



## JANUARY 2012 NEWSLETTER

Another New Year! This will be TPS/CCCC's 49<sup>th</sup> year, having formed in November 1963. So, this year we will be busy planning our celebrations for our 50<sup>th</sup> Anniversary next year.

To start this new year in January we have a couple of Members Evenings. For our first meeting of the New Year we have:

### 12<sup>TH</sup> JANUARY 2012 - OUT AND ABOUT EXHIBITION

Your chance to see what you have missed if you have been unable to join these outings in 2011!

We will be projecting member's images and showing prints taken on the many varied outings last year. Marie-Ange has been invited to critique the images and member's views will also be welcomed.

**If you have been on any of last year's outings\*** please let Brian S have a few of your 'Out and About' images by **10<sup>th</sup> January** (use the PDI Specifications for your images) and/or bring your prints along on the night. A note from John N. "Don't worry if you do not think they are good enough. This is not a competition".

\* The 2011 Out & About trips were:

January - London Exhibitions and Brick Lane

March - Nyman's Gardens, Sussex

June - Dickens Festival at Rochester, Kent

August - Farley Farmhouse

December - Borough Market, London

February - British Wildlife Centre, Lingfield

May - Dungeness, Sussex

July - The Hannah Peschar Sculpture Park

Sept. - Visit to Pin Mill, Suffolk cancelled  
due to poor weather

If you have any suggestions for visits in 2012 please let John N. know.

And then on

### 26<sup>th</sup> JANUARY 2012 - PAUL S's WILDLIFE TALK

'I am currently putting together my talk about wildlife photography scheduled for the 26th Jan and it occurred to me I should let members know what to expect on the night. My aim is to encourage those who have not attempted this type of photography to do so and for those who have, reveal some of the mysteries that have helped me along the way.

The talk will not just be a sequence of photos but I hope to be able to identify some of the problems and difficulties I have encountered along the way and then provide some of the solutions that have helped me to improve my photography in recent years. I have also compiled a couple of short AV's which I think will interest you and these will include some of my work that has not yet been seen. So if on Thursday 26th the winter weather is making you think twice about turning out for the evening, think what you may be missing. It could be me making a fool of myself or possibly you missing the opportunity to discover some of those secrets about wildlife photography that you will never read in books or magazines.

Hope to see you there'

*Paul S.*

Unfortunately, Simon Bird has had to cancel his talk planned for **2<sup>nd</sup> February** (on Forensic Police Photography) due to work commitments. We will have a very exciting replacement – so make sure you are there!

## **THE CHAIRMAN'S CHAT**

Welcome to my first Chairman's Chat. I start with our Vice Chairman, Dr John Nathan ARPS. I hope to make this a regular addition to the TPS newsletter as, with our membership expanding, it is a feature that can run for some time to come. Please let me or Steve know what you think of it and especially if you would like to volunteer to have a 'chat' with me.

John. Thank you for accepting my invitation to answer a few questions relating to photography for the benefit of TPS members. If you are sitting comfortably I'll begin...

### **When and why did you join Tandridge Photographic Society?**

I joined Tandridge Photographic Society about eight years ago. I had recently retired from full time work, so had more time to spare. Photography has been one of my hobbies for forty years. I have been a member of the Royal Photographic Society (RPS) for twenty five years. It is a highly esteemed national organisation, but I also wanted to meet photographers locally. I visited one or two clubs. Tandridge was very friendly, without any hierarchy. It was not too far to drive from my home; something worth noting for dark wet nights in January.

### **What do you most like to photograph?**

I have always enjoyed photographing natural history. I have been in the Nature group of the RPS for some twenty years, and have been on some of their outings. I was shown how, and with what equipment to photograph plants. More recently, as I have been able to afford it, I have visited Africa, the Arctic and the Antarctic, to photograph scenery and wildlife. There is wildlife in the UK, but much of it is spread around the perimeter of our island, and is very timid. Photographing a blue footed booby, unafraid of man, in the Galapagos is a lot easier than photographing a badger in England. Unfortunately, much of our wildlife has been trapped or shot at for thousands of years, and has learned a healthy respect, one might say reasonable fright, of man. I would prefer that wildlife in UK was only shot with a camera.

### **Do you have a favourite photographer? and if so what is it about their imagery that you particularly like?**

No, I would not say I have a favourite photographer. The type, breadth and depth of photography I enjoy has broadened greatly since I joined TPS. I have hardly done any studio photography, where everything is under the photographer's control.

Nearly all mine has been outside, and recently I have tried street photography. I admire greatly all the photographers who take the (movie) pictures for wildlife TV programmes. They also take stills, and have a great lesson for me in choice of location, type of equipment, and patience. I find myself quite often looking at their still equipment, to see if mine is good enough. There is no doubt that the better the equipment, the better the results. But the most important part of a camera is the bit behind the eyepiece.

So to summarise, I do not have a favourite photographer, but admire many who practice a particular type of photography.

### **Where in the world would you most like to take photographs? or have you been there already?**

This is a difficult one. I have been to several of the places I wanted to go- and unlike the professionals, amateurs can usually afford to go only once. You more or less have to go with professionals to certain places, because special equipment is needed. I would love to visit Yellowstone National Park in winter. You require a special type of snow coach, with caterpillar tracks, able to go where other vehicles cannot go. There is opportunity for both wildlife and landscape photography, in testing conditions. I would love to try that.



Photo © P Knivett

### What is your favourite piece of photographic kit?

This is another difficult question, but I would have to say my latest camera, the Canon EOS 7D. It is not a full frame camera, and this is an advantage with long lenses; it effectively increase their length by a factor of 1.4. There have been great strides with noise reduction, including at high ISO ratings, and this is important with telephoto lenses on a non full frame camera. I find that I need these quite often, for example when photographing moving wildlife from a moving Zodiac boat; or in religious buildings abroad, which are dark, and where flash is not allowed. The camera manufacturers tend to make successive models of cameras with controls in the same place, for ease of handling. If you are in a moving situation, or in the dark as above, you need to be able to alter the camera's controls without fumbling. Very often, you do not get a second chance. I have used Canons for 30 years, back to the A1. I find them well balanced, and though heavier than compacts, this makes them steadier. The EOS7D has a large range of shutter speeds and other facilities. This includes viewfinder gridlines, and as I have some astigmatism, this helps me get horizons straight; I have to take them so that they look crooked to me.

### Why did you apply for the Licentiate distinction from the Royal Photographic Society?

For a long time I was not in a camera club at all, but a member of the RPS. An RPS distinction is a type of exam, and makes a statement about the level of photography you have reached. You are not competing against others, you are striving to reach a standard. I know many people who are better photographers than me, and who would be able to obtain RPS distinctions. Why don't they? It takes a long time to prepare, and there is the ever present risk of failure. I had the LRPS for twenty years before I thought my work was anywhere near good enough for the ARPS. Club photography competitions are competitions between members, so the standard is effectively set by the club. This varies from year to year depending on the members. But the RPS sets standards nationwide; these have risen as years have gone by, but are the same for everyone.

### What one tip would you pass on to other TPS members?

Come to the club as often as possible, preferably every week. You acquire knowledge gradually, over years. The breadth of my photography, and knowledge about composition has increased enormously. You never have any idea what speakers will be like. You learn something from every one, and sometimes, as recently, we have an amazing talk, out of the blue. You learn a lot from other club members, and also from competition judges. They are often criticised but do, however, have a role to play.

Thank you John. That concludes our brief chat. I hope our members feel they know a little bit more about you and your photography.

*Paul K.*

## **OUT AND ABOUT - JANUARY**

Our next OUT & ABOUT will be on **WEDNESDAY 11<sup>th</sup> JANUARY** when we will be visiting **KENSAL GREEN CEMETERY** (see: <http://www.kensalgreencemetery.com/>).

Inspired by the cemetery of Pere-Lachaises in Paris and founded in 1833 by the Barrister George Frederick Carden Kensal Green Cemetery comprises of 72 acres of beautiful grounds including two conservation areas and adjoining a canal. The cemetery is home to 33 species of bird and other wildlife. This distinctive cemetery has a host of different of memorials ranging from large mausoleums housing the rich and famous to many distinctive smaller graves and even includes special areas dedicated to the very young. With three chapels catering for people of all faiths and social standing the General Cemetery Company is proud to have provided a haven in the heart London for over 170 years for its inhabitants remember their loved one in a tranquil and dignified environment.

There are lots of famous people buried here – see the long lists on the website!

The O&A will continue with an optional visit to the **Wildlife Photographer of the Year Exhibition** at the **Natural History Museum** at South Ken.

**The meeting arrangements are:** Meet on **East Croydon Station** (Platform 1) for the **10am train** to **Clapham Junction** for the **10.15am train** (from Plat. 2) to **Kensal Rise Station** (arr 10.38am).

*John N.*

(Mobile 07885 065950)

## **TPS's 2011 NATURAL HISTORY COMPETITION**

### **Comments on the rules and a couple of technical issues with PDIs.**

We thought the Natural History competition on the 1st December went very well with great images and worthy winners. It was evident however that a few members didn't fully understand the rules for eligibility and naming.

The rules are in the TPS Handbook and the Guidelines at the following address on our website:

<http://www.tandridgephotographicsociety.org.uk/documents/TPS-NHCGuidelines.pdf>

One difficulty with animals is whether they were confined and with plants whether they are cultivated. The club previously determined that deer kept in ornamental parks are confined and are not eligible because they are fenced in, are accustomed to humans and therefore tame. On the other hand a deer that has turned up in your garden is OK because its an interloper and is still wild. It'll run away when you approach. Native birds and insects in a park are of course free to move out and are therefore OK. So you have to decide whether an animal is there for itself or whether humans put it there. Similarly for a plant – was it planted by someone? Sometimes difficult to tell but if its in a garden assume its planted.

Regarding titling photographs and naming the subjects, glib titles are not acceptable. The entrant should strive to name the subject adequately. Cultivar names for plants or breed names for animals are a give-away that its not truly wild. Names can be English, scientific or both and if you don't know get as close as you can, e.g. 'antelope' if you don't know it's an impala. The judge is marking the photo, not your naming skills, so don't worry too much if you have the wrong name. It will help you, if the subject is doing something or there's an interaction, to indicate what it is, e.g. feeding, threatening, otherwise its just a portrait.

For PDI's the PDI guidelines are on the TPS website at:

<http://www.tandridgephotographicsociety.org.uk/digitalcomp.htm>

Some PDI files were received wrongly sized, i.e. pixel dimensions not 1000 on the longest edge. Undersized files will display small. Oversized files will be reduced by the competition software to the correct width/height but its better to do it yourself, that gives you control.

A few entries were not in the sRGB colour space, something to check and correct before sending. The PDI Guidelines contain details for preparing entries in common software packages. If you use another package and require help in preparing your images to the guidelines please ask.

*Nick Withers & John Nathan*

## **PAGB AV CONSULTATION**

The PAGB is currently reviewing its approach to AV Awards to ensure that the requirements recognise advances in all aspects of the craft. There is, however, a more specific reason for this current review which relates to the origin of images used in AV sequences - specifically the use of images which are not the original work of the applicant.

The PAGB is considering changes with the intention of easing this requirement in relation to AV submissions for their awards. The review is also addressing other changes that may be deemed desirable to recognise the changing nature of AV production techniques and content.

Comment is invited from any audio visual worker who is a member of a PAGB affiliated club, especially those likely to consider submitting AV productions for future awards assessment, and those already holding APM Awards in AV.

Comment would also be welcome from any other individuals or organisations with an interest in AV production.

The full consultation document and instructions for submitting comments can be seen here:

<http://www.pagbnews.co.uk/avawards/proposal.html>

## **BRITAIN'S WORST PHOTOGRAPHER COMPETITION**

A photo experience company is running a photography competition with a difference.

Red Cloud Days are asking people to send in their nightmare snaps in a quest to crown the worst photographer in Britain. The person who wins the title will receive a special award and they will be offered training at one of Red Cloud Days photo centre across the UK.

Founder of Red Cloud Days, Lee Bown, said he hoped the competition would offer a fun way of celebrating the UK's very worst snappers. Lee said: *"We think everyone has the potential to take great photos with a little help and training. To test if we're right we want to find the most hopeless person in the UK ever to have picked up a camera. All we ask is that you have the photographer's permission to submit the pic. The ultimate idea is to train someone to be a great photographer so we need them to be willing to learn."*

Visit Red Cloud Days for more information: <http://www.redclouddays.co.uk/badpics.htm>

*It's the award no budding snapper wants to win – the title of the UK's most inept photographer! We're asking you to send in your nightmare snaps in a quest to crown the worst photographer in Britain. Here at Red Cloud, we are so confident in our ability to train anyone to take great photos that we've embarked on a mission to find the UK's most hopeless snapper, and promise to train them up for free on one of our photography workshops & experience days to transform their photography. Whether it was the bride's head being cut off or the birthday boy suffering from a serious case of red-eye, all nightmare photos will be considered. Shortlisted photos will be published online so other budding photographers can vote for the one they think is the worst.*

*To make sure we find the most inept photographer in the whole country we want everyone to send in their very worse pictures. They don't have to be taken by you – you can nominate someone else. Perhaps your mum or dad, brother or sister, or husband or wife takes the worst pictures you've ever seen? Feel free to show us the evidence.*

*All we ask is that you have the photographer's permission to submit the pic. The ultimate idea is to train someone to be a great photographer so we need them to be willing to learn.*

*If you think you've got what it takes to win the competition then submit your snap to [badpics@RedCloudDays.co.uk](mailto:badpics@RedCloudDays.co.uk)*

*We'll keep rotating all the pictures we receive here on this page and then put a shortlist together in January for you so you can vote on who needs the most help with their photography! "*

## **NEW YEAR'S RESOLUTION?**

Why not set yourself a photographic challenge as your New Year's resolution?

You may be aware that the **Royal Photographic Society** offers 3 levels of Distinctions: the **Licenciateship** (LRPS), the **Associateship** (ARPS) and, for the ultimate few, the **Fellowship** (FRPS). You can find the details for these on <http://www.rps.org/distinctions-introduction>.

It is always recommended to attend an Advisory Day before you submit your panel for a Distinction. You can go as an observer or bring a panel to get feedback from an Advisor.

The **RPS South East Region is holding an Advisory Day in Bridge** (near Canterbury) on **14 April 2012**. So time to pick up that camera and build your panel! Just contact **Marie-Ange** on [m.a.bouchard@btinternet.com](mailto:m.a.bouchard@btinternet.com) if you would like more information on the Advisory Day.

## **DIARY DATES**

### **CHRIS PACKHAM AT DORKING HALLS**

On **Thursday 2 February 2012 at 8.00pm**. See December 11's Newsletter for details.

### **ARENA SEMINAR 2012**

On **10th & 11th March 2012**. See December 11's Newsletter for details.

### **AN EVENING WITH SIMON ROBERTS**

On **Thursday 19th January 2012**, from: 1800 hrs. See December 11's Newsletter for details.

### **2012 SONY WORLD PHOTOGRAPHY AWARDS**

For a second year running the World Photo, London and Sony World Photography Awards exhibitions will be held at Somerset House in **London during April and May 2012**. See December 11's Newsletter for details.

## **HANGING AROUND**

### **CHRIS BEETLES GALLERY**

Address: **8 & 10 Ryder Street, St James's, London SW1Y 6QB**

Dates: **Until 7<sup>th</sup> January 2012**

Open: **Monday - Saturday, 10am - 5.30pm**

Cost: **Admission free**

Web: [www.chrisbeetlesfinephotographs.com](http://www.chrisbeetlesfinephotographs.com)

### **PERCEPTIONS, PATRICK LICHFIELD (1939-2005)**

See December 11's Newsletter for details.

### **GETTY IMAGES GALLERY**

Address: **46 Eastcastle Street, London, W1W 8DX.**

Dates: See Website for details of the December exhibition.

Open: **Mon - Fri 10am - 6.30pm**

Cost: **Admission free**

Web: [www.gettyimagesgallery.com](http://www.gettyimagesgallery.com)

See Website for details of the next exhibition.

### **IDEA GENERATION GALLERY**

Address: **11 Chance Street, London E2 7JB.**

Dates: 27/01/12 - 12/02/12

Open: **Mon - Fri 10am - 6pm, Sat & Sun 12noon - 5pm.**

Cost: **Admission free**

Web: <http://gallery.ideageneration.co.uk>

### **THE STRANGE FACE PROJECT - ADVENTURES WITH A LOST NICK DRAKE RECORDING**

Since his tragic death in the mid seventies, Nick Drake's haunting music has influenced countless artists – from Kate Bush to Radiohead. We are very excited to share a brand new exhibition, telling the story of how the discovery of a previously unheard recording has touched the lives of a very special group of people; the lucky few, who were chosen to hear it.

Nick Drake is hailed as one of the most influential singer-songwriters of the last 50 years yet his is one of the most mysterious and intriguing stories of 20th century pop. Before his suicide in 1974 aged just 26 he was a relatively unknown artist but in his short recording career he had generated a legacy that would go on to influence some of pop's most high profile artists.

*"There's a magic about his music, a kind of fragility which a lot of people identify with."* **Paul Weller**

*"People come to Nick Drake and love it because they feel that they have found his music and it's like a treasure"* **Kathryn Williams**

The Strange Face Project is the story of a lost Nick Drake recording and how the man who found it chose to share it in an extraordinary way. In the 1970s, when working as a post-boy at Island Records, television composer Michael

Burdett was asked to throw some tapes in a rubbish skip. Thinking he could use them in the studio he was setting up, he got permission to take them. One in particular caught his eye. "I picked it up because it had 'Nick Drake, Cello Song' and 'with love' written on the box. The words 'with love' made me think that it had to be Nick's handwriting and on that basis I couldn't let it go to the dump."

It was over 20 years before Michael played the tape. When he threaded it on to a tape machine, he was astonished to hear an unknown version of Cello Song, one of Nick's greatest works.

We will be presenting a unique set of photographs which illustrate what happened next, when Michael set off on his adventure. With a CD player and headphones in hand, he travelled the length and breadth of Britain with the aim of offering individuals an exclusive opportunity to hear the recording. Of the 200 people Michael approached 167 said yes; city workers, farmers, scientists, hairdressers, musicians, tattooists – he asked them all. Randomly stopping them in the street, at their places of

work and in their homes, whether they knew of Drake's material or not.

*"We are living in a world where recorded music is distributed so casually and freely it's almost lost its value. However, here was an opportunity to use a recording to create a very personal moment for a number of people and maybe give them an incredibly special memory."* **Michael Burdett**.

Among the people he approached were some well-known faces, including Billy Bragg, Sir Tom Stoppard, Tracy Chevalier, Danny Baker, Alan Yentob, Martin Freeman, Noel Fielding, Richard E Grant, Jonathan Pryce, Fearné Cotton, Ross Noble and Paul Whitehouse.

Michael photographed everyone who listened, people from the age of two to 96, and recorded their thoughts on the newly discovered recording.

*"The great thing about Nick Drake is that you have to meet him halfway. You have to lean in to hear what he is saying."* **Billy Bragg**, singer-songwriter.

*"He just died without me noticing. It is the velvet in his voice that brings out the best in him"* **Melvin Hodges**, factory worker

*"It was like the forest came to life and carried me about in a little silver papoose"* **Noel Fielding**, comedian, actor.

### **KING'S PLACE GALLERY**

Address: **-1 Gallery Level, Kings Place, 90 York Way, London N1 9AG.**

Dates: **Until Fri 10th Feb 2012** (Closed 24 December – 2 January 2012)

Open: **Mon - Fri 10am - 6pm, Sat & Sun 12noon - 5pm.**

Cost: **Admission free**

Web: <http://www.kingsplace.co.uk/galleries>

### **CHRIS MOORE: CATWALKING**

See December 11's Newsletter for details.

### **MICHAEL HOPPEN CONTEMPORARY GALLERY**

Address: **3 Jubilee Place, London SW3 3TD.**

Dates: **Until 21<sup>st</sup> January 2012**

Open: **Mon - Fri 10.30am - 6pm, Sat 10.30am - 5pm.**

Cost: **Admission free**

Web: [www.michaelhoppengallery.com](http://www.michaelhoppengallery.com)

### **BORIS SAVELEV - COLOUR CONSTRUCTIONS**

See December 11's Newsletter for details.

### **NATIONAL PORTRAIT GALLERY**

Address: **St Martin's Place, London WC2H 0HE.**

Dates: **Until 12<sup>th</sup> February 2012**

Open: **Daily 10am - 6pm Thurs & Fri open until 9pm**

Cost: **Admission free**

Web: [www.npg.org.uk](http://www.npg.org.uk)

### **TAYLOR WESSING PHOTOGRAPHIC PORTRAIT PRIZE 2011**

The Taylor Wessing Photographic Portrait Prize 2011 continues – see November 11's Newsletter.

### **NATIONAL THEATRE**

Address: **Lyttelton Exhibition Space, South Bank, London SE1 9PX.**

Dates: **Until 28<sup>th</sup> January 2012.**

Open: **Mon - Sat 9.30am – 11pm and Sun 12pm - 6pm** (when there is a performance in the building)

Cost: **Admission free**

Web: [www.nationaltheatre.org.uk/1946/exhibitions/exhibitions.html](http://www.nationaltheatre.org.uk/1946/exhibitions/exhibitions.html)

### **TAKE A VIEW: LANDSCAPE PHOTOGRAPHER OF THE YEAR 2011**

See December 11's Newsletter for details.

## **NATURAL HISTORY MUSEUM - WATERHOUSE GALLERY**

Address: **Cromwell Road, London, SW7 5BD.**

Dates: **Until 11th March 2012**

Open: **7 days 10am - 5.50pm.**

Cost: **Adults £9, Child and concession £4.50 & Family £24**

**Free to Members, Patrons and children aged 3 and under.**

Web: [www.nhm.ac.uk](http://www.nhm.ac.uk)

## **2011 VEOLIA ENVIRONNEMENT WILDLIFE PHOTOGRAPHER OF THE YEAR**

This world-renowned yearly exhibition at the Natural History Museum provides a spotlight on the rarely seen wonders of the natural world continues.

## **PHOTOFUSION GALLERY**

Address: **17a Electric Lane, London, SW9 8LA.**

Dates: **Until 27<sup>th</sup> January 2012**

Open: **Monday to Sunday 11am to 5pm**

Cost: **Admission free**

Web: [www.photofusion.org](http://www.photofusion.org)

## **ANNUAL MEMBERS PHOTOGRAPHY SHOW '11**

See December 11's Newsletter for details.

## **THE QUEEN'S GALLERY**

Address: **The Queen's Gallery, Buckingham Palace Road, SW1A 1AA.**

Dates: **Until 15<sup>th</sup> April 2012**

Open: **Open daily, 10:00-17:30 (last admission 16:30) (closed 6<sup>th</sup> April 2012)**

Cost: **Adult £7.50, Over 60/Student (with valid ID) £6.75, Under 17 £3.75, Under 5 Free**

Web: [www.royalcollection.org.uk](http://www.royalcollection.org.uk)

## **THE HEART OF THE GREAT ALONE: SCOTT, SHACKLETON & ANTARCTIC PHOTOGRAPHY**

This exhibition of remarkable Antarctic photography by George Herbert Ponting and Frank Hurley marks the 100th anniversary of Captain Scott's ill-fated journey to the South Pole. Ponting's dramatic images record Scott's Terra Nova expedition of 1910-12, which led to the tragic death of five of the team on their return from the South Pole. Hurley's extraordinary icescapes were taken during Ernest Shackleton's Polar expedition on Endurance in 1914-17, which ended with the heroic sea journey from Elephant Island to South Georgia. Both collections of photographs were presented to King George V and are today part of the Royal Photograph Collection. Photography without flash is permitted in The Queen's Gallery.

## **FINALLY**

### **GUIDE TO IMAGE SHARPENING**

Cambridge in Colour is an online learning environment where photographers can go to improve their skills. There are many tutorials available on the site. The one on Image Sharpening is recommended.

See: <http://www.cambridgeincolour.com/tutorials/image-sharpening.htm>

### **PHOTOGRAPHERS' RIGHTS**

Here's the link to the British Security Industry Association guidelines issued to security guards on photographers' rights that Paul mentioned at TPS recently: <http://tinyurl.com/7qcdx6x>

### **MARCUS'S WEBSITE TIP**

Just type in the name of your camera at: <http://Lenshawk.com> and it will tell you what lenses are available for it. Pity the prices are in dollars but at least you get a comparison of cost between manufacturers

*Thanks for reading, and happy snapping,*

*Steve*

*1st January 2012*

*ps Don't forget, this is YOUR News Update, and I welcome any contributions from members. Send me your: comments, idea's, articles, events, exhibition details, etc. Send all contributions to: [tps@elms42.freemove.co.uk](mailto:tps@elms42.freemove.co.uk)*

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The views expressed in this Newsletter are not necessarily those of Tandridge Photographic Society which takes no responsibility for statements made in any article in this newsletter or for any matter arising there from.