



Summer  
2020  
Issue 155

# 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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# United Photographic Postfolios of Great Britain



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## *The Editors Notes*

To those members that sent copy for TLM, thank you. Without you this issue would not have happened. With the cancellation of the conference and the AGM becoming digital, this issue has become copy-heavy. So I am now asking for more. I know I am never satisfied, but The Little Man needs to be fed. If plans work out the next issue should be something special, but the issue after will be a very heavy copy issue and I will be desperate for your help.

My plan for the Winter issue is to produce a 2019/20 season Brochure which will include all the circle entries for this year's exhibition. It is hoped that this will help to recognise all your circles' efforts over the last year and it does not just pass us all by. It will also allow all the membership to see what all the other members have been up to. The final format will be decided closer to the date.

Please all stay safe and healthy and keep smiling.

Paul Hoffman EFIAP CPAGB BPE3\*

## The President's View



Since the last AGM there have been some changes of personnel on Council. In addition to Liz Boud handing over the Presidential reins to me, Paula Davies has relinquished her dual role of Vice President and Web-site Controller: many thanks to her for her valuable contribution over 6 years, particularly on the web-site. Tom Peck (Circle 30) has been co-opted to manage the web-site. Janice Payne, Secretary of Circle 30, has been co-opted on to the Council as Vice President, and we also co-opted Barbara Beauchamp (Circles 9 and 29) as an additional Council member: a warm welcome to all three co-optees.

My first year as President has so far been a year to remember for all the wrong reasons. It started with storms and floods which devastated parts of the North in particular, and our hearts went out to those affected.

When the floods were no longer in the head-lines, a Chinese city that few had heard of became world news, a cruise liner became quarantined in Japan and suddenly Coronavirus, alias Covid 19, entered not only our vocabulary but all our lives. So we were locked down, shielded, confined to home, placed in bubbles, saw our families via Zoom/Skype, grew our hair, shopped on-line, home-tutored the children, volunteered to help with shopping, followed Ken Payne's e-mailed tutorials, landscaped our gardens, and got a "round tuit" (everyone should have one!) to complete the jobs at home that we'd always promised to do. Social events, weddings, celebrations, sport, holidays were all cancelled; businesses shut down, shops closed, schools were out and hand-washing/sanitising and masks were in. We came to appreciate even more the NHS and a range of "key workers" and joined in the Thursday clap: so a special thanks you to any of you, or your family, who have been keeping the rest of us safe.

A disproportionate number of UPP members have fallen into the "vulnerable" category, if only because of our age, and I fear that some of you will have

## The President's View

experienced this disease at first hand: my sincere condolences to those who have lost family or friends.

Sadly we have received news of the deaths of 6 active members, though none, as far as I know, to Covid 19. These include Tony Elliott, Secretary of Circle 2/25 from 1993, and two former Council members: David Neal, who was editor of "The Little Man" from 2010 to 2015, and John Butler, who was Print Competition Secretary from 1989 to 1998. Tributes to all 3 are in this magazine.

Separately, but perhaps partly as a result of the disruption, Philip Antrobus decided it was time to give up active membership and the Secretaryship of Circle 4/26. He has been transferred to the "honorary" Circle 88. In a Club where long service is not that uncommon, Philip's record is outstanding: not only did he complete 50 years of membership but, more especially, over 40 years as a Circle Secretary (Circle 26, then also Circle 19, and continued in the merged Circle 4/26) - a Club record, which is unlikely to be bettered. It's that sort of dedication which has been the backbone of UPP for nearly 90 years. Under his stewardship Circle 26 was the Gold Star (Prints) Circle in 1982, and Circle 19 was Gold Star (Prints) Circle in 1993, while he himself won "Best Large Print" in 1981 with "Sue" as a member of Circle 26.

Many thanks to Liz Boud for handling the secretarial crisis, and to Patrick Maloney and John Hackett who have taken over as Secretaries of Circles 2/25 and 4/26 respectively.

The lock-down has had a considerable effect on UPP operations. Council has "met" frequently by e-mail, and early on agreed that print Circles should decide for themselves if they wanted to continue their postal routine. Some of these Circles therefore suspended normal service, though some switched to on-line as a temporary measure (I've learnt that Flickr is neither a bird (Flicker) nor a horse ("My Friend Flicka" – 1950's TV)!), while the computer-based Circles have been able to carry on as usual.

One up-side of the lock-down was that Colin Westgate was able to have an article included in the PAGB newsletter extolling the socially distant benefits of UPP and this has resulted in at least 2 new members.

## The President's View

Sadly, as you will know by the time you read this, one casualty of the crisis has been the annual Convention and Exhibition; I had been looking forward to chairing this for the first time. We kept hoping that restrictions would be removed but have had to concede that our usual gathering was a non-starter.

Because of the health risk, Ken Payne has been unable to receive any gold label prints for the Exhibition, and I'm very grateful to Ray Grace who has been collecting all the Gold Label entries digitally; however, they won't be judged and there won't be a physical Exhibition this year. Ray has explained in more detail elsewhere what's happening with the entries. The next edition of "The Little Man" will contain a complete catalogue of what would have been the 2020 "Exhibition", the 2021 Exhibition will include (rather bigger than) thumb-nail panels of the 2020 entries and they will be included in the 2021 "Gold Show" down-loads/memory sticks.

The AGM business is being conducted via e-mail: not strictly in accordance with the letter of the Constitution, but neither Covid 19 nor e-mails existed when the Constitution was drawn up! Hopefully the feared "second wave" will be avoided, and the scientists will be successful in producing a vaccine to allow normality to return for 2021.

In the meantime – stay safe.

## Note from Ray Grace

### Exhibition 2020

As you are aware, due to government guidelines on group meetings and social distancing, sadly the 2020 UPP Convention will not be taking place. For the same reason, we have had to cancel the 2020 exhibition judging session, so most of our trophies will remain unallocated this year. As the AV competition is always judged remotely, we have been able to proceed with this in the usual manner; therefore, the only trophy awarded this year will be the Liz Boud Rosebowl.

## Note from Ray Grace

Although the exhibition judging will not take place, Council thought it prudent to record the Gold label images from this year's folios. I suggested that panels could be produced to record the 2020 Gold label images and these could be displayed at the 2021 Convention. Council agreed. I then emailed the circle secretaries and requested that they send me their Gold label entries (as digital files) for me to produce the panels.

Usually, the only panels produced for the exhibition are for the digital circles, and each circle is represented with a panel consisting of two A2 sheets with 6 images on each sheet. Those of you who attend the Convention regularly will be familiar with the layout. Because of space limitations in the exhibition rooms, it will not be possible to display the 2020 exhibition images in the same manner. Therefore, each circle's 2020 entry (print and digital) will be represented by one A2 sheet, with the images produced at about half the usual size. Our intention is to display these panels on the walls of the exhibition rooms, whiteboards and windows notwithstanding! The 2021 exhibition will be displayed in the usual manner on the freestanding boards.

The panel production process is ongoing. At the time of writing I have received 14 Gold label submissions from circle secretaries. Currently there are 24 circles. Panels have been produced and have been emailed to those secretaries who have provided their circle's images. Those panels will, hopefully, have been cascaded down to the circle members so they are able to see what the panels will look like. So far the responses have been positive. I look forward to receiving submissions from the remaining circle secretaries. I should also say here that every UPP member will be represented, as I propose to produce a Non-Gold panel as well as the Gold panels.

Ray Grace

Assistant Exhibition Secretary

# Tony Elliott APAGB

## Tony Elliott APAGB 1939-2020

We were shocked and saddened to learn that Tony Elliott died unexpectedly on February 14<sup>th</sup> 2020 aged 80.

He was born on 1st June 1939 in Great Houghton, near Barnsley, and lived at Wombwell, near Barnsley - a Yorkshireman through and through. His 3 loves in his life were family, photography and cycling, and on the photographic front he followed his father's footsteps in joining Wath Camera Club (later became Dearne Valley Camera Club) in 1964 where he went on to hold all the committee positions, including President on numerous occasions. In 1979 he was joint founder of the Wath Salon, one of the top salons of the North of England, and he continued to run it after that.

He was a well-known and very popular judge in the Yorkshire Photographic Union, and a hi-light of his life was being recognised for his services to local photography with the award of APAGB in 2011.

He also contributed greatly to UPP, which he joined in April 1969. One of the un-sung heroes of the Club, he became Circle Secretary of the newly-merged Circle 2/25 in 1993. He was a regular attendee of the annual Conventions, although he sadly missed the 2019 meeting when he was given a certificate recognising 50 years membership. He will be greatly missed by all who knew him.



Walking through the Glen



Clare



Street Furniture

## Venice Behind the Veil...



By Janice Payne ARPS

I visited Venice for the first time as an adult in November 2015, before this I had only spent a day there with my parents, as a child of about eight .....a long time ago now, although I can still remember the Gondola ride, sitting there clutching a new raffia and cane handbag I had been bought. It was white and woven with rainbow colours and it had round white cane handles. I must have been very proud of it as it has made this lasting memory!

To go back to the beginning, I say the first time because we returned less than a month later in December 2015 and again just before Christmas 2016, for New year in 2018 and again just before Christmas 2019 such is the spell Venice has cast on us.

I can hardly believe how much I loved everything about the place. I was totally entranced by her elusive beauty and spirit, loving the soft muted colours of the old buildings, the greeny blue, turquoise water of the canals slopping against the sides, the people, the food, the Prosecco and Aperol Spritz, the gondolas and the wonderful little bridges, the characterful buildings, the architecture, getting lost in the maze of cobbled alleyways.....need I go on?

This first trip had been made all the more special for me because everyone had told us to expect rain, instead we had arrived in lovely bright winter sunshine which, by the next

## Venice Behind the Veil...

morning had turned to thick fog which lasted for most of our remaining time there. It was wonderful! Bitterly cold and silent as we walked through the narrow streets and passageways apart from the sound of church bells and muffled fog horns in the distance, when we travelled by vaporetto along the canal you could hear the swoosh of the water against the side of the boat or the splosh of the gondoliers paddle and their cry of what sounded like 'oi aye' as a warning to others of their presence.

Once home I started to look at some of the photos, they seemed to show some of the mysterious magic that continues to call us back. I decided to print a panel which I called 'Venice Behind the Veil' because that was how I had seen Venice on this occasion, catching glimpses of iconic views, domes and towers before they were shrouded in mist and fog again, wondering what was around the corner and often stumbling across hidden treasures, briefly catching a glimpse of a building or the outline of a little island across the lagoon before it was engulfed in the swirling mist again.

A Venice hidden from view, I hope that by using some of the well-known locations you too will see and feel some of that mysterious beauty, as I did whilst making these photos.



## Venice Behind the Veil...

As I am writing this Italy is in the grips of the Coronavirus outbreak, it so sad to see the empty streets and waterways viewed on the internet webcams. A cruel blow for the Venetians especially, coming so soon after the storms and exceptionally high tides of the Acqua Granda they experienced at the beginning of December last year (2019). We experienced the widespread damage when we visited just before Christmas, they were still experiencing extremely high-water levels at high tide and there were times when we had to wade back to our hotel, on one occasion we had to negotiate our way along the water filled corridor to reach the dining room for breakfast.

It was an almost daily occurrence for the Venetians to sweep away and mop up the water left after the high tide receded in the shops and the buildings, but they just treat it as normal and get on with life.

The tourist trade is relied upon by the people who live in Venice and they were distraught that the media hype over the flooding was stopping visitors coming to their beloved city, thus providing little income, making it extremely difficult to recover from their material losses after the floods. I am quite sure many businesses and hotels will not recover from this latest ban of movement in their beautiful city.

Our last day in Venice on this occasion was a couple of days before Christmas, it had been a morning of an extremely high tide, we were out as usual taking photos, this time of a little restaurant with access from a little bridge. The proprietor came out onto the bridge in his suit and bow tie providing a good photo opportunity but he then came over to us, I worried thinking he may object, but instead he said when we had finished to come in for a glass of wine and could we send the pictures.



## Venice Behind the Veil...

Of course, not wishing to miss this opportunity - we did! After asking red or white? We were served with two very large glasses of a lovely Sangiovese Red wine, while engaging in conversation about the restaurant, how they had returned to cooking good wholesome, traditional food of the past, using the wonderful variety of fresh produce from the surrounding islands that we had seen in the local markets. They provided many of the banquets and buffets for the grand balls and parties that took place in Venice. Meanwhile a plate of thinly cut Parma ham was cut and served to us with various breads and oils, followed by their speciality of 'Seasonal Vegetables Tempura' all of which were delicious and to be highly recommended.



As we left, we offered to pay but they would not hear of it, instead we were presented with a beautifully decorated red carrying bag containing a fresh Panettone and a bottle of a deliciously sweet Dindarello white wine. What a perfect ending to our latest stay there and one we will remember. We added the wine to our already packed bags, well-padded inside a boot and we were able to enjoy it over the Christmas time.



Janice Payne ARPS

## Luck in the Landscape

By Colin Westgate FRPS, MFIAP, DPAGB, APAGB



*Island in the Mist, Iceland.*

I remember when I was a kid being dragged around the art galleries of Europe by my parents. The national galleries, with room after room of Old Masters through to the Impressionists, were uncontentious. That changed when we got to a Modern Art gallery. Faced with minimalist, abstract, *difficult* Art, everything suddenly was contentious! One parent loved it, the other hated it. Raging debate ensued and we kids would of course join in...

Many still react to minimalist Art with the same confusion or even irritation – it seems so pretentious – but, I suspect, quite the opposite is true of minimalist photography. Whereas the abstraction needed to create a minimalist *painting* can often lose the viewer (it can be very difficult to tap into the artist's thought processes), a minimalist *photograph* is still rooted in reality. The image is of something identifiable. Admittedly it's pared down, isolated, simplified, but it's still something real. A hook for the viewer to hang interpretation on. That link to reality is important – it settles the eye and the mind. The viewer can relax – s/he

## Luck in the Landscape

understands what the image is of. Pictorial enjoyment ensues.

Colin Westgate's rather lovely image *Island in the Mist* is right on the edge of that minimalist/abstract divide. There are perhaps two clear hooks that anchor the picture in reality. At first glance the most important focal point seems to be the dark hillock of the island in the distance. It certainly draws the eye as it sits above the wavy lines of gray tone in the lower third. But I think that it is the top half of the image that actually crystallizes the viewer's understanding. The light tones here are not quite as abstracted as the tones below. This is clearly the sky. And once this is recognised the viewer understands that it is a landscape image with a view into the distance with the gradations of tone loosely representing forms of the land in the foreground. Without that sky, interpretation would be much more difficult, if not impossible. Cover up the sky with a hand and take another look – it's not so obvious now what that dark tone is. Had it been presented like this in a gallery, minus the sky, my parents may well have started arguing again...

Minimalism and photography have always worked well together. This style is rooted in the Romantic/Pictorialist tradition where the camera is used to create mood rather than a simple mechanical tool to record reality. Of course, all pictures have a subjective tone/mood to them, but Colin's picture *exudes* mood – quietness, stillness and silence. It feels meditative. If this were music it might be a minor key, Satie-esque piano prelude. It has elements of the Kantian Sublime about it – a losing of the self in the infinity of nature.

If the image is full of quiet zen-like spirituality then of course this may not be at all what the photographer's actual experience of making the picture was like. Colin describes it thus: *It was one of those lovely Icelandic surprises, when unexpectedly we came upon the scene a few minutes after leaving our hotel while on a Quest Photography trip. As we topped a rise, there before us was Lake Thingvallavatn, Iceland's largest lake, shrouded in mist and with a small island appearing through it in the distance. It was a magical sight and we were all very excited to see it! We piled out of our minibus as quickly as possible, set up the tripods and took our shots. There wasn't much time to spare, as within a few minutes, the mist started to clear and the landscape completely changed. It was one of those lucky experiences – I call them 'luck in the landscape' – as it wasn't pre-planned in any way – we just came across this amazing vista completely unexpectedly. Just one reason why landscape photography is so exciting and rewarding!* That description makes it sound so easy, but there is much more to this image than just luck. The skill of the photographer is to combine the technical with the aesthetic and marry the

## Luck in the Landscape

two so convincingly: to cope with the hurly-burly of setting up camera, tripod, lens choice, exposure etc, and to take what is real and make it uncertain and mysterious. The result: a fine example of the power of suggestion over description. Minimalist, and beautiful. No quarrel from me...



*Tussock, Iceland*

For more info on Quest workshops (Colin runs several to Iceland, and there are still a couple of spaces remaining on his next trip) see

<http://www.questphoto.co.uk/files/Quest-Programme-2017.pdf>

## John Butler DPAGB APAGB

It was with extreme sadness that we heard of the passing of John Butler. John has been an enthusiastic and dedicated member of the UPP since 1983, being a member of C19, C36 & C71 in his time. John was also on the council from 1989 to 1998 as Competition Sec. (Prints).

John won three trophies during his membership.

### 1985 Leighton Herdson Print

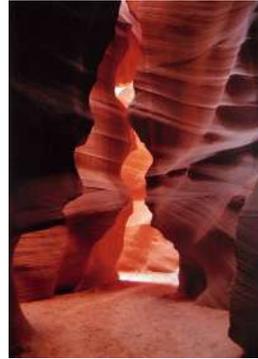
#### Trophy & Plaque



*Beach Stroll*

### 1994 Leighton Herdson Print

#### Trophy & Plaque



*Entrance to Antelope Canyon*

### 1994 Roland Jonas Landscape Trophy & Plaque



*Obergabelhorn Wellenkuppe*

John was a proud member of Tonbridge camera club and had diverse likes and loves in his photographic world, but his main love fell upon nature and landscape.

John will be extremely missed by all who knew him, by all of us at the UPP and our thoughts go out to his wife Hazel (known by friends as Pat) and his family.

Thank you, John, for sharing part of you with all of us.

## From Liz Boud

John was the nearest thing I had to a brother. He was always there for me no matter what. And during Ron's final years he would come over and sit with him and talk endlessly about our holidays,

We had years of holidays the 4 of us cottage sharing, Wester Ross 5 years running, Northumberland, Wales and Norfolk and many photographic rallies with UPP. On holiday Ron and John would go off for the day in John's car to find waterfalls and Pat and I would find tea rooms and quirky gift shops. Towards the last few years, we chose Norfolk - not so far to drive and no hills. John loved the boats and where there was boats you would find a pub for lunch. I will miss him for ever. Liz Boud



## Images by John Butler



*Kingfisher with Catch C71*



*Last Light at Branchester C36*



*Swan Lake C19*



*Water Step C36*



*Scotney Castle C71*



*Bring Home the Dinner C19*



*The Blue Pool C36*



*The Three Sisters C71*



*Goose-Stepping Goose C36*

## Chernobyl, A Unique Weekend

By Colin Douglas ARPS DPAGB AFIAP BPE4

In 2017 I received an offer from a travel company to go on a photography trip to the Chernobyl exclusion zone. It would be a long weekend as you were allowed only two days in the zone. We immediately booked for the trip which was taking place in the August.

Our exciting and unique long weekend began in Ukraine's capital city, Kiev. We checked into our hotel and met the rest of the group, along with our local Leader and our photography guide. In the evening we enjoyed our first taste of the city's nightlife.

On our first day, Friday, we packed in as many highlights of Kiev as we could.

We explored a selection of Kiev's many historic sights starting with a guided walking tour of Kiev, which is situated on the banks of the River Dnipro. This ancient city has been inhabited for almost 2000 years and it was once the capital of the Kievan Rus State, from which all later Russian states were descended. We visited the Museum of the Great Patriotic War, which is one of the largest in Ukraine and tells the story of the German-Soviet War in iconic and Brutalist style.

During our tour we saw the onion domed exterior of Santa Sophia Cathedral, the Golden Gate which was once the main entrance to the city, Saint Andrews Baroque church and Mother Motherland, a 100 metre high statue to honour the heroes of the Soviet Union. We also visited the Chernobyl Museum. Exhibits are designed to teach us of the scope of the nuclear disaster and to ensure that the lessons learnt from this terrible accident aren't forgotten.

In the afternoon we took the metro to Arsenalna, which is the deepest station in the world. We continued by metro to the Lavra Historical and Cultural Reserve and visited the remarkable 'Monastery of the Caves' founded in AD 1051, where the labyrinths provide all the natural conditions needed for mummification. We had a guided tour of the caves.

On the Saturday morning we set off to the Chernobyl Exclusion Zone, which is about two hours' drive from the city and close to the Belarusian border. Back on the 26th April 1986 the Number 4 nuclear reactor at Chernobyl exploded with catastrophic consequences. Since then an Exclusion Zone has been in place around the plant and nature has reclaimed the towns and vehicles left within this. The accident was the result of a flawed Soviet reactor, operated by inadequately trained staff that had been ordered to carry out a poorly planned test.

## Chernobyl, A Unique Weekend

There were four reactors and a further two being constructed when Reactor 4 exploded twice, killing two workers and releasing at least 5% of its radioactive core into the atmosphere. A further 28 fire fighters died of radiation poisoning following the accident. At the time this was the largest uncontrolled radioactive release recorded.

The city of Pripyat was built three kilometres from the site to house the plant's workers and their families and, at the time, it had 49,000 inhabitants. Within a 30 kilometre radius of the power plant, there was a population of up to 135,000 people. All were evacuated after the accident and most of these towns and villages including Pripyat are now ghost towns.

Surprisingly after the accident the other reactors at Chernobyl were restarted. Their safety was improved but due to energy shortages the last reactor wasn't turned off until December 2000. In 2011 Chernobyl was declared safe enough to be recognized as a tourist attraction.



Reactor 4 was enclosed in a large concrete shelter which was erected quickly after the incident and contained around 200 tonnes of highly radioactive material. The old shelter only had a shelf life of 30 years and at the end of 2016 a huge 'New Safe Confinement' structure was built on the site and moved into place over the old shelter. It is the world's largest movable structure and inside a team

of robotic cranes is taking the old shelter and radioactive core apart in an effort to make the area safe again.

On our first day of discovery with a local guide we explored the secret Soviet Duga Radar Facility. The radar military base was named Chernobyl 2 and didn't appear on any civilian maps and the trees were strategically planted to block the view from the neighboring towns. There are two radars here that were constructed as part of a Soviet early missile detection system. The bigger of the two is almost 500 metres long and around 150 metres high. Also on the site are an abandoned fire station, small power plant, hospital and apartment buildings where the military personnel stationed here and their families would have lived.

We'll also saw the Red Forest and the structure around Reactor 4.

## Chernobyl, A Unique Weekend

That evening we had the unique experience of staying within the Exclusion Zone in a small hotel within the town of Chernobyl. The bedrooms were simply decorated. There was a restaurant and bar where we enjoyed a traditional Ukrainian meal in the evening.



On the Sunday we visited the abandoned town of Pripyat including the fairground, hotel, football stadium, sports centre, kindergarten and Pripyat's swimming pool. The whole town is now very overgrown and our coach had difficulty in reaching the centre of town. Late that afternoon we drove back to Kiev for our final free evening in the city.

We felt quite safe on our explorations, we kept with the local guide at all times, we could not put bags or tripods on the floor, we could not eat in the inner zone and we had to wear long sleeve shirts and trousers. We were locked in the hotel overnight to make sure there nobody left the hotel by themselves. Our guide had a dosimeter to check radiation levels. On leaving the zone we had a full body check for radiation, as did our coach.



An enjoyable, full on visit, that we would be happy to repeat.

Colin Douglas

ARPS, DPAGB, AFIAP, BPE4\*



## David Neal LRPS AFIAP DPAGB BPE4\*

### 1945 -2020

David died on the 25<sup>th</sup> January 2020 after suffering a massive stroke.

He had an interest in exploring old metal mines. He took his camera with him as he wanted people who were unable or didn't wish to go underground to see what it was like. From then onwards photography was an all-consuming hobby. Alongside this he had many other interests including radio controlled planes and boats. He was a keen member over the years of many committees.

An interest in gemstones also gave him great pleasure. He and his friend were pioneers of the British Mineral and Gem show held from 1981-1989

His love of photography also stemmed from the Air Training Corps (the RAF cadets). This organisation had a great influence on his life and he was proud of the fact that he gained his licence to fly solo at the age of 16.

He was very close to 5 brothers and they got together recently with his wife Gillian and other family members to celebrate their 50<sup>th</sup> wedding Anniversary.

In 1984 he joined his first camera club and learnt the trade by seeing how others took their pictures and, of course, listened to the comments of numerous judges.

In 1999 he moved with his wife Gillian to the depths of West Wales and it was fellow Welsh exiles Don and Christine Langford who told him about UPP, and he joined Circle 3 in October 2007. He also joined Circle 61, but left both those Circles to concentrate on AVs in Circle 52.

There he quickly made his mark winning the Circle Certificate in 2008. He won again in 2010 and 2016, also then winning the Liz Boud Bowl. He also won HCs for AV in 2013, 2015 and 2017. He loved AV as a way of sharing his wonderful photography with others.

He was editor of the Little Man from 2010 to 2015 and undertook to get the magazine "back on track after it had been wandering in the wilderness". He certainly achieved that, not least by restoring it to the A5 format.

After 16 years in Wales he moved to East Sussex as he had increasing mobility problems because of his diabetes. He found this frustrating at times but Gillian said the AV group kept up his interest in photography and AV. As his record shows he was a very valued member of the group and I for one will remember his beautiful evocative Scottish sequences. (See some of the photographs taken from these). We appreciated the work he did for the AV group as deputy bringing our rules in line with the PAGB and on one occasion getting a Folio out to members.

He is sorely missed.

The UPP president said it was a pleasure and privilege to have him as a fellow Council member, and that they appreciated the effort he made to make the long journey from Wales to attend Council meetings.

He leaves his wife Gillian, two daughters and a grandson.

Val Johnston Circle 52 secretary (with help from Gillian and Francis Ouvrey)



# United Photographic Postfolios of Great Britain

## 2019 Annual Competition—Certificate



C2.25 PETER MUDD CPAGB ARPS –  
A Helping Hand



C3.14 ROBERT MACGREGOR LRPS  
- Champagne Celebrations



C4.26 PHILIP ANTROBUS FRPS -  
Moonlit Return



C36 DAVID EAVES ARPS DPAGB –  
On the Strand



C7.17.21 Adrian Lines MPAGB FBPE  
ARPS - Bath Time



C12 IAN SQUIRE – If You Go  
Down To The Woods Today



C9 DAVID VENABLES DPAGB BPE4\* -  
Buzzard



C10 TONY MARLOW  
LRPS – Rising Sun over  
Rhossili Bay



C11 MICK DUDLEY - Tudor Doll Maker

# United Photographic Postfolios of Great Britain

## 2019 Annual Competition—Certificate



C46 DOUGLAS HANDS ARPS -  
Common Darter Prey of Larinoides  
sp.



IAN WHISTON ABPE DPAGB EFI-  
AP/b. - Little Bee Eater with Ant



C74 SHIRLEY DAVIS CPAGB -  
Frozen Trees in Steam



C71 ANDREW NICOLL – Take That



C73 PETER MACLEOD –  
Mirror Mirror



C64 PHILLIP WATSON  
AFIAP –  
Kestrel, Cold and Wet



C72 JANE LINES MPAGB LRPS - Malamute on Ice



C62 MIKE BENNETT LRPS DPAGB BPE3  
- Artificial Beauty

# United Photographic Postfolios of Great Britain

## 2019 Annual Competition—Highly Commended



C2.25 LARRY WALKER  
DPAGB – Monika



C4.26 BARON WOODS FRPS -  
Winter Frost



C4.26 YVONNE SHILLINGTON -  
Grape Hyacinths



C4.26 GAYLE KIRTON - Snowfall



C4.26 MILES LANGTHORNE DPAGB -  
Osprey and Catch



C4.26 GAYLE KIRTON - Shire



C5 KEVIN GIBBIN –  
The Waterfall at Kovang Si



C10 TONY MARLOW LRPS  
– Sun Rise at Wells

# United Photographic Postfolios of Great Britain

## 2019 Annual Competition—Highly Commended



C7.17.21 ADRIAN LINES  
MPAGB FBPE ARPS -  
Kok Boru, Nomad Games 2018



C11 LIZ SCOTT ARPS -  
Autumn in Powdermill Woods



C11 COLIN  
SOUTHGATE FRPS  
DPAGB - Untitled



C11 RICHARD POYNTER -  
Faces at a Pub Window



C12 IAN SQUIRE -  
Calm Before The Storm



C29 BARBARA BEAU-  
CHAMP -  
Off the Wall



C29 COLIN WESTGATE FRPS MFIAP  
MPAGB - Frosty Morning, Mersea Island



C29 RICHARD CHERRY ARPS DPAGB  
EFIAP BPE5 - Water Lilies



C30 TED STURGEON LRPS  
- Barn Owl Great Wood,  
Battle

**United Photographic Postfolios of Great Britain**  
2019 Annual Competition—Highly Commended



C29 ROY ESSERY MPAGB –  
Honeymoon Cottage



C30 PHIL SMITH -  
The Engineer



C30 ARNOLD PHIPPS-JONES -  
Eagle Owl in Flight



C31.32 NEIL HUMPHRIES – Whitethroat



C46 CZECH CONROY  
CPAGB - Common Buz-  
zard Eating



C31.32 NEIL HUMPHRIES – White Admirals  
on Blackberry



C45 BOB CRICK -  
Common Guillemot in Flight



C45 BOB CRICK -  
Small Skipper



C45 BOB CRICK - Willet with Crab

# United Photographic Postfolios of Great Britain

## 2019 Annual Competition—Highly Commended



C46 CZECH CONROY CPAGB - Young  
Male Lion Searching



C60 ANN McDONALD ARPS EFIAP/s -  
Moon Dancer



C61 COLIN DOUGLAS ARPS  
DPAGB AFIAP BPE4 -  
Esthwaite Reflection



C60 MICHAEL TROTH - The Tailor



C64 MARYYN ADDISON  
SMITH - Zip Sharpener



C61 JOHN WHITE EFIAP/g BPE5 CPAGB  
- Mike



C61 PAM SHERREN - Skeletal Trees,  
Yellowstone



C72 JANE LINES MPAGB LRPS -  
Clowning Around



C62 ANDY WOODERSON - Love

# United Photographic Postfolios of Great Britain

## 2019 Annual Competition—Highly Commended



C62 LES HARRIS - Summer Visitor



C64 TONY DAVIES LRPS CPAGB AFIAP BPE -  
Great Orme Kestrel



C71 KATRINA BRAYSHAW –  
A Touch of Red



C71 KATRINA BRAYSHAW – Isolation



C71 JENNY WISEMAN – Early Morning on  
Storr



C71 IAN GOSTELOW DPAGB ARPS BPE3 –  
Last Night, Dunstanburgh



C72 JOHN WIGLEY LRPS - Gallery Impression



C73 PAUL MEASOR – Pressed Poppy

# Circle Types & Secretaries

## LARGE PRINT CIRCLES

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5	Nick Bodle	<a href="mailto:circle5@uppofgb.com">circle5@uppofgb.com</a>
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62	Ken Payne	<a href="mailto:circle62@uppofgb.com">circle62@uppofgb.com</a>
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