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Front Cover:

Tree Wasp Nectaring on Water Figwort - John Bebbington
FRPS (Circle 46)

Rear Cover:

Black Five - Colin Douglas ARPS AFIAP DPAGB BPE4*

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The Editors View



Welcome to the this my first edition as editor.

Well who am I? I joined UPP back in 2016 when Colin Westgate re-started Circle 30. In late 2020 I joined Council as Webmaster after Paula Davies stood down. In September 2022 I was elected your Vice-President, then when Paul Hoffman decided to stand down as editor due to ill health, I picked up the mantel as editor. We all wish him well and hope he recovers soon. Our thanks go to Paul for all his hard work in producing the Little Man Magazine and subsequently the Journal Magazine, twice a year since 2016.

My photographic journey started at an early age when I joined Welwyn Garden City Photographic Club, for a few years. Marriage to my wife Pat and my love of cycle racing then took over my life for quite a number of years, followed by two children, marathon running plus a return to cycle racing, with some success.

This was all followed with a ten year move to Belgium for work and my time for seven of those years was divided between work and competing as a professional triathlete. The last three years, due to injury, I became a spectator, though was asked by the owner of the Belang van Limburg (Nation Newspaper) to help on the professional & amateur Tour of Limburg, firstly as a driver and then as a fill in photographer.

Back in the UK, with my family still out in Belgium for the next year, whilst we sold our house, I joined Photofold Camera Club, Billericay for a year. Before moving to Colchester, where I immediately joined Colchester Photographic Society. I meet many lovely members and held the position of chairman for ten of the 17 years I was a member. I also joined Ipswich and District Photographic Society for a number of years as second claim club.

Retirement led to a move to the west coast of Wales, where we found a nice small holding up in the hills just to the West of Aberaeron (the rat race of Essex had taken its toll), the peace of the Welsh countryside has certainly been a move we were both glad we made.

I joined New Quay Camera Club and after a couple of years took over running their website and also as competition secretary.

Joining circle 30 was a bit of a learning curve, but although we have had a few changes in members there are still quite a few of the original members left. It is nice to see the different styles of photography that come around each month.

In January 2021 I started two Mono Zoom circles CZ10 & CZ11, we have lots of fun, its a joy to meet each month and chat about our images in a lighthearted manner.

Arnold Phipps-Jones

The Presidents Focal Point



I hope you all had a wonderful Christmastime and wish you all a very Happy New Year.

Thank you for electing me as your President, I hope to steer UPP into the future as ably as my predecessors have done in the past.

For those who do not know me, I joined UPP in March 2017 when Colin Westgate (who I have known for many years) restarted Circle 30, a small print circle (max print size 12 square inches in/on a 5" x 7" mount) and with his gentle persuasion I took over as

Circle 30 Secretary in October 2018.

At the AGM in 2019, Liz Boud, who was the President at that time, asked if I would consider taking on the role of Vice President, after some thought, I accepted and continued in that role until the last AGM.

The AGM Weekend, it was lovely to see so many of you at the AGM/ Convention weekend, which was held for the first time at the Warwick 'Radcliffe' Conference Centre in September 2022, a decision that was taken because of the difficulties we had experienced concerning the booking of our usual venue at 'Hillscourt.'

Thanks must go to Francis, our past President and long serving treasurer, who has been wearing several hats over the past three years, not only as Treasurer but also as your President, he is also the person who deals with the organisation involved when arranging and booking our Convention, the accommodation, meals etc. The rest of the hard-working Council members all made their own valuable contributions ensuring the weekend was a great success.

Without those who volunteer their time as a Circle Secretaries, UPP would not exist, and in turn we would be unable to enjoy the super photography we see staged at the Exhibition every year over the AGM/ Convention weekend. Special thanks for this go to Ken Payne, Ray Grace, and Helen Heyes for all the hard work they put into making the Exhibition such a success both before, during and after the event.

It was a pleasure to perform one of my first duties as president, presenting the trophies and certificates to the annual competition winners and gold label certificate holders, well done to them all and to everyone else who enters their work every month in the Circles.

It was a further privilege to present both Colin Westgate FRPS MFIAP MPAGB APAGB and Ray Grace ARPS DPAGB with their Honorary Life Membership Certificates as agreed at the AGM in 2021.

Also 25-year membership certificates to Ken Payne and Colin Douglas ARPS AFIAP DPAGB BPE4*

Speakers quoting an extract from my Circle 30 Notebook, written by Colin Westgate on September 9th, 2022, he said "The two speakers were excellent, with Eddie Hyde FRPS on the Saturday morning giving us a super talk on his landscapes. These included numerous images of trees and woodland, which was the subject of his recently obtained RPS Fellowship". He went on to say " I enjoyed all this very much and was interested to hear that Eddie seems to work in a very similar way to myself, using the longer lenses for much of his work.

In the afternoon, we had the inimitable Margaret Salisbury a.k.a. 'The Welsh Dragon'. Margaret has more distinctions after her name than I can list here, but again, she was on top form and gave a superb and entertaining presentation of her work over the years. On Friday evening, we were entertained by Andrew Nicoll's C.71. This is a print Circle, but in addition to displaying prints, each member had recorded 'mini presentations' of their images"

Margaret Salisbury had been a speaker for UPP some years earlier and as she had enjoyed it so much, she asked if she could stay for the whole weekend again this time, which she did and reportedly thoroughly enjoyed herself, as much as we all enjoyed her company.

Since the AGM we regrettably received Council resignations from our Journal editor, Paul Hoffman and long-standing Exhibition Secretary, Ken Payne who both held key positions on Council. My thanks to them both for their many years of valuable service to UPP. I am however pleased to report that they are both happy to continue in their roles as Circle Secretaries.

As you can imagine this has added to our difficulties of filling vacant and temporarily filled roles on Council.

I am delighted to say that we have recently co-opted Andy Mills LRPS as a member without portfolio for now, allowing him time to settle in and for his other commitments to ease up. I would like to give him a warm UPP welcome. Andy set to work very quickly bringing a lot of our UPP policies and documentation up to date to meet the expected current standards, already proving to be a great asset to the Council!

Ray Grace has stepped in to take on the role of Exhibition Secretary, alongside his existing role of Assistant Exhibition Secretary, he will now be officially assisted in this role by Helen Heyes who is now an honorary member of Council. This does however mean that, because of the added workload, the post of General Secretary which Ray has admirably filled on a temporary basis for the last three or more years, urgently needs someone to step forward and fill. It would be almost impossible for Ray to carry out both roles at the next AGM nor would it be fair to ask him to do so!

The role of the UPP Journal Editor is being filled on a temporary basis by Arnold who is currently our Vice President and Webmaster. This has been a twice-yearly printed publication until now, but due to the increase in postal costs and the cost of producing printed copies of the UPP Journal, there is some thought being given to the possibility that it may have to become a digital version in the future.

Our new venture in 2022 was a glossy A4 publication of the Annual Competition, showing entries from all the Circles, which Paul worked hard on to produce, I am sure you all enjoyed seeing this and would agree that it would be lovely if we are able to carry on with it, in its printed form.

Janice Payne ARPS

Welcome to new members that have joined us since July 2022 I hope that you will all enjoy your time with UPP

Alan Bousfield Circles 45,Z7,Z9 and Z11 Ted Clements Circle Z1

Nick Flores Circle Z2 Ron Henry Circle 52

Roy Hemstock Circle 2/25 Lynn Hyde Circle 30

Keith Palmer Circles Z5, Z8 and Z1

Council Positions Available



Going back through our archive I can see that since 2018 we have been asking for someone to fill the position of **General Secretary** on Council. This vacancy is now an urgent one to fill. If you feel that you would like to get involved with the running of the UPP, we would be delighted to have you. The role is really not too arduous as we only have 3 – 4 Council meetings a year, that require minutes, these meetings are now all held on Zoom, and attendance at the AGM which is held in person during the convention weekend. If you are interested,

please contact me or Ray.

Without wishing to alarm you, the society cannot function without these members of Council, so they are really important positions to fill.

We also have a position available for an ordinary member without portfolio, for anyone interested in joining us it allows the opportunity to get involved without taking on the responsibility of a specific role.

FINE ART PRINTING

The Monochrome Print - Advanced Black and White

Firstly, let us look at the requirements for a monochrome print. A conventional monochrome print often uses strong directional lighting - often contre-jour to achieve a strong composition with a wide range of tones and exhibiting strong form and textures. The blacks and whites may be distributed to give either high key or low key effect which can add 'mood' to the image. Usually the quality of black is of great importance, although large areas of dead black can cause a loss of richness in the print.

To ensure that a really good black is present in the print. Check various parts of the file using the 'info' palette - some areas should be registering between 0 and 5. Alternatively bring up a Levels adjustment layer - hold down the Alt key and click on the left hand arrow at the base of the histogram. The image will go white apart from any areas that are a true black. If there are none - move the arrow towards the right until some black areas appear.

Now we are ready to make a print.

High quality monochrome prints can be achieved with Epson's 'Advanced Black and White' print programme. Epson developed this programme to ensure that black and white prints did not suffer from colour casts caused by an imbalance of the different colours.

There is the choice of the following tones : cool, neutral and warm blacks and also sepia. In the main, the black and light black inks are used with the light cyan, light magenta and yellow being added to produce the warmer tones. Using this programme, we use 'Printer Selects Colours' and so there is no adjustment made for the profiles of the different papers. In reality there will be a slight shift from a true black and white depending on the base colour of the paper. In general this is not a major concern. However in the case of high quality fine art exhibition prints we should take some account of the base colour.

Also included in this programme is a colour wheel so that we can set exact 'monochromatic colours' i.e. sepia or blue etc. The RGB numbers are also displayed to ensure exact duplication of any desired effect.

Here are some recommendations:

For papers with a high level of optical brighteners and a blue/white base colour i.e. Permajet Fibre Based Distinction - use the 'cool black' option.

For a paper with a neutral base colour i.e. Permajet Fibre Based Royal Gloss use the 'neutral' option.



For a paper with a warm base tone i.e. Permajet Fibre Base Gold Silk - use the warm option.

Also included is a Sepia option which I sometimes use on Permajet Gold silk paper but find the sepia too strong - therefore I make adjustments on the colour wheel to get a gentle sepia partway between a warm tone and a sepia.

This is indeed a very powerful tool and enables us to achieve perfection on our Monochrome prints.

The Fine Art Pastel Colour Print

I consider a pastel print to be the colour equivalent of a high key monochrome print. For the high key monochrome print, the subject is composed mainly of whites and off whites but usually has a small area of black - although in the case of a high minor key print, it could be a dark grey. To achieve this, the subject had to be well lit with no harsh shadows and have a generous exposure. Then it should be printed to achieve delicate whites and off whites - leaving the black/dark grey to take care of itself.

In the case of a pastel print, the lighting of the original subject is all important. Generally I would choose flat lighting usually with an exposure range of two to three stops. The exposure should be made to put the histogram to the far right without causing any burn out in the highlights. This usually means giving about 2/3rds to 1 stop additional exposure on the meter reading. Usually there is a need for a minimalist composition as the attraction of the image will be in the purity of colour which will set the mood of the image.

During post processing, we must maintain the brightness of the image. If we look at the brightness values by means on the 'Info' palette - most values will lie between 210 and 250 with the darker parts of the image going down to around 150 - although this may vary somewhat.

It is important to realise that when working on these images, the screen may not be an accurate representation of how the print will look - on the screen we are viewing with transmitted light and with the print we are viewing with reflected light. I usually find that my files for printing a pastel image need about 1/2 stop less exposure to make them acceptable as a digital image, this is achieved by adding a Curves Multiply Layer at around 25%.

In addition, the characteristics of the paper must be taken into consideration. Pastel prints are most suited to matt art papers where some degree of texture adds a tactile quality to the image. Bear in mind that these have a lower D Max contrast than gloss papers. It is also necessary to print to the 'whites' rather than the darker tones - even a fraction too much ink will make those lighter colours look dead. If so - just use a Curves Screen layer at low opacity to lighten the image - remember that 20% opacity will be equivalent to 1/2 stop exposure. At this stage directly compare the printed images.

When choosing a paper ensure that the base colour enhances the print quality. For instance, if using a paper with a warm base colour, it will deaden the delicate blue colours. Similarly, a paper with a white base tends to be very blue because of the optical brighteners and will deaden flesh tones and any yellows.

My preferred choice of paper is:

Permajet Portrait White for subjects such as snow scenes and subjects with delicate colours.

Permajet Museum Heritage for other subjects usually with a stronger colour range - this paper has a warmer base and enough texture to add a tactile quality to the print.

Proofing

Acceptable prints are possible provided the computer monitor and papers have both been profiled. Most certainly this will apply to more experienced workers who know the best paper to use for different subjects. This also applies in the case of images with a full range of tones and fairly saturated colours.

However, when dealing with delicate, pastel prints there is a need to make small test prints. With all profiling measurements there are going to be small errors and with papers there are differences in contrast, colour space and base colour. These are probably insignificant differences in well saturated full tone prints but in pastel prints these differences may overwhelm the precise, delicate colours.

A slight colour cast can destroy the mood of a print.

It is preferable to make a series of test prints. With some of my most delicate images, they do not look good on the screen but print as I want them to look.

In these cases, an image which prints well needs strengthening by at least half a stop to look good on the screen.

For glossy prints I recommend using Permajet Oyster paper - it is a good quality paper at an economical price. I have used this as a proofing paper for the images used in my self published books - 'Mood and Colour' and 'A Retrospective View'.

I had the confidence to know that if the print was satisfactory on Oyster paper then it would reproduce accurately when printed.

Matt prints are more of a problem.



I use Permajet Matt Plus paper because it is economically priced but it has a high level of optical brighteners which give it a very blue white base.

However I find that I can get pretty accurate results which translate well onto Permajet Portrait White or Permajet Museum Heritage papers.

Usually I make a series of test prints sized at 14 cm length so that I can get a total of 8 on an A3 size sheet of paper.

This way it is easy to keep track of the very fine changes in colour and tone.

Remember - the definitive version is the final print - not the image on the screen!

Editors note: This is just Hugh's way of working, everyone does things in a different way..

Hugh Milson - FRPS MFIAP EFIAP/d1 (Circle 29)

Advanced Notice for your Diaries.

UPP Convention 2023 (Back at Hillscourt, see website for details)

Friday 8th - Sunday 10th September 2023

Friday - An evening with Circle 5

Saturday - William Cheung FRPS

Annie Healey FRPS DPAGB EFIAP/s BPE4*

Would you like to Write an Article for the Journal.

Well now is your chance to see your work in print.

I am looking for members who would like to support this magazine by writing an article about something they feel passionate about.

Full Articles (4 pages) Lots of images 400 to 900 words or less.

Three or four image 1200 to 1400 pr less. No images 1800 words max.

Smaller articles are most welcome.

All images @300 dpi.

Holidays - Photo Trips - Printing - Clubs - Tutorials - You Choose.

Contact the Editor editor@uppofqb.com

In Memoriam

Ken Dickenson DPAGB BPE2

13 September 1927 – 29 September 2022

Sadly, we must report that Ken passed away shortly after his 95th Birthday, a day when he was very well and able to enjoy it. Ken joined UPP in 2002 I am told he was then a member of Circle 37, and he joined Circles 2/25 in 2006 until 2018, Circle 9 and Circle 31/35 until recently when he transferred to Circle 88 when his mobility waned, the Covid lockdowns apparently frustrated him as he could not take new images...

Ken is the only member to date to have won both Leighton Herdson trophies in the same year, 2009 for his print "Impala with Newborn Calf" for Circle 9 which also won the small print trophy that same year and his Slide "Raymond Porter" for Circle 31/33.

He enjoyed great success in his as a member of UPP.



Making Money

Have you ever made any money from your photography? I know that many of us think about it but few actually do it. These days I don't try but that's not always been the case. Here are a couple of brief stories of my attempts.

I suppose that the first, and probably most successful, attempt was just before I went up to university. I had a cousin quite a lot older than I was. She was married and had produced a couple of children. I've always, even at that age, liked kids and they seem to like me. It seemed natural to take some pictures of her children for her.

She must have liked the pictures because she showed them to her neighbour. The neighbour also seemed to like them and asked if I would do some for her. I did and I was in business!

Requests for child portraits flooded in. Many I had to turn down because the only transport I had was my bike. I became quite fit cycling around the northern suburbs of Birmingham and Walsall taking and delivering pictures.

I came to learn that technical perfection wasn't the driver to my sales. It was the time I took with the kids getting them to 'perform' for me that really counted. I also presented the pictures nicely. Nothing expensive or fancy but better than handing over a fistful of enprints.

Then the work began to change. A husband asked for pictures of his wife alone or, sometimes, the whole family together and that began to snowball too. Soon I had very much more work than I could cope with. The extra prints 'for Granny' were very lucrative.

I learned a couple of key lessons. The first about cleanliness in processing. As I was alone and working flat out, any time taken to remove dust spots or scratches with a brush (spotting as it was called) was out of the question. I had to work in a way that absolutely minimised spots and scratches. That lesson stood me in good stead with my later photographic efforts. Second was administration. Quite obviously I had to be able to quickly match the negative to the customer, especially for the reprints. Happily I worked it out early on before the business expanded and the volume increased.

I enjoyed that summer very much. As I said I have always liked kids and I can't deny that a few hours spent photographing them and their parents was a pleasant experience.



Then it ended! The day came when Professor Ellis expected me in Manchester to begin my studies. I fulfilled my last orders and off I went.

As a postscript you may have noticed that I didn't mention camera gear. All I owned at the time was a Praktina FX with 50mm and 100mm lenses. I had a flimsy tripod and a flashgun. That was it.

Typically, my lighting was whatever window I could find and sometimes, rarely, bounced flash.

I also had a few bulldog clips and could usually borrow a newspaper that made some sort of reflector. It didn't matter though. I did well and ended taking a reasonable amount of pocket money up to Manchester.

Now I've written too much and so have space for only one more. If the editor gets really desperate maybe there could be a sequel.

I joined the University Photographic society and in my second year realised that there was money to be made in what was known as 'fresher's week'. You would think that the cream of British intelligence, going up to a Russel Group University, would be capable of reading the instructions – but not true. Upcoming students were told to bring three passport sized photos with them. I had noticed when I was a new boy that many students were scrambling around trying to get their passport pics and were having to pay high prices locally.

I persuaded some other members of the society to form a team that made a production line to do passport photos. The eventual volume surprised even us.

We had two people, sometimes three, taking the pictures, changing films, taking money and handing over the finished photos. The university had two well equipped darkrooms and we used both. One had two people developing films and the other had two people making the prints. It became a well-oiled machine and the money rolled in.

Everything was standardised. The same film every time. The same exposure every time, the same developer, developing time and temperature. The same print size, same print exposure, same printing paper and no dodging or burning. I don't remember the details, but we even had a procedure to expose four images onto one piece of paper and left it to the customer to cut them up. What could go wrong? Well, I know that you are ahead of me. Of course, something did.

Like all machines, they don't remain faultless. One of our photographers, every time he changed films, insisted on setting the camera to 1/1000 of a second and to f22. I have no idea why. It was his deeply ingrained habit.

Eventually the inevitable happened and, luckily for only one film, the settings didn't get returned to their proper values for the actual exposures. Also luckily, the error was spotted before the film went for development. A further slice of luck was that we were not using flash because, of course, it wouldn't have synchronised at one thousandth.

Our solution was to, and I remember the phrase well, 'boil the film in Promicrol for half a day'. In those days Promicrol was a well-known speed enhancing 'fine grain' developer.

I never actually worked out how many stops underexposed our film was maybe seven or eight but remarkably we were able to get prints from the output.

They were truly appalling. So bad that, these days they would probably have won prizes! We offered the prints free to the customer with the offer of a reshoot. I was amazed at how many found the pictures acceptable and refused the reshoot.

That's it for this chapter. If there is ever a second, I'll mention developing thousands, maybe tens of thousands, of colour films. I'll mention smashing my camera and almost myself on an assignment and, probably finally, tell the tale of driving a car up a hill and scaring the life out of myself.

What it has to do with making money from photography remains to be seen.

Douglas Hands ARPS



Congratulations.

AWARD OF HONORARY EXCELLENCE OF FIAP

We are delighted to hear that DAVE COATES MPAGB EFIAP/p APAGB ESFIAP who recently retired, after many years as a member of the PAGB Executive Committee, has been awarded the distinction of Hon FIAP, he is only the 5th UK person to have received this highest award of FIAP.

Dave is currently a UPP Circle secretary for the A4 Print Circle 36.

Congratulations also to Adrian Lines.

ON BEING AWARDED AN AWPf

ADRIAN LINES MPAGB FBPE ARPS AWPf

Cruising to Norway

Should you be planning a summer cruise to Norway there are two ports of call that on initial inspection may not immediately seem too inspiring, but for me were the highlights of our holidays.



The first being Olden a small village no bigger than Stoke St Michael at the end of a very long fjord. Olden in itself is not the attraction but six clicks north (about three miles in old money) is the village of Loen where they boast the "Loen Skylift" this will take you up to the heavens, weather permitting the views are over whelming. Top tips,

have with you some local currency as they are not always able to process your credit card. It would be a shame to miss the opportunity of enjoying a hot beverage in a very unique restaurant for the want of some folding.

A bus to the Skylift is available, there is an all-day shuttle leaving from the dockside, tickets can be obtained from the tourist office located once again dockside. There being no profit in it for them it is very unlikely that your cruise line will promote this trip.



The other location is Flam or more precise Flam Railway.

The Flåm Railway has been described as one of the most beautiful train journeys in the world and is one of the leading tourist attractions in Norway.



The train runs from the end of Aurlandsfjord, a tributary of the Sognefjord, up to the high mountains at Myrdal station.



About half way into the journey there is a ten to fifteen minute stop at a most spectacular waterfall (the same stop is made on the return journey) For atmosphere music is played and watch out for a guy might be a girl in a red frock leaping about the mountain, surely a picture opportunity. The station is located a very short walk from where the ship will be moored.



I bought our tickets on line securing our seats on the train of our choice. We booked the return but the walk back is downhill most of the way.. A couple in the next cabin did a bicycle hire for the return trip and I am told they didn't need to pedal once. They were a lot younger than us. We have done two cruises to Norway one summer one winter, the downside of the winter cruise was the short daylight hours.



I can only guess what the views from open sea to Olden was like as it was all done there and back in darkness hence the second trip in the summer when there is very little darkness. My pictures taken at sea in the winter I feel are so much better than the summer ones. Both cruises from a photographic point of view I count as a success especially for the more ancient of us who probably

are less mobile than yesteryear, and of course huge value for money. I must admit the cost of the holiday insurance made my eyes water.

John Hoskins



The Guru

The Golden Hours.

When you wake up in the early morning and the sky is still dark it's sometimes hard to see if the sunrise is going to be great and nothing is as frustrating as setting your alarm to wake up early for nothing.

On a recent visit to the Northumberland coast Kate and I were often up and out of our holiday cottage well before dawn to drive to a location on the coast where we thought the rising sun would produce a stunning landscape. All too often this was disappointing as was similarly hanging about in the evening for the setting sun.



If you have tried your hand at landscape photography you might be familiar with this scene. You take your car or walk to a certain location for shooting the sunset or sunrise. But when you have found that ideal location and a great composition the sunrise or sunset is just boring. No glow, no clouds, nothing, or just a thick dense layer of grey clouds at the horizon.

As the sun nears the horizon – either at sunset or at sunrise – the light sometimes begins to dramatically transform the landscape. If you are lucky, your scene can develop texture, depth, and a stunning show of light. The golden hours typically refer to that window of time when the sun is at its lowest point in the sky, just before it sets or right after it rises. Photographing the golden hours is much more than capturing a specific time of day however – it also includes the emotional response to the visual quality of a scene. The light has the ability to transform your surroundings, but the specific kind of light that the golden hour provides I have found to be responsible for evoking a wide array of emotions.

Clouds can extend the golden hours before sunrise or after sunset, depending on their elevation. Just like many environmental elements, clouds reflect light - which explains why the colours and textures of clouds explode during this time.

So while the sun may still be hidden behind your horizon, the clouds above are within the sun's view, making for an ethereal show of colour and tones.

Keeping an eye on the weather forecast sometimes helps, as they can give you an idea of cloud cover at a particular time of day. All too often though they aren't accurate enough as far as the timing of events is concerned especially as the scene you are trying to capture is so fleeting.

I find there are a variety of different types of sunsets that produce a range of different types of lights and patterns in the sky. Whilst clear days may produce some wonderful colours it's usually the times when there is cloud around that produces that dramatic shot we are all after. Also be aware of days when there is dust or smoke in the air as they can produce amazing results.



Some of us will probably remember when farmers were allowed to burn off their fields after harvesting and the stunning sunsets that this often produced.

More clouds and less wind are good. Vice versa is worse. More humidity means more haze, which means more particles in the air to catch and/or bend the light. So that could make for a better light show. For sunsets, air quality reports can help predict too if you know where to find them. The worse the air quality, the more particles in the air as Indian and African shots so often demonstrate. And, just like haze, this means more stuff to bend or reflect the light. Smog is the reason why sunsets are generally redder than sunrises.

I learnt from meteorological training from the days when I held a pilot's license to be aware that cirrus clouds would often produce this effect as they are high clouds. These are the last clouds in the sky to be illuminated and by the time they are illuminated, the sun is much farther over the horizon, and the light will go through the spectrum of colours more slowly (because the light is refracted through a thicker amount of atmosphere). If you have high clouds to the west and if they don't dissolve as the sun sets (and most of the time, they don't) or they aren't too thick, you will see them turn from white to orange to pink to red to purple. After that, the sun is fully set .

How to predict them: low systems, the counter-clockwise rotating air masses (for the Northern hemisphere, opposite for Southern). They are powerful enough to push and pull all layers of the clouds, so as a low

approaches, you will get banded cirrus clouds. As a low leaves, you will get thin, diffuse, wispy trails of cirrus clouds.

As a techy aid I read that The Photographer's Ephemeris is free software that uses Google maps and will draw lines on the map showing where Sunrise, Sunset, Moonrise, Moonset will occur for any location and date. With an understanding of light and how it affects the landscape throughout the day, it might help us begin making good landscape images. In a £10 eBook, Stephen Trainor covers the principles of understanding light and using this software, while the renowned Scottish photographer Bruce Percy provides case studies that illustrate how the application may be used.

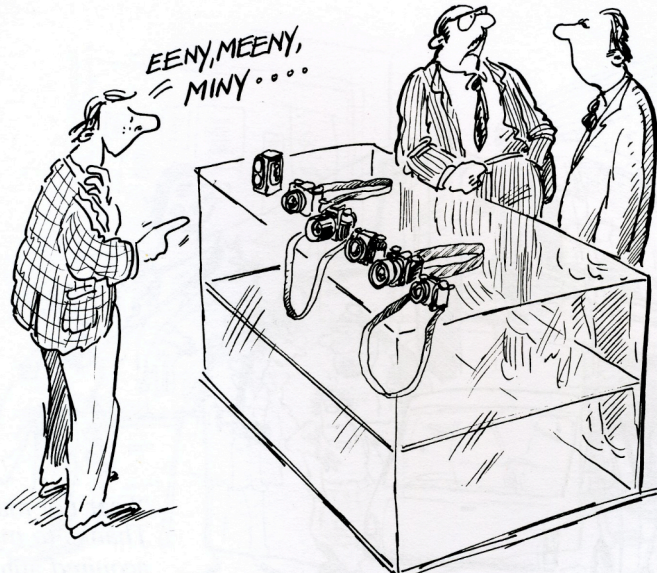
The book covers subjects such as colour temperature, geodetics, twilight, sunrise and sunset, astrophotography, and how the quality of light varies through the day.

The software is available as a free desktop application for Macs', PCs', Linux and Android mobiles...

When you wake up look out your window with no lights on. You might be able to distinguish some clouds or see a star. It might indicate you didn't wake up for nothing or whether it can give you an excuse to go back to bed again.

The Guru.

Editors Note: This article was written by the late Geoff Jackson and allowed to be reprinted here, with kind permission of Geoff's wife Kate



"Sometimes I don't know why we bother saying anything at all!"

CONSIDERATION OF THE FINAL IMAGE.

A few years back I entered an image into two national exhibitions (Port Talbot Salon and the Bristol Salon). It was called "Sisters" and was one of the images recently captured during my visit to India. It shows two young girls, who were sisters, sitting by the side of a road in a tunnel. I considered the image in question to be a strong one, stronger in fact than most of the others I had entered.



I received the results from Port Talbot first and was advised that five of my twelve images had been accepted. Was I happy?.. .Well, not really, because the "strong" image in question only got 9 marks and 11 were needed for an acceptance. In short, I was a bit surprised that it didn't do better. I mentioned this to

Roger Hance, whom many of you will know, as he and I had been entering a few "Nationals" and "Internationals" together in recent years, with our prints frequently being submitted in the same box to save on postage costs. I should add that the two exhibitions mentioned above were not prints but PDI's and were easily uploaded over the internet.

A couple of days later I received the results from Bristol Salon and, lo and behold ,not only did the image in question get an acceptance but it was my highest score. I put this divergence of opinion down to the vagaries of judging and told Roger that I would send him the image for his opinion. This I did and he replied saying:

*"Which section did you put the image in? Travel or Open? The reason I ask is that being **hypercritical**, the groundnut oil drum in the background is not really in keeping with the setting. (It's the same type of plastic container that we used to use for frying oil at the bakery) .If it was in the Open section, then there is not a problem with removing it, but if it was in the Travel section, it has to stay in there".*



First Version

United Photographic Postfolios

I had put this image into the Open section and as such I could tinker with the image as much as I liked. I toned down the offending plastic container and sent it back to him. He said that the image was a lot better but he still thought that the container should go completely, because its inclusion was not felt to be in the context of the image as a whole. I revisited the image for the third time.

I removed the plastic container and, in adding another element/texture in the process, realised that the image did, in fact, become much stronger.



Second Version

It, in fact, made this area of the image much more interesting. I had already darkened the background quite a bit from that originally entered but I now to the conclusion that parts of both girls' dresses and faces were also over-bright in places and so I worked on this part of the image as well.

So why am I telling you all this? Well, for a number of reasons.

Firstly, I confess that I was a bit too eager to process some of the images I had taken on this amazing trip and should have taken more time. Reminder ...Take your time!

Secondly, having "worked up" the image, I should then have left it for a while before coming back to it with a "fresh pair of eyes" and re-appraising it for a second time. I know for a fact that you frequently see



Third Version

things later that were not at the time immediately obvious. It is very easy to miss things that later you notice. Even then, to be honest, I don't think I would have removed the container that Roger thought was incongruous to the overall scene. This is where having good friends, whose opinion is valued, can sometimes be of a big help. And he was definitely correct on this point.

As most of you know, I am first and foremost a print worker. I don't do many PDI's (although maybe this will change next season?) and I would like to think that if this was to have been a printed image I may have been a little bit more discerning ...maybe?

Earlier this week I was discussing with someone how annoying it can be to work on an image, print it and only then discover something not quite right that should have been corrected earlier in the workflow. Whilst driving, it occurred to me that there are a number of things we should check before committing an image to print and/or submission into a PDI competition. I made a decision to produce a "Checklist" for myself to slow me down and also act as an aide-memoir and I thought that I would share this with you.

These are:

1. Consider the overall tone of the image to ensure that there are no burnt-out highlights anywhere. An under-exposed image is generally preferable to an over-exposed one, especially if being presented as a PDI.
2. Consider all the elements that make up the image and remove or reduce the effect of anything that is out-of-place or is not in keeping with the aesthetic of the picture as a whole, unless the presence of that which is incongruous forms an important element in that which you are portraying. With some genres of photography such editing might not be in accordance with the rules, so check. This generally applies to "Natural History" and "Travel" sections.
3. Ask yourself, what is the key area of attention (which frequently needs to lie towards the centre or "on a third") and ensure that this is where the attention of the viewer is drawn.
4. Check that there is the right degree of colour harmony in the image and ensure that areas that are frequently troublesome, such as the colour of grass, are not overly saturated.
5. Zoom in to at least 100% or more and check noise and fine detail. Look especially at areas where dark areas meet lighter tones and ensure that there are no halos and other artefacts present, resulting from over-sharpening or other post-production processes.
6. Ask yourself whether the image might work better as a monochrome image or maybe one where the colours are muted.
7. Check that the horizon and any other obvious vertical and horizontal elements are straight.
8. After working on an image leave it for at least a day, ideally a week, before then re-appraising it with a "fresh pairs of eyes" and ask yourself what can be improved before making a print or submitting it into a competition. I cannot over-stress the importance of this point.
9. Ask yourself where is the right place to crop the image, such that elements that are not key are removed, thereby creating a stronger composition.
10. Review all the outer edges of the image to ensure there are no obtrusive highlights present.

United Photographic Postfolios

11. Consider darkening the outer areas of the image to strengthen and draw greater attention to the image content within.
12. Shake or knock the paper before placing into the printer to remove any loose dust or fibre particles.
13. Crop a small part of the image that has a good range of tones and print a test strip onto the outer edge of the paper of your choice, which would be subsequently hidden by the mount. Examine this test strip and make sure that it is acceptable before making a full-size print of the image concerned. This reduces wastage on abortive prints and also allows you to check that the paper choice and associated printer settings are correct.



Final Version

Note: Why did I choose to make this a monochrome image? I felt that there was good engagement with the photographer and a decent viewing angle, as I had got down on my knees when taking the shot. I deliberately shot the image as an environmental portrait and, therefore, wished to retain most of the elements that surround the two girls. However, as a colour image some of these and other elements make for a rather busy picture. I also wanted to leave no doubt as to where I wanted the viewer's eye to go to and monochrome is good for this. An image devoid of colour forces you to look at shape and tone and, as such, frequently gives rise to a simpler, cleaner and more dramatic powerful image.

Roy Essery MPAGB

REMINISCENCES of a 'LITTLE MAN'

I will never forget my first 'box'. It wasn't from U.P.P. though - I hadn't even heard of U.P.P. then. It was from a club called the 'Half Plate Postal Club' (H.P.P.C.), which I joined as a very raw beginner in 1961.

A couple of years previously, I had been given a very basic Agfa Silette 35mm camera for my 21st birthday. I can still clearly remember the lovely leathery smell of the 'ever ready case' that came with it! And at about that time, my grandmother had left me a small sum in her will. Although I was very hard up at the time, being newly married, I spent most of that money on a second hand enlarger bought from the local chemist, who was a keen amateur photographer. It was the best thing I ever did!

My very first prints were made in a very temporary makeshift 'darkroom' set up in the kitchen. Later, I graduated to the coal cellar and after that to the bathroom, which actually worked quite well, as the prints could be washed in the bath. Indeed the very first lecture I gave to camera clubs was called 'Splashing Around in the Bathroom' and both my ARPS and FRPS panels were printed there.

Having made my first prints, I very quickly became totally hooked on photography and was keen to learn as much about it as quickly as I could. But how? I thought about joining a club, but living in a small village deep in the Sussex countryside, without any transport apart from a bike, that wasn't an option. But one day, I happened upon a brief article in Amateur Photographer magazine. This was about a club that operated by post, and they were looking for new members. So yes! - I thought that might be just what I needed.

I applied to join and was sent some special card folders on which to stick six half plate size prints (6 ½" x 4 ¾"). I had to send these to the Secretary to see if I was good enough. The problem was that the prints had to be mounted - and I hadn't a clue how to do that. So I



asked for advice from the chemist from whom I had bought the enlarger, and he sold me a tube of adhesive called 'Johnson's Mounting Paste'. The idea was to smear the stuff onto the back of the print, which could then be stuck onto the card mount. Crude though that was, it did the job reasonably well and my six prints were sent off. A few days later, I received a letter saying I had been accepted as a member and had been allocated to Circle 12, the Secretary of which was a Yorkshireman named

Bernard Simpson – who later became a very good friend - I was on Cloud 9!



But then my first 'box' arrived..... which is where I started this article! It was wrapped in brown paper, which, when undone, revealed a sturdy fibre box – hence the term 'the box'. I opened this with great excitement and not a little apprehension. Inside there were two bundles of prints, each with written comments attached. I gently opened up the first one and was completely shocked! What had I done? Never having seen 'real' prints before, I didn't really know what to expect, but these were amazing. They were crisp and sharp, with rich black and white tones, far, far better than anything I had been able to do. Moreover, there were none of the white specks

that were visible on my prints – I didn't know about 'spotting' blemishes (a.k.a. retouching) caused by dust on the negative. My immediate reaction was to ask myself how would I ever be able to emulate work like this? My prints were awful by comparison. And how, with my total lack of experience, could I write meaningful comments about the images from these much more capable photographers? I was in at the deep end - but I wasn't going to give up and was determined to get better....

As the months went by, I learned more and more by viewing and commenting on the prints from the other members, plus the supportive and constructive comments I received on mine. As a result, my pictures gradually improved until in one round, I actually managed to get third place - I was over the moon!

I was keen to expand my activities beyond H.P.P.C. and that is when a very good friend of mine, the late Ian Platt, told me about U.P.P. This seemed to operate in a very similar way to the H.P.P.C., although there were many more Circles,



including some for large prints and others for small prints and for colour slides. I applied to join a small print Circle and was put into Circle 9, which was for prints similar in size to those in the H.P.P.C.

My main memory of C.9 was that of an ex-RAF officer, J.R. Stanforth, who everyone knew as 'Stan'.

He was a controversial character, said what he thought, and his notes always made an interesting read - although his comments could sometimes be quite brutal! I was a member of C.9 for quite a few years before eventually leaving - I can't remember why now - but I have recently re-joined. One of C.9 members, Barbara Beauchamp, happened to mention to me that the Circle was down to just six members, following a resignation. So I thought, why not go back to my roots and re-join? So I did - partly due to my happy memories of those early days, but also because I felt the Circle might need some support in view of its low numbers. That said, I am sure the Circle would welcome another one or



two more members, so if anyone reading this feels like joining a small-print Circle, why not contact the Secretary, Dennis Apple? (circle9@uppofgb.com)

Over the following years, I joined several other Circles and at one time was in no less than five. In around 1965 I was pleased to become a Circle Secretary and established C.11. My main reason for this was to try and fill a gap in the sizes of prints between small and large print Circles, which had maximum of 7"x 5" and 15" x 12" respectively. The idea had the enthusiastic support of Muriel Rosamund, who was UPP's Membership Secretary at that time. So C.11 was launched and quickly filled up. It was originally set up as a 'Whole Plate' Circle, for prints up to 8½"x 6¾". I had hoped that this would be recognised as a new 'medium print'

classification for UPP, but that was not to be and C.11 was classified as a large-print Circle. Later, the maximum size was increased to 10" x 8", as 'plate' sizes had become more or less obsolete. I was Secretary until 1980, when Jim Dolan took over. Jim was followed by Richard Poynter, with Paul Damen stepping in for a while to hold the fort when Richard had to step back temporarily. The Circle continues to thrive and in its 57 years has had just those four secretaries.

In addition to C.9, other Circles of which I have been a member are C.5 (large prints), C.10 (darkroom prints), C.36 (colour slides) and the Anglo-Australian print Circle (later to include a New Zealand segment). This was a truly international Circle, with Folios circulating in all three countries. Sadly, this Circle no longer exists, although I am sure, with

the advantages and immediacy of the internet, there could be scope for re-establishing it. I could even be tempted to try.....

I am currently the Secretary of C.29, which I took over from the late



Brian Hirschfield, who was one of UPP's longest serving Secretaries, in 2004. Much more recently, In 2017, I was pleased to re-form what was the defunct C.30 as a 'sister-Circle' to C.29, with a maximum print size of 12 sq. inches. This was the original size of prints for all Circles when U.P.P was established in the 1930's. After a couple of years, I was pleased to hand C.30 over to Janice

Payne, our President, who took on the role with great enthusiasm, and I was delighted when the Circle won the Gold Star Print Circle at last September's Convention.

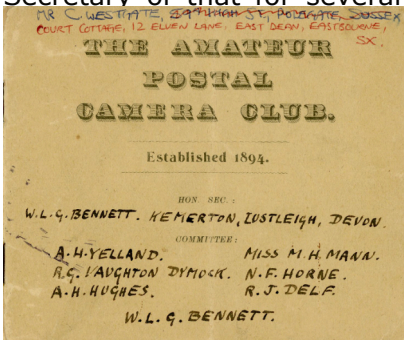
Then in 2020, Ken Payne and myself, coincidentally more or less at the same time, independently came up with the idea of Circles, where instead of receiving prints by post or digital images online, members would meet 'face to face' through Zoom. Zoom was something that many camera clubs had adopted when their members had been unable to meet in person due to the Covid pandemic. The concept was, of course very different to the way UPP's existing Circles operated, although the principles of sharing and enjoying images remained the same.



Thus UPP's Zoom Circles were born. They have really taken off and have resulted in a significant number of new members for UPP. There are now eleven Zoom Circles, with various specialities, so in addition to the 'open' Circles, there are Circles for monochrome, infra-red and panels. One of the major attractions of Zoom Circles is that they are non-competitive, discussion-only groups, where members are encouraged to show work of an individual and perhaps more experimental style.

As a result, many of the images seen in Zoom Circles are not normal 'competition' type images and as such they generate lively discussion and exchanges of ideas. Another benefit of Zoom is that it is possible to adjust images 'live' during the meetings and by demonstrating various techniques, this has proved to be a very valuable learning asset.

It may be of interest to know that as well as U.P.P, there have been a number of other postal and online organisations, such as Leica Postal Folios and Good Photography Postal Club. The RPS also has several postal/online groups. The idea of a postal club is not a new one and at least two were established in the latter part of the 19th century. One of these was called the Postal Photographic Club and indeed I was Secretary of that for several years. Sadly though, this club folded in 1975, a few years after I had handed it over to a new Secretary. I was devastated to hear that it had gone, after nearly 100 years of existence. But the name does live on, as there is currently a thriving club with the same name - although I know of no direct connection between that and the original group.



I actually have a copy of the Rule Book of another historical group 'The Amateur Postal Camera Club'.

APCC was established in 1894 and the rules make fascinating reading - but that may be the subject of another article, as there is not enough space here.... But to whet your appetite, one rule states :

The portfolio may be retained by each member for one clear day between receipt and despatch. Sunday is not counted as a day. If detained for a longer period, the member doing so incurs a fine of 3d. for the first day and 6d. for each subsequent day. This fine is rigidly enforced.

Just imagine that today! I'm not sure how much three old pence (just over 1p in today's money) would equate to now, but probably more than £10! The club was clearly set up for the well-to-do, as no working person would be able to deal with a folio in a single day -let alone afford the 'fine' if they failed to do so.

From all of the above, you will gather that I am as enthusiastic about U.P.P as I was when I joined some 60 years ago. I think it is a wonderful forum for sharing images, learning about photography and making friends. I am privileged, and fortunate, to have been a member for so many years - it has been an essential and fulfilling part of my life and I have never lost that feeling of anticipation when the 'box' arrives....

Colin Westgate FRPS. AFIAP.MPAGB.APAGB

The images accompanying this article are some from my early years in the 1960's.

On the Fells with a Camera

Since retiring in the year 2001, I've been taking to the hills with a camera at the ready. In 2003, I bought my first digital camera, an Olympus Mju300. It went on a trip round NW Scotland set to 1024x768 in order to get more out of the solitary memory card. The idea was to reset it to a higher setting for 'better' photos. Needless to say this was normally completely forgotten! Here's The Table in the Quiraing, Skye from the hillside above at 1024x768.



There followed better compact cameras but they all suffered from that annoying lag on pressing the shutter – a bit tricky when trying to capture stormy waves one second before they broke against Tynemouth North Pier. In 2007 came my first digital SLR, a Canon 400D upgraded in late 2009 to a Canon 7D with a gradually increasing collection of lenses. The mirrorless revolution arrived during 2014 in the form of a Panasonic GX7 and my shoulders were no longer bent double at the end of a day in the hills. Since then, I've progressed through the GX8 to the excellent G9 and today it is normally fitted with the Panasonic Leica 12-60 lens. Other lenses that I regularly use are the wide angle 7-14 and the large zoom 100-400. I loved the 7D and I love the G9.

Where to carry a camera on the fells? I carry it round my neck. Moments come and moments go and many a shot would be missed whilst fumbling in one's rucksack. What about a tripod? Again, some moments last but a few seconds and in any case, I don't want to add to what I have to carry. This used to mean missing good opportunities at cascades but the G9 has excellent stabilisation giving decent sharpness when used with care even up to 1 second. (take a couple of spares just in case) (note to author – check on lens setting on 12-60 or 100-400 to make sure stabilisation is ON!!).

I don't take a camera bag with me but I do possess a Paramo jacket with lots of pockets and these I burden with spare lenses etc. And when it rains (yes it does sometimes even in the Lake District!!), the camera goes inside the jacket – or if it's really bad, into the rucksack. I do have a plastic bag thingy to protect the camera when it's raining but find this very clumsy and rarely use it.

Camera settings? I use aperture priority. I used to have it set to f/9 but have recently discovered that f/6.3 gives plenty dof with my 12-60 lens. I use the 'twinklies' to indicate potentially blown out skies and water and negative exposure compensation to correct the exposure. What of shutter speeds and ISO? These days, I'm happy to let rip the ISO much more thanks to the wonderful DeepPRIME noise reduction in DxO Photolab.

What do I shoot? The answer is very simple – whatever catches the eye plus I do try to make some sort of record of the day often with a view to perhaps making an AV. I like that an AV allows the telling of a story in many pictures as opposed to the solitary image that one enters in most competitions.

With all of this, do I ever miss a shot? Of course I do. I easily get carried away with pressing that shutter and forget to check the settings in use! And you don't always get away with that! Recently during a week on Islay, we stopped the car in the middle of a narrow road to get some shots of 2 large birds. Buzzards or eagles? Forgot to check the lens settings and nothing was usable.



The Scafell Range from Dow Crag

After all this, let's actually get out into the Lake District fells. Scafell Pike is the highest one and in my experience is a great place for moody pictures as it normally seems to be lost in the clouds. Navigation to the top is simple – just listen for the sound of voices! Leaving the top could be more tricky and potentially dangerous.



A Glimpse of Scafell from Scafell Pike

Its neighbour Scafell is only a few feet lower and you're likely to find yourself quite alone there apart from a few sheep. I still enjoy this picture from 2007 of Great Gable from Scafell. We'd seen nothing at all at the top of Scafell Pike and were delighted on reaching the summit of Scafell via Foxes Tarn Gully to find a lovely clear view to the west.



Great Gable from Scafell



Piers Gill is a large gorge cut out of the hillside leading towards Lingmell, a satellite of Scafell Pike. It's a dangerous place for a fell walker lost in the mist in winter but on a fine day, a small path on its left hand side makes a very enjoyable alternative to the Corridor route.

Piers Gill on Lingmell

Gable is just a down and an up from the Scafellts for the super fit fell runners in the 17 mile Borrowdale fell race but for the older generation it's a good day out on its own! There's a good view from the top but walk over the stony ground to the south and take a look from a large cairn. It was built by the Westmorland brothers in 1876 who declared this spot to have the finest view in the Lake District. We've never met anyone else there though the busy summit is no more than 200 yards away. Unfortunately for this ancient photographer, at a 'normal' time of day, we're looking straight into the sun.



Towards the Scafellts and Wastwater from the Westmorland Cairn on Great Gable

Let's move on to Helvellyn, another of the Lakes 3000 footers and the principal top of a long line of fells running from Clough Head in the north to Dollywagon Pike in the south. There are several routes to the top, perhaps the most popular being via Striding Edge.



Striding Edge



Descending the 'Chimney'

Again, the top is often hidden in the clouds but on a clear day, there is an extensive view towards pretty much everything from the Coniston fells in the south to Skiddaw in the north. And there's a good view of the south end of the Helvellyn ridge from Deepdale Hause.



From Dollywagon Pike to Helvellyn viewed from Deepdale Hause

The last of the 3000 footers is Skiddaw. The normal route up is a bit dull but the views from Little Man are the fell walker's reward. A more interesting approach is via Longside Edge over Ullock Pike and Carlside – seen here on a gloomy



Cat Bells and beyond from Longside Edge



Skiddaw from Thornythwaite Fell

That's the end of the 3000 foot fells but we can't finish without a mention of Blencathra, the more interesting neighbour of Skiddaw. There are several routes up and down including the vertically challenging Sharp Edge and more comfortable Hall's Fell Ridge. Blencathra can also be enjoyed at close quarters from the road below and makes a wonderful welcome to the traveller approaching along the A66 from Penrith.



Blencathra from beside the A66 Penrith to Keswick road

Andrew Nicoll

Create Smooth Long Exposures Accurately.

Place the camera firmly on a tripod.

Compose the image using Live View with the camera set to the widest aperture. Focus accurately. Now place a neutral density filter on the front of the camera without moving the point of focus. The image on the back of the camera will obviously go dark.

Set the aperture you would like to use for the exposure and, obviously, the image will go even darker.

Now wind the ISO up to 6400 and adjust your shutter speed until the view on the back of the camera is correct for the image you want.

As an example, let's suppose that your exposure is now 1 sec @f8 at ISO6400. This is the same as:

2 secs @ ISO3200

4 secs @ISO1600

8 secs @ISO800

15 secs @ISO400

30 secs @ISO200

1 min @ISO100

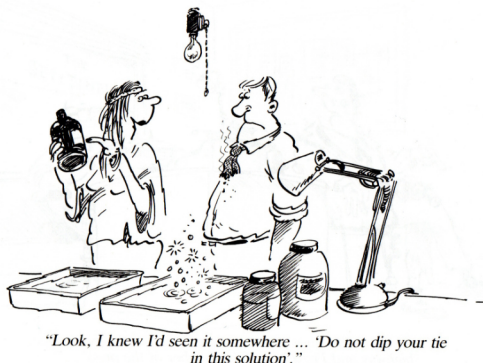
So, the 1 sec exposure at ISO6400 translates to 1 min at ISO100. That follows through with whatever exposure you have.

The exposure indicated at ISO6400 in seconds is simply converted to minutes at ISO100. i.e. 6 secs @ ISO6400 = 6 mins @ ISO100. Of course, if you choose to use ISO200 then the exposure will obviously be halved.

That there are apps that can be used for the calculation of long exposures but the quick trick here works well if you don't have an app or don't have a device to put an app on.

The introduction of mirrorless cameras has made accurate exposure very easy with the WYSIWYG nature of the screen. However, that's only good for up to 30 seconds. Anything beyond that will require the Bulb setting so this technique will serve you well in those situations.

Ray Grace ARPS DPAGB



Circle Types & Secretaries

Small Print Circles

7/17/21 Colin Douglas ARPS AFIAP DPAGB BPE4
 9 Dennis Apple
 29 Colin Westgate FRPS MFIAP MPAGB APAGB
 30 Janice Payne ARPS

circle7/17/21@uppofgb.com
 circle9@uppofgb.com
 circle29@uppofgb.com
 circle30@uppofgb.com

Large Print Circles

2/25 Patrick Maloney
 3/14/74 Ralph Bennett ARPS CPAGB
 4/26 John Hackett
 5 Nick Bodle
 10 Peter Young CPAGB AFIAP APAGB
 11 Richard Poynter
 12 Jim Jenkins
 36 David Coates ARPS EFIAP/p MPAGB HonPAGB
 71 Andrew Nicoll
 73 Paula Davies FRPS EFIAP/s EPSA

circle2/25@uppofgb.com
 circle3/14/74@uppofgb.com
 circle4/16@uppofgb.com
 circle5@uppofgb.com
 circle10@uppofgb.com
 circle11@uppofgb.com
 circle12@uppofgb.com
 circle36@uppofgb.com
 circle71@uppofgb.com
 circle73@uppofgb.com

Projected Image Circles

31/32 Ian Whiston EFIAP/g DPAGB FBPE
 45 Bob Crick Natural History
 46 Douglas Hands ARPS Natural History

circle31/32@uppofgb.com
 circle45@uppofgb.com
 circle46@uppofgb.com

On-Line Circles

60 Paul Hoffman CPAGB BPE3* EFIAP
 61 Ken Payne
 62 Ken Payne
 64 Paul Hoffman CPAGB BPE3* EFIAP
 81 Paula Davies FRPS EFIAP/s EPSA

circle60@uppofgb.com
 circle61@uppofgb.com
 circle62@uppofgb.com
 circle64@uppofgb.com
 circle81@uppofgb.com

Audio Visual Circle

52 Val Johnston DPAGB

circle52@uppofgb.com

Zoom Circles

Z1 Ken Payne
 Z2 Colin Westgate FRPS MFIAP MPAGB APAGB
 Z3 Barbara Beauchamp
 Z4 Colin Westgate FRPS MFIAP MPAGB APAGB
 Z5IR
 Z6 Barbara Beauchamp
 Z7IR Ray Grace ARPS DPAGB
 Z8Panels Barbara Beauchamp
 Z9Panels Christine Hodgson
 Z10Mono Arnold Phipps-Jones
 Z11Mono Arnold Phipps-Jones

circlez1@uppofgb.com
 circlez2@uppofgb.com
 circlez3@uppofgb.com
 circlez4@uppofgb.com

circlez6@uppofgb.com
 circlez7@uppofgb.com
 circlez8@uppofgb.com
 circlez9@uppofgb.com
 circlez10@uppofgb.com
 circlez11@uppofgb.com

Council Members

President

Janice Payne ARPS
president@uppofgb.com

Vice-President

Arnold Phipps-Jones
vicepresident@uppofgb.com

General Secretary

Ray Grace ARPS, DPAGB
secretary@uppofgb.com

Treasurer

Francis Ouvry LRPS
treasurer@uppofgb.com

Exhibition Secretary

Ray Grace ARPS, DPAGB
exhibitionsec@uppofgb.com

Co-Opted Assistant Exhibition Secretary

Helen Heyes
assistantexhibitionsec@uppofgb.com

Membership Secretary

Liz Boud
membership@uppofgb.com

Stationary Secretary

Ian Whiston EFIAP/g, DPAGB, FBPE
stationary@uppofgb.com

Co-Opted Publicity Secretary

Ed Campbell
publicity@uppofgb.com

Webmaster & Editor

Arnold Phipps-Jones
webmaster@uppofgb.com
editor@uppofgb.com

Council Member

Barbara Beauchamp
cm@uppofgb.com

Co-Opted Council Member

Andy Mills LRPS
co.cm@uppofgb.com



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