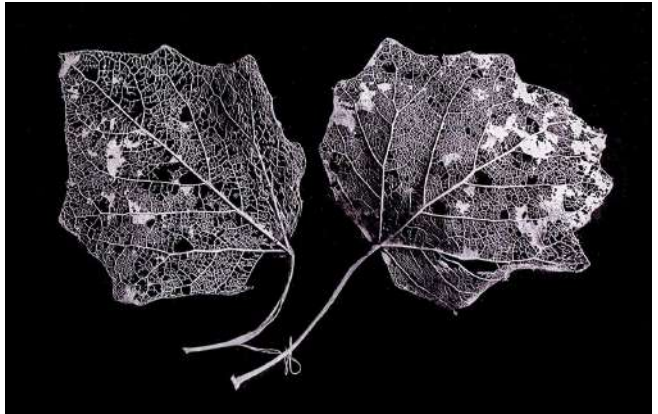
After his retirement from C11 he and I swapped emails and I was looking forward to a nice big long argument – that I would of course lose – about poetry and imagery. Clearly it was not not easy for him to type and not wishing to burden him I was wondering whether to continue or seek advice from his family.

Eric was and is a vivid presence in my life and it is hard to grasp that he is no longer there. Rest in Peace old friend.

Jim Dolan (Circle 11)



## Images by Eric Hall



## Some reminiscences of visits to camera clubs etc.

By: Ian Platt, , MFIAP,FRPS,EFIAP/p, Hon PAGB

### Part 1

#### Lecturing

I don't like calling my talks to clubs "lectures" because of the way in which I approach the job in hand.

But clubs tend to use that phrase. It's now over 50 years since I gave my first talk and it was to Brighton & Hove cc, and they were polite and interested and laughed at my attempts at humour, which encouraged me further. After I gained my ARPS distinction invitations grew more rapidly, and I recall a visit to a mid-Kent club where, upon arrival, I was told that I was "on second" whatever that meant! It turned out that this club only met fortnightly, and was in the habit of arranging both a 'lecture' and an internal club judging on the same evening. It was later explained that this was to fill the time available, should the competition entries be so small in number, that did not warrant a full evening devoted to just the one activity. That's all very well, but neither the judge nor I were pre-warned of this. I knew the judge quite well as it happened, and we hatched a plan to prolong proceedings quite a bit, as we had also been advised that there was no mandatory closing-up time in the village hall. In making his comments on the prints and slides he invariably asked my opinion on each entry, and we teased out the 'first half' well past the suggested tea-break interval. And then he courteously stayed the full length of my (slide) talk. We concluded just a few minutes before 11pm, and suggested that in future the club should pre-warn their visiting judges/lecturers in order to give them the opportunity of declining future invitations!

My first print talk was an all monochrome affair. I had recently achieved my RPS Fellowship, and in order to start the talk off on a jolly note (?) I cooked up a plan for an audience-relaxing laugh from the offset. The first print I put up was a modest sized (approx A5) effort of an interior shot taken in Wells cathedral. I told the audience that this was the first print I had ever made- which was not strictly true but it was made in my first year of print making. I explained that my next print had been made just a few days ago and was to show the gulf that separates the complete beginner that I had been, and the holder of the FRPS. I then put on the easel a flush-mounted 20 x 16 inch print of exactly the same shot printed from the same negative!!!

Over the years the audience reaction to this little joke was extraordinary, and as it turned out, quite different in regions of the country. In the Midlands and in the North of England, there was so much prolonged laughter that I was usually unable to continue with the more serious part of the talk's narrative for nearly a minute. In the South of England, there was sometimes complete silence, or at best a smothered snort of a laugh from perhaps one individual! The Welsh were good humoured too, and when I gave the talk to the Federation weekend gathering one bloke couldn't stop laughing and had to leave the room for a few

## Some reminiscences of visits to camera clubs etc.

minutes to calm down! Which reminds me, that at this particular weekend function the guest 'speakers' were asked to give two presentations and I had specifically been asked for an AV show as my second offering. I showed a variety of different sequences, and received a nice round of applause at the end. One determined lady came up to me and gushingly said how much she had enjoyed the programme, and then said "when you did your last sequence, I just closed my eyes and listened to the music it was so lovely" !!!!

Another featured print in the above-mentioned talk was one that I had taken whilst at work at Gatwick airport. A few years earlier, whilst hunting for a good 300mm f/5.6 lens I read a flattering review in one of the magazines at the time for a Tamron lens. There were very few independent Japanese-made lenses of quality in the mid 1960's, and zoom lenses had not yet put in an appearance except for a few rarities. On getting the lens I was delighted with its performance especially as it had a comparatively close-focussing facility that suited the differential focussing phase I was exploring at the time. Indeed I did use this lens a few times to take shots from the balcony of the Gatwick control tower building during rest periods. But the photograph I was really keen to take, was visible from the Ground Movement Control (GMC) building located at the time on top of the main terminal building. Every morning at about 3 am, a lovely old Dakota aircraft took off from Gatwick to fly to Guernsey and Jersey and deliver the daily newspapers. The aircraft invariably returned to Gatwick at about 6 am, and in the Winter months occasionally very low slanting light would give a temporary 'magic moment' when the sun produced delightful discs of glowing light from the rotating propeller blades as it came taxiing back to its parking bay. I had tried a simulated shot of this with my 300mm lens but found I was not sufficiently near to get the effect I wanted, so I got in touch with the (small) company that imported Tamron lenses at the time, and enquired if they had a 500mm lens I could 'borrow' to try out. After a bit of a haggle regarding insurance etc, I was offered a monster 200-500mm zoom lens that had only just arrived, and I took temporary possession of it for two weeks. The next time I was on duty in GMC at Gatwick the lighting was perfect and I 'unsheathed' this huge lens from its fitted case. The Dakota landed shortly after 6 am, and commenced taxiing back in. At the precise moment the magic discs of light appeared from my viewpoint I issued a peremptory instruction to the pilot for him to "hold your position". He stopped. I dashed outside the double-glazed GMC building to the surrounding balcony, and hand-holding this enormous lens tried my best to line up the shot I was after, finally I twigged that I could rest the lens on the balcony rail which made things much better! I took about 6 shots in rapid succession, then dashed back into the GMC building and grabbed my headset and told the pilot to continue taxiing. Somewhat guiltily I did wonder what the pilot must have been thinking, for in the three or so minutes that this had taken place, absolutely nothing had moved on the surface of the airport, and he must have wondered what the heck I had stopped him for. I couldn't say 'smile please', and he never phoned in to enquire the reason for the halt!!!

As is usual at most clubs, there is a refreshment interval part-way through the evening. I always aimed to coincide this point with a print made especially for such a break. In those



## Some reminiscences of visits to camera clubs etc.

days it was customary for exhibitions to print acceptance labels - nowadays, sadly, largely discontinued. With a print entry the label was usually stuck on the back of the accepted entry, but with slide acceptances the organisers would enclose the labels with the returned images. Over the years I had acquired a large number of these colourful bits of paper, and decided to poke (gentle) fun at the type of print talk where the speaker, in placing the next print on the easel gives the audience a quick 'flash' of the back showing all the labels the picture had apparently gained. To parody this, I produced a print that I put on the easel showing just the back covered in labels from exhibitions all over the world, and I used to read out the names of some of the more exotic events. At this point I also suggested to the audience that they were probably trying to second-guess what the photograph might be on the front, and then I turned it round to show a shot of a disreputable looking bloke in old torn clothing doing a very obvious 'V' sign at the photographer. It was always good for a laugh to end the first half of the talk. After the break when I recommenced, I added that a good friend of mine, the late Tony McDade of Guernsey (also a UPP member for many years), was my model for the shot, and that we had been concentrating on getting his expression completely convincing - in the end I told him he would have to just say the words that were appropriate to the scenario - and it worked a treat! Unknown to us at the time we had gathered a small audience of watchers, who beat a hasty retreat when we turned round to see them. In the local weekly paper I was later shown by Tony, was a letter from someone who was convinced they had interrupted a nasty confrontation!

On another occasion having been invited to a club just outside Maidstone I turned up at the venue (a large union-owned building) and was directed by the caretaker to a room along the corridor. Heavy traffic meant that I arrived only a few minutes before the appointed start time - I used to prefer a half-hour to set up everything and pop into the loo beforehand. I stepped into the room, and despite being advised that it was only a 'small' club, found it packed out with well over 60 people in the audience, and they had set up the projector stand and screen for me already and were clearly eagerly waiting for me to start. I actually had my projector almost out of its carrying case before a small warning bell sounded in my head, and on asking if this was the camera club was told "Oh No ! We're the Railway Society" ! The camera club met in the room opposite where the audience of about a dozen was amused to hear of my near-miss. I have occasionally wondered what would have happened if I had actually started my talk on in-camera creative colour slides to the Railway Society!!!

There was the occasion I went to King's Heath cc \* (an outer suburb of Birmingham). Not sure of how bad the traffic was going to be, in fact I arrived very early indeed. The room had only just been unlocked, and after bringing in all my equipment, there was still ample time to wander round the room idly scanning the various notice boards. I stopped in from of one marked Camera Club and saw, with mounting horror that it read "Selly Ash cc \*". That awful feeling of dread swept over me; I had come to the wrong club or on the wrong night! I hastily scabbled for my letter of directions, and the relief was palpable when I

## Some reminiscences of visits to camera clubs etc.

confirmed that this was the village hall I had been directed to for King's Heath and it was on the correct night. Whew! When the membership finally settled into their seats I counted 14 people in the room including me. I asked the Chairperson if this was a normal attendance and he confirmed it was so. I then enquired after the 'other' club whose name I had read on the notice board, and was told that they met in the same room two days later, and (it transpired) they also had a very small membership too!! I did hint that there might be a strong case for merging the two clubs to make a more viable membership, but this produced some seriously shaking of heads. Shaking, as in the left/right version rather than the up/down kind. Some years later I did hear that just such a merger had taken place as membership numbers had dwindled even further. \* Note clubs names altered to avoid any embarrassment.

And finally, also in the Midlands, having been invited to give a talk to Stourport, I turned up in ample time to be met by a committee member who asked me "Are you a new member?" "No" sez I, showing the worthy gent my letter of invitation, "I'm your speaker for this evening." The man quite visibly blanched when I told him this because, it turned out, also invited was another photographer to judge a competition, and he was already looking through that evenings entries!!! I was later advised that the previous Programme Secretary had had a serious 'falling out' with the committee for reasons not explained, and he had spitefully double-booked the entire club's programme for that year.

But before leaving this topic entirely I feel I must tell you about one of the most outrageous stories as told to me by a very good friend, sadly no longer with us. Derek Rodway was a very highly respected judge and lecturer in South Wales. And on one occasion, when booked to give a slide talk to a works club in the Rhonda Valley, he set off in what later became quite a nasty snow storm. Not enough to stop the journey, after all, the club would be eagerly waiting to see his pictures such was his deserved reputation in the area. On arrival at the hall, it was in complete darkness. Not in itself cause for undue alarm at first, he waited patiently in his car, but when the official start time had come and gone with still no sign of activity, and double checking that he had the correct location and date, Derek managed to stop a passing cyclist who was gamely pushing his machine up the gentle slope of the road. He asked if the cyclist knew who was the caretaker of the hall, and was told that the camera club had their own key. The cyclist then added "but you won't get anyone coming out on a night like this." He was correct, nobody did turn up and Derek carefully returned home. I recall him telling me that it took nearly nine months before the club apologised and refunded his expenses!

Part 2—Judging, The Little Man Winter 2020.

Ian Platt MFIAP FRPS EFIAP/p Hon. PAGB

# United Photographic Postfolios of Great Britain

Notice is hereby given that the  
**2019 ANNUAL GENERAL MEETING**  
will take place on  
**Saturday 7<sup>th</sup> September 2019 at 2.30 pm**  
at Hillscourt Conference Centre  
Rose Hill  
Rednal  
Birmingham  
B45 8RS  
Apologies should be sent to the General Secretary:  
Ralph Bennett ARPS, CPAGB  
43 Riverside Road, Newark, Nottinghamshire NG24 4RJ

*Friday Evening at 8.30pm*

*An Evening with*

**Circle 30**

(Secretary Janice Payne)



# Programme of Events

2019 AGM Convention Friday 6<sup>th</sup> September to Sunday 8<sup>th</sup> September

Programme of events:

## Friday 6<sup>th</sup> September

- 6.00 pm Bar meals available; Gold Label Exhibition opens.
- 8.30 pm Presentation by **Circle 30** (Secretary Janice Payne)

## Saturday 7<sup>th</sup> September

- 9.45 am Tea/coffee and biscuits
- 10.20 am Informal roll-call
- 10.30 am \* Lecture by **ALEX HYDE**
- Award-winning professional natural history photographer, expert in macro -photography.
- 12.30 pm **Prosecco reception and lunch**
- 1.30 pm Circle Secretaries' meeting (main conference hall)
- 2.25 pm Last viewing of Exhibition, and voting for "People's Choice"
- 2.30 pm **ANNUAL GENERAL MEETING**
- 3.30 pm Projection of PDI's and AV's; presentation of awards; raffle draw
- 4.15 pm Tea/coffee and biscuits
- 4.45 pm Convention photograph
- 5.00 pm \* Lecture by **PAUL SANDERS**
- Former news photographer, now fine art landscape photographer
- 7.30 pm **Dinner**

*\*There will be a 10 minute comfort break mid-way through each lecture*

# ANNUAL GENERAL MEETING

Agenda for the Annual General Meeting  
to be held at Hillscourt Conference Centre  
on 7th September 2019

1. Apologies for Absence
2. President's Address
3. Roll Call
4. Approval of the Minutes of the 2018 AGM
5. Matters Arising
6. Treasurer's Report
  - a. Review of Annual Subscriptions
  - b. Appointment of Accounts Examiner
8. Election of Officers
9. Presentation of Long Service Awards
10. Date of the 2020 AGM
11. Any Other Business

## Judges for prints and Projected Images



**Hilary Britland**



**Jenny Hibbert**  
MPAGB EFIAP AWPf



**Peter Brisley**  
ARPS AFIAP DPAGB BPE2\*

## Audio Visual **Joan Jordan ARPS**

**Gold Label and "Peoples Choice" prints will be displayed in the Seminar Rooms until 7p.m. Saturday**  
**Notice**

You should by now have received AGM booking forms by email. If you have not received yours yet  
please first check your @SPAM@ folder, and/or contact the Treasurer via email at

[francisdebbie@btinternet.com](mailto:francisdebbie@btinternet.com)



# United Photographic Postfolios of Great Britain

## Minutes of the Annual General Meeting 2018

### Minutes of the Annual General Meeting

#### Held at Hillscourt Conference Centre

8 September 2018

**Presidents Report.**—Welcomed All attending. Membership holding well which is good. However, the best way to recruit new members is by word of mouth from existing members, and I encourage you to try to recruit more. A years free membership available for recruitment. Publicity leaflets are available to hand out at clubs etc. Ian Platt, unable to attend due to a Stroke, we send our good wishes for a speedy recovery. The President hoped that all members were pleased with the results from the new projector. The President thanked all members for their membership. He also thanked Ray & Helen for hanging the prints on the print boards and for the A3 sheets showing the all the PDI images as well.

**Circle Members attending AGM Roll Call** - C2/25-1, C3/14-1, C4/2- 4, C5-7, C7/17/21-4, C9-2, C10-2, C11-4, C12-0, C29-6, C30-8, C31/32-3, C36-3, C45-0, C46-0, C52-3, C60-2, C61-3, C62-2, C63-1, C64-3, C71-7, C72-1, C73-5, C74-1, C44-0, C88-1.

**Matters Arising 2017 AGM**—No Matters Arising Approval of Minutes 2017 Proposed Ray Grace Seconded Paula Davis. All in favour.

**Treasurer's Report**—2017/18 saw a deficit between payments and receipts of £871.17 and with the reserve account merged into the current account we now have £9,134.94 in the bank. The budget for the year was for a deficit, but only of £250: since we saved £650 Council expenses why wasn't there a surplus? A new projector is why. Last AGM we said we needed to buy a projector with up-to-date specification and also to save relying on borrowing one. So with plenty of money available and after lengthy discussions in Council we bought an Epson EB 2245U for just short of £1100. Without that we would have had a surplus of £224: added to last year's £947 surplus, the £1096 we spent still leaves £75 more in the bank than we had this time 2 years ago – and we've got a shiny new projector to show for it. Looking at the more routine items for 2017/18, AGM expenses were £180 less than budget, and Council expenses were reduced because we used e-mail exchanges to hold "virtual" meetings. Circle secretaries claimed almost nothing, and other items were more or less on budget - except for subscriptions which were down on last year and less than budget. Nearly £300 of the shortfall is accounted for by 13 subscriptions being waived for

# United Photographic Postfolios of Great Britain

## Minutes of the Annual General Meeting 2018

introducing new members. There were 3 non-paying half century members, we lost 25 members and gained 22, and had a net 213 paying members. But to summarise, we've still got more than we had 2 years ago, plus a valuable asset, and more than double what we had 10 years ago. Proposal is: to adopt the accounts as presented.

**Review of annual subscriptions**—We still have a very healthy balance, and we're not trying to make a profit. Next year's budget is to break even: we intend to have at least one face-to-face Council meeting and that has been allowed for, not so much stationery is needed, and I have kept the same amount for subscriptions in the budget. Subscription amounts are £21.00 for a full year, plus £4.00 for each extra Circle, and proposal is: that these amounts stay the same for another year. Proposed Ray Grace Seconded Ralph Bennett All agreed.

**Appointment of Accounts Examiner**—Thanks to Graham Coldrick for again auditing the accounts. Following his suggestion, the Reserve account was closed as keeping the funds separate now serves no useful purpose, and the financial report has been changed from "Income and Expenditure" to "Payments and Receipts". He's willing to act again next year, and Graham Coldrick's re-appointment as accounts examiner proposed and seconded. Proposed Ian Whiston seconded Ralph Bennett

**Election of Officers**—Nominated: President Liz Boud, Vice President Paula Davies, Secretary Ralph Bennett, Treasurer Francis Ouvry, Exhibition Secretary Ken Payne, Assistant Exhibition Secretary Ray Grace, Membership and Folio Sec Liz Boud, Stationery Officer Ian Whiston, Publicity Officer Colin Westgate, Webmaster Paula Davies, Editor Little Man magazine Paul Hoffman . All elected "on block" . Vote All in favour

**Presentation of Long Service Awards** - 50 year Long Service awards Neal Humphries, Hugh Milson, Ann Snelson . 25 years Bernard Ormirod

**Date on 2019 AGM** To be announced Waiting for Union to decide on the date for its meeting.

**AOB** - Paula Davies For Sale and Wanted item on the UPP Facebook site had not proved viable and would be ceased shortly.

Colin Westgate Thanked Ken Payne for all his hard work during his 3 years of Presidency.

Meeting closed 15:02.

# Alex Hyde



**Welcome.** I am a professional natural history photographer based in the Peak District National Park, UK. I first developed an interest in photography as a means of getting closer to the natural world. When composing a scene of an insect or spider through my macro lens, I am always struck with a sense of discovery. To this day I delight in revealing tiny details of subjects that would be missed by the naked eye. Many of my pictures involve photographing moving subjects smaller than a grain of rice, requiring highly specialised equipment and a fair measure of patience. Nature provides me with an endless array of fascinating subjects and I am confident that I will never tire of photographing them. In addition to my close-up work, I enjoy photographing wild places. Whether it is a local Peak District scene or a tangled tropical rainforest in Borneo, I strive to capture a sense of true wilderness in my compositions.

I am honoured to have won the **Hidden Britain** category in both the 2015 and 2017 **British Wildlife Photography Awards**.

<https://alexhyde.photoshelter.com/>

## Meet the Lecturers

### Paul Sanders



I'm Paul Sanders – fine art photographer, Fuji ambassador, speaker and photography mentor. I'm passionate about the benefits of photography.

Many years of professional photography I always pushed myself to the limits to succeed, where in 2002 I joined the Times newspaper, becoming the picture editor.

2011 I went freelance and took on the challenge of Landscape photography which I had no experience of, but it gave me something that I'd been missing; it gave me a way of expressing myself where words failed me.

I love being outside surrounded by the beauty of the world we live in. It never ceases to amaze me, as I watch the storm clouds blow in over the coast, listen to the waves crashing against the rocky shores or watch sunlight stream through trees on a foggy morning, how lucky we are to have such beauty on our doorsteps.

Today, I look at success in a very different way. Success is appreciating what you have in and around you, your family, friends and health, material success is like chasing the wind, to me that doesn't bring happiness. I am happy with who I am, therefore I am successful.

I'm absolutely passionate about the power that photography has to help people overcome anxiety, and to positively adjust their outlook on life. Still brings together my love for landscape photography and my personal experience of using photography for wellbeing, offering you a new way to use photography to express yourself and explore the world.

# **Congratulations**

## **1000 Folio's**

### **C3**

#### **Secretaries Role of Honour**

<b>1933—1937</b>	<b>G. A. Slight</b>
<b>1937—1940</b>	<b>E. E. Evans</b>
<b>1940—1943</b>	<b>S Crowden-Clement</b>
<b>1943—1945</b>	<b>I. J. Rees</b>
<b>1945—1957</b>	<b>A. W. Baxby</b>
<b>1957—1960</b>	<b>B. Wootton</b>
<b>1960—1960</b>	<b>D. Knights (acting)</b>
<b>1960—1963</b>	<b>C. Burhouse</b>
<b>1963—1968</b>	<b>F. Seale</b>
<b>1968—1971</b>	<b>R. W. Sims</b>
<b>1971—1982</b>	<b>F. Seale</b>
<b>1982—1985</b>	<b>R. Bennett</b>
<b>1985—1999</b>	<b>F. Seale</b>
<b>1999—Present</b>	<b>R. Bennet</b>



# United Photographic Postfolios of Great Britain

## 2018 Annual Competition—Certificate



C2.25 Ken Dickenson DPAGB  
Goldfinches Feeding



C3.14 Dennis Durack LRPS  
Jump for Joy



C4.26 John Hackett  
The Odd One



C5 Nick Bodle  
Twisted Tree



C7.17.21 Adrian Lines MPAGB FBPE  
ARPS - Grief



C12 Jim Jenkins LRPS  
In Bruges



C9 Barbara Beauchamp  
Sandy Beach, Orkney



C10 Stewart Band LRPS  
Late Arrival



C11 Liz Scott ARPS  
Autumn Mist, Wensleydale

# United Photographic Postfolios of Great Britain

## 2018 Annual Competition—Certificate



C46 Douglas Hands  
ARPS - Newly Emerged  
Large Red Damsel



C60 Ann McDonald  
ARPS DPAGB AFIAP \_  
Gannets Sky Pointing



C64 Philip Watson  
AFIAP - Goldfinch



C31.32 IAN WHISTON DPAGB EFIAP.b  
ABPE - Lion Cubs Sparring at Dawn



C61 COLIN DOUGLAS ARPS DPAGB AFIAP BPE4 - On the Edge



C72 John Wigley LRPS—South Downs



C63 Adrian Lines MPAGB FBPE ARPS - Airborne



C73 09 Paul Measor—Dawn Abstract



C62 Mike Bennett LRPS CPAGB EFIAP BPE3 - Storm Trawler



C74 Gordon Scott CPAGB - Fun in the Snow

# United Photographic Postfolios of Great Britain

2018 Annual Competition—Highly Commended



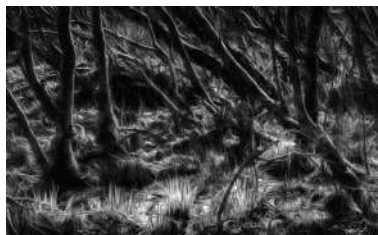
C2.25 Peter Mudd ARPS CPAGB -Brian



C4.26 04 Miles Langthorne DPAGB Early  
Dawn, Ambleside



C7.17.21 Adrian Lines MPAGB FBPE  
ARPS - Village Elders



C5 Baron Woods FRPS  
Struggling For Life



C5 David Jones  
Steam in the Snow



C7.17.21 COLIN DOUGLAS ARPS  
DPAGB BPE4 AFIAP - The Assistant



C4.26 Philip Antrobus  
FRPS - Skipping



C5 Nick Bodle  
Clints Grikes and Viaduct



C10 Tony Broom CPAGB  
The Warming Room



C11 Colin Southgate  
FRPS DPAGB -  
Crushed Petals

# United Photographic Postfolios of Great Britain

## 2018 Annual Competition—Highly Commended



C12 Jim Jenkins LRPS  
I Quite Like This One



C11 Mick Willis  
The Quarry Mans Hut



C12 Ian Squire  
Finding His Feet



C12 Jim Jenkins LRPS  
A Craftsman at Work



C10 Tony Marlow LRPS  
Chapterhouse Ceiling



C29 Ann McDonald ARPS DPAGB AFIAP  
Three Fishermen at Dusk



C29 02 Hugh Milson FRPS  
MFIAP EFIAP.d  
Colours of Seilebost



C29 Isabella Knight  
ARPS CPAGB  
Curves and Colours



C30 Tom Peck  
Wake Valley Pond in  
the Mist



C29 Roy Essery MPAGB  
Morning Glory



# United Photographic Postfolios of Great Britain

## 2018 Annual Competition—Highly Commended



C29 Richard Cherry ARPS DPAGB EFIAP BPES  
- Modern Art Gallery



C29 Monty Trent LRPS  
Stairs in the Wood



C30 Liz Scott ARPS -  
Autumn, Powdermill Woods



C30 Pat Broad ARPS EFIAP.b  
Evening Light, Aibufera



C31.32 Ken Dickenson DPAGB  
BPE3 - Should I



C30 Ted Sturgeon LRPS  
Sea Fret, Lindisfarne



C31.32 Brian Hall  
Sunset in the Masai Mara



C31.32 Pamela Jackson- Common  
Carder Approaching Meadowsweet



C46 Czech Conroy CPAGB  
Crested Lark with Food



C31.32 Peter Tulloch ARPS DPAGB EFIAP -  
Drifting Past



C60 James Finnigan  
Kinetic Energy



C36 Leo Rich ARPS EFIAP.g DPAGB  
Cetti's Warbler on Reed



# United Photographic Postfolios of Great Britain

2018 Annual Competition—Highly Commended



C36 Jeff Field CPAGB  
Poppies in the Mist



C45 Bob Crick  
Common Guillemot in Flight



C71 John Butler DPAGB  
APAGB -  
Aerial Confrontation



C45 Steve Chadd - Heron



C45 Ralph Snook ARPS DPAGB EFIAP  
Corn Bunting Dispute



C45 Ralph Snook ARPS DPAGB EFIAP  
Collared Aracari



C60 Michael Troth  
The Girl from Number 2



C60 Dennis Durack  
Oh! I Give Up



C46 Alan Cork- Flesh Fly *Sarcophaga carnaria*



C60 Ian Whiston ABPE DPAGB AFIAP  
Buffalo and Oxpecker



C60 Paul Burgess  
Don't Leave Me



C61 02 Derek Doar DPAGB  
Bringing Home the Catch

# United Photographic Postfolios of Great Britain

## 2018 Annual Competition—Highly Commended



C62 Les Harris - Max



C63 Martin Horton  
Down and Out In Srinagar



C64 Martyn Addison-Smith  
New Forest Sun Rise



C72 Jean Ashton  
ARPS - The Chair



C72 Jane Lines MPAGB  
LRPS - King of Blackpool



C74 Ralph Bennett ARPS  
CPAGB - Onwards



C73 Graham Coldrick ARPS DPAGB APAGB  
Sea Stack



C64 Philip Watson  
Arctic Tern Returning with  
Food



C73 Paula Davies FRPS EFIAP.s EPSA  
CPAGB - Jack Frost



C73 Graham Coldrick ARPS DPAGB APAGB  
Dodging the Ice Floes



C63 Aysu Bilgic LRPS EFIAP DPAGB AAPS -  
Communicating on Dusty Route



C61 Peter Karry-  
Kolkata Street



C74 Shirley Davis CPAGB - Derbyshire Mist

## Circle Types & Secretaries

### LARGE PRINT CIRCLES

2/25	Tony Elliott APAGB	<a href="mailto:circle2-25@uppfogb.com">circle2-25@uppfogb.com</a>
3/14	Ralph Bennett ARPS CPAGB	<a href="mailto:circle3-14@uppfogb.com">circle3-14@uppfogb.com</a>
4/26	Philip Antrobus FRPS	<a href="mailto:philip.antrobus@virgin.net">philip.antrobus@virgin.net</a>
5	Nick Bodle	<a href="mailto:circle5@uppfogb.com">circle5@uppfogb.com</a>
10	Peter Young CPAGB AFIAP APAGB	<a href="mailto:circle10@uppfogb.com">circle10@uppfogb.com</a>
11	Paul Damen	<a href="mailto:circle11@uppfogb.com">circle11@uppfogb.com</a>
12	Jim Jenkins	<a href="mailto:circle12@uppfogb.com">circle12@uppfogb.com</a>
36	Ian Platt MFIAP FRPS EFIAP/g Hon.PAGB	<a href="mailto:circle36@uppfogb.com">circle36@uppfogb.com</a>
71	Liz Boud	<a href="mailto:circle71@uppfogb.com">circle71@uppfogb.com</a>
72	Brian Davis APAGB	<a href="mailto:circle72@uppfogb.com">circle72@uppfogb.com</a>
73	Paula Davies FRPS EFIAP/s EPSA	<a href="mailto:circle73@uppfogb.com">circle73@uppfogb.com</a>
74	Ralph Bennett ARPS CPAGB	<a href="mailto:circle74@uppfogb.com">circle74@uppfogb.com</a>

### SMALL PRINT CIRCLES

7/17/21	Colin Douglas ARPS AFIAP DPAGB BPE4	<a href="mailto:circle7-17-21@uppfogb.com">circle7-17-21@uppfogb.com</a>
9	Dennis Apple	<a href="mailto:circle9@uppfogb.com">circle9@uppfogb.com</a>
29	Colin Westgate FRPS MFIAP DPAGB APAGB	<a href="mailto:circle29@uppfogb.com">circle29@uppfogb.com</a>
30	Janice Payne ARPS	<a href="mailto:circle30@uppfogb.com">circle30@uppfogb.com</a>

### PROJECTED IMAGE CIRCLES

31/32	Ian Whiston EFIAP/s DPAGB ABPE	<a href="mailto:circle31-32@uppfogb.com">circle31-32@uppfogb.com</a>
45	Bob Crick, <i>Natural History</i>	<a href="mailto:circle45@uppfogb.com">circle45@uppfogb.com</a>
46	Douglas Hands ARPS, <i>Natural History</i>	<a href="mailto:circle46@uppfogb.com">circle46@uppfogb.com</a>

### ONLINE CIRCLES

60	Paul Hoffman CPAGB, BPE3* EFIAP	<a href="mailto:circle60@uppfogb.com">circle60@uppfogb.com</a>
61	Ken Payne	<a href="mailto:circle61@uppfogb.com">circle61@uppfogb.com</a>
62	Ken Payne	<a href="mailto:circle62@uppfogb.com">circle62@uppfogb.com</a>
63	Ken Payne	<a href="mailto:circle63@uppfogb.com">circle63@uppfogb.com</a>
64	Paul Hoffman CPAGB, BPE3* EFIAP	<a href="mailto:circle64@uppfogb.com">circle64@uppfogb.com</a>

### AUDIO VISUAL CIRCLE

52	Val Johnston DPAGB	<a href="mailto:circle52@uppfogb.com">circle52@uppfogb.com</a>
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