

# UPP JOURNAL



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*Front cover image: Love in a Mist – Nicola Scott C61*

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## The Editor's View



May I welcome you to the second edition as acting editor.

From the emails and phone calls I have received, I understand that you were very happy with the January edition and I hope we can continue with members contributing to the content.

Our next edition will be in early January 2024.

As you will all know, our 2023 Convention is fast approaching, with attractive speakers (see pages 20-22) plus our annual photo exhibition, I myself am looking forward to it with great enthusiasm, not only to see some fantastic images from our members but also to meet up with old friends and make new acquaintances.

It will also give me time to badger and cajole some of you to help me out with content for future editions of the Journal.

As we move into a more technological age, Photoshop has now introduced AI into its new Beta version. With this in mind, will there in the future be a need for an extra Zoom circle to accommodate this new medium, where like-minded members can play around with the digital images? This medium is in fact digital art. The floor is open.

We are pleased to announce that Carmarthen Cameras and Fotospeed are sponsoring our raffle table at the Convention this year. A big thank you to them both.

*Arnold Phipps-Jones*

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## In Memoriam

Sadly, we have to report that the following members have recently passed away. Our thoughts are with their family and friends.

Philip Wall – joined UPP in 1987 and was still a member of Circle 7/17/21. He passed away on 9th January 2023.

Trevor Bentley – joined UPP in 1964. He was a member of Circle 14, which became Circle 3/14/74. He passed away peacefully after a short stay at the Springhill Hospice on the 14th January 2023, the day before his 95th birthday.

## The President's Focal Point



At last, we really are moving away from the dreadful Covid years, although from what we hear, it could remain with us in some form for years to come, but at least not striking us with the fear that it once did.

From a photography point of view, the after-effect for many seems to be a feeling of lost 'mojo', enthusiasm and impetus to get out there with the camera as we once did.

This has had the unfortunate effect that several members have not renewed their UPP membership, due to a lack of new images.

Personally, I hardly picked up my camera over the last three years and had no incentive to make new prints for Camera Club competitions because I was not attending. I still produced small prints for my own Circle 30 and have never stopped processing from the many thousands of images lying idle on the hard drive (which I have thoroughly enjoyed!), making small panels of work for the UPP Zoom Panel Circle I belong to and even producing a book. Maybe I have used this as a time to reflect on where my interests truly lie.

At last, the spring flowers have worked their charm and I have been lured back outside, putting into practice new ideas and techniques that have inspired me from the many excellent Zoom presentations that I have watched during this time.

Our UPP Zoom Circles continue to be popular – most are currently full – they are one good thing that has emerged from Covid. Who had ever heard of Zoom before?

There are those who have used these last few years to plan and develop new photography projects and gain distinctions. If this is the case, don't forget to inform your Circle secretaries of the changes so that the database is kept up to date. Perhaps even write a short article for The UPP Journal so that we can all share in your success.

What a wonderful display of pageantry was on show at the recent Coronation of King Charles III and the Queen Consort Camilla, almost a double celebration as it seemed to mark an end of the restrictions imposed on us. The timing was almost impeccable to lift us out of the doldrums; what a different occasion it would have been a couple of years ago.

As President, I was recently asked by Circle 71 if I would guest judge and comment on their landmark Folio 300. Formed around 1997 as 'Circle DI', it was the first UPP Digital Circle. It was an interesting and enjoyable experience to see the work of another Circle up close (they produce A4 prints), and to read comments from their members. Thank you to all in Circle 71.

Council members have been kept busy considering future plans for UPP and organising our AGM/Convention weekend, which I am happy to report is returning to our more usual venue at Hillscourt this year.



For more about this and the speakers booked for this year, please see the central pages in this Journal or the website.

As seems to be a common occurrence in government quarters these days, we too are undergoing something of a Council re-shuffle!

Colin Westgate, who served more than 12 years as Publicity Secretary over two terms, has been trying to find a replacement in recent years. Alan Cross (C71) was co-opted for a short while and now Ed Campbell (C3/14/74) has stepped forward to join us on Council. He is, at present, co-opted to the role. I am sure that he would appreciate any ideas regarding how to increase awareness among those in the photographic community about the existence of UPP, with an aim of recruiting much-needed new members.

Colin, with his vast knowledge about UPP, remains a much-valued Life Member on Council. He will be celebrating 60 years of UPP membership at the AGM/Convention this year.

Sadly, Liz Boud has been suffering many unresolved health issues over the last few years and after very many years on Council she has decided to step down. Over the years, she served two terms as President, the first in 2007 when she became the first lady President. She has been Membership Secretary since 1999, to which she added a new post of Welfare Secretary. We are all very thankful and much indebted to Liz for all she did for UPP and will miss having her on Council.

Alan Bousfield (C45, C46, Z7, Z9 & Z11) has joined us on Council and has been co-opted as Membership Secretary. Barbara Beauchamp has stepped in as acting Welfare Secretary.

Due to an imminent house move, Archivist Ken Payne handed over the role of Archivist and the Archives to Arnold Phipps-Jones.

### **Council Position/s Available**

A vacancy has arisen due to personal circumstances. Ray Grace will not be able to continue as Exhibition Secretary after the AGM. He has written full details of

what the role involves in the following pages. Ideally, we would like the role to be split between two people, or one person if they feel up to it. There are many different aspects to the role and it may be more realistic to form a sub-committee with one person to oversee and report back to Council whilst the other tasks could be divided into smaller ones.

Without wishing to cause alarm, if no one comes forward to fill this vacancy, the future of any Annual Competition and Exhibitions is at risk.

**Please see details on pages 8 & 9** of what is involved. For more information please contact Ray or me. We will happily answer any questions you may have.



**Welcome to our new members** who have joined since January 2023. I hope that you will all enjoy your chosen Circles and your time with UPP.

George Atkins EFIAP/b, DPAGB, LRPS – Circle Z4

Paul Evenett – Circle 60

Anne Eckersley LRPS, DPAGB, BPE3\* – Circle Z4

Tony Bramble – Circle 46 and Circle Z10

Julie Kibler – Circle 81

Alex Oldham – Circle 81

I am hoping to meet as many members as possible over the AGM/Convention weekend at Hillscourt in September. Meanwhile, get out there with your cameras and make the most of the summer!

*Janice Payne ARPS*

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We have recently received sad news about two of our members, both of whom are members of Circle 88 and are sadly now suffering with dementia.

Dave Coates, Circle secretary of C36, reports that Jane Black ARPS FPSA Hon PAGB, is seriously ill. She has been transferred from Circle 36, of which she had been a member for well over a quarter of a century, to Circle 88. Her condition has deteriorated substantially and for the last year Jane has been living in a care home in South Shields. Sad to say, her condition is now such that she is no longer able to recognise her friends and colleagues.

Our Welfare Secretary Barbara Beauchamp received an email from the brother of Philip Antrobus FRPS, which I include for those of you that know Philip. He joined UPP in November 1968 and was the long-time secretary of Circle 4/26 and previously Circle 19. Philip, too, has been transferred to Circle 88.

“Thank you for sending the UPP information for my brother Philip.

Sadly, he has developed dementia, I think probably due to the isolation of the Covid lockdowns. This has been progressive and he is now resident in a care home in Kingston, quite close to where I live so visiting is fairly easy. I'm afraid he has little recall of his photographic activities or UPP, so I think there is now little point in sending any further information through. If he were able, I am sure he would have wanted to thank UPP friends for many happy and fruitful times over the years.

With best wishes

James Antrobus'

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## UPP Exhibition Secretary

I have been the Assistant Exhibition Secretary for many years now, working alongside Ken Payne, who recently resigned his post. I took over Ken's responsibilities. In addition (as you are probably aware), I am the General Secretary, supposedly as a temporary measure until a willing volunteer knocked on the door. There has been no knock, and it looks like it is unlikely to happen after a number of years of making it known that the post is available.

Things have now come to a head. I cannot continue in both posts. The General Secretary role is not an onerous one and, although the Exhibition Secretary role is more involved, having to fulfil both Council roles at the time of the exhibition is not really a feasible option. With that in mind, I have advised the President that I will be stepping down as Exhibition Secretary at this year's AGM. I am happy to remain on Council and will retain the post of General Secretary.

Ideally, there should be at least two exhibition secretaries. The workload is quite considerable for one person to carry out, although it could be done (if you are not the General Secretary as well). In Council, we have discussed the feasibility of having an Exhibition Sub-Committee. This is a realistic option, with the exhibition preparation being divided among 3 or 4 people. With that possibility in mind, I have prepared a checklist of tasks that are required in preparation for the exhibition and have split it into different aspects to share the load. It does not have to be the way I have divided it up. Having been involved for a number of years, the way I have shared the tasks seemed a logical one, but they could be shared differently. So, it is merely a suggestion.

Please read the checklist and if you think that you would like to be a part of a sub-committee, please get in touch with either myself or the President, Janice Payne.

Ray Grace

### Exhibition Sub-Committee Responsibilities – Proposal

First Person

Organise the judging day

1. Determine a date for the judging.
2. Find and book a suitable venue. Ensure it has a projection screen.
3. Book the judges.
4. Take delivery of the prints from Circle secretaries.
5. Run the judging day. This would include providing lunch for the judges.

Because the location I used had a kitchen, I catered for the judges but, if a kitchen is not available, a pub lunch or similar would suffice.

6. Pay judges' expenses.
7. Pass a copy of the results to second person and third person.



8. Arrange for the AVs to be judged.
9. Take print folios and IT equipment to AGM venue.  
Although 1 person is indicated here, 2 people would be ideal. Extra help on the day of judging is beneficial. I use a couple of friends from my local camera club.

This person would become the custodian of the UPP laptop and projector.

#### Second Person

Arrange the engraving of trophies and plaques to be made.

1. Recover trophies from previous year's winners.
2. Arrange for trophies to be engraved and plaques made.
3. Deliver everything to AGM venue.

#### Third Person – (Ray/Helen?)

1. Create and print the exhibition print labels.
2. Create and print the digital panels.
3. Create and print the Circle and Highly Commended certificates.
4. Create and print the People's Choice poster.
5. Create and print certificates for the trophies that have not been engraved – Glenn Vase, etc.
6. Create and print any Long Service certificates.

#### Fourth person – (Andy Mills?)

1. Create the Gold Show.
2. Present the Gold Show at the AGM.

#### Sub-committee

1. Hang the exhibition.
2. Arrange for the trophies and awards to be presented.
3. Dismantle the exhibition.
4. Ensure those Circle secretaries that are present at the AGM take their circle entries with them.
5. Arrange for the remaining circle panels to be posted to the relevant Circle secretaries after the AGM.
6. Arrange for the posting of any trophies and certificate awards to those members not present at the AGM.

#### Notes:

1. All incurred expenses can be reclaimed from the Treasurer.
2. Traditionally, we have used 3 judges, 1 of whom should be a natural history specialist, if possible.
3. I am happy to provide any amplifying information that may be requested by potential volunteers. (Email address at the end of the Journal.)

## My Photographic Journey

It's not until you are older that you appreciate your younger years, and realise how it now has a huge impact on your style of photography.

My parents had a caravan in Anglesey on a farm, there were only 3 in the field, so my brother and I had a whole field to ourselves – rabbits in the morning, owls at night, lake at the end of the field and the seashore a short walk away.

I remember as both parents worked, my brother and I would get everything ready every Friday after school so that as soon as they came home, we would be off. Tea would be from a fish and chip shop en route. When we weren't in school, we were there.

My Mum was a tailoress and artist. She made anything from curtains to wedding dresses, onto which I would get to sew all the jewels, pearls and buttons, so from a very young age I made my own cushions, aprons and simple dresses, etc. She was forever doodling, all over the newspaper with charcoal wherever there was space, usually sketching my brother and me, much to Dad's annoyance when he wanted to read the paper.

In those days, there was no TV in the caravan, so every day we were out and about, and it was such an education. No mobile phones and no computers. Long walks consisted of collecting flowers, foliage, shells, mushrooms, toadstools and almost everything we stumbled on. Day and night-time fishing on the lake or in our boat at sea. We pretty much lived off the land, not a thing to do today, but we caught rabbits with my pet ferrets, fished for trout, eels, mackerel etc., dug for cockles, picked mussels and winkles, and snorkelled for crab and lobster amongst so much more. Dad taught us about tides and seasonal positions of the sun, what you could eat and what you couldn't from the land. When we brought all our findings back to the caravan, the books would come out to identify what we had found. Back to school Monday morning, first lesson was double English and weekend homework 'How did you spend your weekend?', which I loved writing about, adding drawings of things I had learnt; the teacher was always fascinated with my stories.

I always had a drawing pad, pencils, watercolour and paint brushes and I would spend a lot of time out early morning and evening drawing the most amazing things I use to see. Sunrise through the dune grasses, moody clouds over the lake, flowers, toadstools, etc. My parents were so encouraging, this probably being the reason I did so well at school and college, with the hope to go to university. I used to save my pocket money to purchase disposable cameras to capture scenes, flowers, the owl perched on a nearby post, etc. so that I could paint them later. Washing Dad's car paid for the developing. With Mum's help I developed many different styles, soft water colours were my favourite.

Dad taught us to swim, and eventually I became the youngest Scuba Diver (BSAC) and by 18 I was a 2<sup>nd</sup> class fully qualified diver. Dad bought me my first underwater camera – a Fujifilm waterproof. And I was hooked on underwater photography.



Little did I know as I was growing up that I would lose both my parents in my very early 20s, and what impact it would have on me.

An uncle asked me to work with him at Bradford University, so I worked from home and had quarterly visits and stayed with them for a week or so. His hobby was photography, and he would ask me to model for him. In 1989 he purchased a new camera and gave me a silver case and, to my surprise, it was his Zenith 35mm with three different lenses.

I can't remember what lenses were included but I can remember the joy I felt at receiving such a wonderful gift. It never left my hands; I was hooked again. Then one day it just packed in, I took it to London Camera Exchange in Chester, and they told me it would be cheaper to buy a new camera than have it fixed. Funds weren't freely available at this point so, again my hobby was put on the shelf.



Life became busy with children and work, so it wasn't until years later when I was putting Christmas presents under the tree that I noticed a rather large box; as you do. I investigated it and saw it was for ME! I kept asking what it was, to be told I'd have to wait. I opened the box as soon as I got up that Christmas morning, what a surprise!

Hubby had bought me the new Panasonic Lumix DMC-L1 with interchangeable lenses.

He said now the children had grown up and after all that I'd given up for their hobbies and lifestyles, it was time for me to get back to my own. I hadn't thought about photography for so long, and since then I've never looked back. I purchased a few lenses and got out most days when I wasn't working. I stored all my images on our computer and, when it died, it was then that I learnt how important it was to back up images on a portable hard drive.

A move from UK to our house in Spain in 2008 due to a working contract in Portugal was just so busy. There are not many places in Portugal and its islands that we didn't go – Madeira and Ponta Santos being my favourites. The Azores somewhat different. Our contract was to upgrade all their 2G mobile masts to 3G at the time. I took thousands of images but mostly related to work and, although this seems dull, I learnt so much about photography.

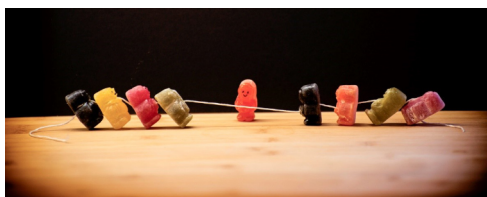
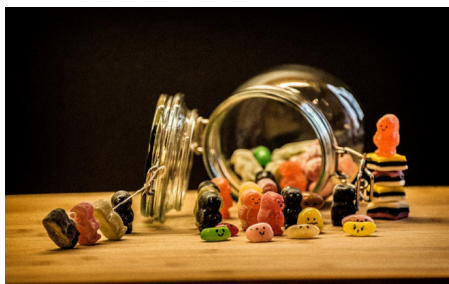
Returning to the UK in 2012, we moved house to the New Forest and, as I was now only working part time, there was lots of time to get out and about.

I found a little local club that met once a month. I was met by a grey-haired gent who greeted me with, 'Ah, you must be today's model. Take your clothes off in there and sit on the lounge over there.' After a lot of laughter, he said he was only joking, and we became great friends. And obviously, I just had to dress him up for a photograph.

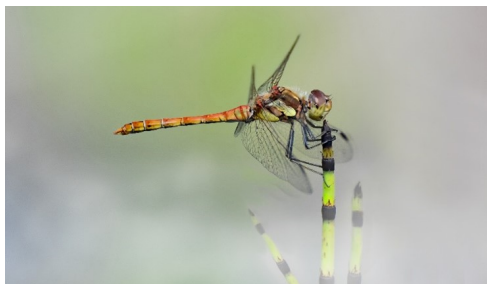


The club had monthly themes and we all had to produce four images for comments by all the members. They were too small to have judges, so we would just talk about the images. I remember one theme being the letter J. Being so busy I'd left it to the last minute, having spent most of the day looking around, I gave up. On the way home I stopped for petrol, and it was when standing in the queue that I saw lots of 'J' items, this is when I created my first composition images,

which was the starting point for me.



After a year, I found the club wasn't challenging me enough and I discovered Southampton Camera Club on my doorstep, so I went for a couple of visits and decided to join in 2016. This is when my photography really started to excel. I was placed in the primary group and so nervous when my images appeared for critiquing. I could hear some moans and groans about the comments applied to images, but I found it constructive and listened with intent, learning from what was great and not so great. I'd purchased Photoshop when I joined the other club and was still learning skills from YouTube or wherever I could. I also swapped all my kit and invested in Nikon, purchasing a full-frame D750. I found Nature challenging; a couple of primary images with good results and feedback helped me in many ways.





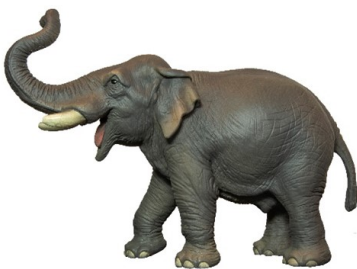


I went I would take photographs of walls, floors, clouds, sunsets, in fact anything that could be used as a texture or background, usually on my mobile as it's one of those things where you always see something when you don't have your camera. My iPhone took RAW images, so it didn't cause a problem. In shops I would photograph things I could use in composition and started to build a good library.

Sometimes I was caught and asked what I was doing, and I would come up with the wildest of excuses, especially when the items were expensive!



'Whispers within the walls' is a ghostly composition. Henry VIII's artillery fortress at Hurst Castle proved to be a great background for this image. I didn't have a studio in my earlier stages of photography so my friends would dress up for me. Photographs were taken in the garden, cut out, added to the backdrop and a lot of work was put in to create light and shadows.



I do purchase toys that I can use in composition, and I have used them all several times. Yes, one could say 'why don't you go to the zoo?', which I do, but sometimes you just can't get the shot you want, so researching alternatives is a good way to achieve what you set out to do.



This is one of those times I got caught taking images. I visited a garden centre on the Isle of Wight and found some very expensive dragons and large Gothic figurines. I'd been there a while, moving them around to get the best light on them, when a hand descended onto my shoulder asking what I was doing. Luckily, it was Christmas time so I got away with 'I'm sending images to my sister who collects them and checking which one she would like.' (I don't have a sister!) Horton Tower suited this image perfectly. It took a lot of shots from our fire to get the dragon's breath as good as I could.

I don't know where my ideas come from, but I do keep a note pad to jot them down when they come to mind. I was reading the Saturday Telegraph and there was an article about recycling and the moment I finished reading it I had an idea, a rather grand one but achievable. So, with the skills I'd learnt from my Mum all those years ago, I produced a 'Miss Telegraph' – the whole dress and headdress were made from the paper and biodegradable glue; every rose, the feathers in the hat and the boa were handmade from the weekend magazines.

It didn't get any spectacular results from judges at club, and I think this was due to the title: in hindsight I should have called it 'Recycled Newspaper' and not 'Miss Telegraph'.

Most comments were that the background was too busy, but it couldn't have been any other way as the concept was the model had just walked out of the newspaper.

I, however, was very proud that I'd accomplished what I'd set out to do. Colin Westgate suggested I should send it to the Telegraph, and maybe I should!

I soon advanced to Intermediate level and am now in the Advanced group. When I joined Southampton Camera Club, I never thought that, a few weeks after joining, I would take on the External Competition Secretary role and in 2021 become the President and play a big part in the Southampton International.



I trained to become a judge for the Southern Counties Federation Photography and just recently, due to weight, part-exchanged all my Nikon equipment for Sony.

My passion is doing fine art images, and this reminds me so much of the time spent painting with my Mum and replicating that in my photography.



I'm currently putting my application together for AFIAP, and have added my CPAGB panel on the next two pages. This shows the variety of images that were used, with scores applied; I needed 200 points to pass. I am currently working towards my DPAGB.





*Antigoni 23 Points*

*Goulart the Flying Ace 22 Points*



*Female Marbled White 15 Points*



*Great Egret Mating Dance 22 Points*



*Black Church Rock 20 Points*





*Mmmm Buzz Snacks 22 Points*



*Heron with Catch 19 Points*

*My Weird Dreams 22 Points*



*Close Encounters 19 Points*

*Treasure Hunters 22 Points*

My photography is forever changing,  
and I thank you for taking the time  
to read my journey so far.

*Suzannah Jordan CPAGB*





# United Photographic Postfolios of Great Britain



Notice is hereby given that the  
**2023 Annual General Meeting**

Will take place on  
Saturday 9th September 2023

From 2.15pm

At

**Hillscourt Conference Centre**

Rose Hill  
Rednal  
Birmingham  
B45 8RS

Friday Evening at 8.00pm

An Evening with

**Circle 5**

**A Presentation  
of Monochrome Prints**



# Programme of Events

## Convention Programme — Saturday 9<sup>th</sup> September

9.45am Tea/coffee and biscuits

10.20am Informal Roll call

10.30am Lecture\*

**Ann Healey FRPS DPAGB EFIAP/s BPE4\***  
**Wildlife of Costa Rica**

12.30pm Lunch (pre-booking at Reception essential)

1.45pm 2023 Gold Show—Trophy and Certificate Winners

2.15pm Voting for The People's Choice Trophy closes

2.15pm Annual General Meeting

3.15pm Presentation of Awards—followed by the raffle

4.00pm Conference Photograph

4.10pm Mid-afternoon Break—Tea/coffee and biscuits

4.30pm Lecture\*

**Will Cheung FRPS**  
**My Passion for Photography**

*\* There will be a 10 minute comfort break midway through each lecture*

7.30pm Dinner

## Circle 5 – A Presentation of Monochrome Prints

Circle 5 will be showing a number of prints from each one of its members, and there will be a number of us talking about our own prints. Not everyone in Circle 5 will be able to make it to talk, but there will be a good number of us who will be there in person to talk through our prints on the evening. I would like to see it as a fun evening with a great deal of input from the floor.

We are now on our 150th folio, and it came about purely as I lost my wet darkroom when I relocated to another part of the country, yet I wanted to carry on with monochrome. At the time I was a member of Circle 10, which is a wet darkroom circle. As I had lost my darkroom, my only option was digital, so I had to leave that circle. I wanted a circle that was open to all forms of monochrome whatever the process, so we could share our art with others, hence Circle 5 was born. In the beginning, we did get a mixture of media but now we see predominantly digital monochrome images.

We are a large print circle of unmounted prints. The circle is now down to eleven members, but my ideal number is twelve. This is a good round figure as we have twelve folios a year, and it also works better for the Annual Exhibition, as we have an entry from every member of the group for the Gold Star Circle competition.

Our members have a good variety of styles in their photography, from landscapes, people and architecture to travel, which always makes the folio so interesting each month when you receive it.



*“And ambient metering is by cell in the viewfinder –flash metering too, so it’s multi-mode. Synch speed on the dedicated flash to about 1/900, backlight button, quartz controlled manual shutter speed ... I’m not going too fast for you?”*



## Wildlife of Costa Rica

### Ann Healey FRPS. DPAGB. EFIAP/s. BPE4\*

Award-winning photographer Ann Healey will be presenting her talk to us on Saturday 9<sup>th</sup> September 2023.

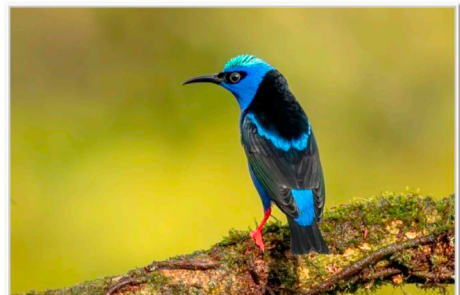
Ann is a member of Richmond & Twickenham Photographic Society. During her time she has held the posts of Hon Secretary, Programme Secretary, Internal Competitions Secretary, External Competitions Organiser, Forum Administrator and Leader of the Award & Distinctions Special Interest Group. More recently she has become a member of Molesey Photographic Club.

Ann is a former President of the Surrey Photographic Association (SPA) and is now the Chair of the Exhibitions & Events Sub-committee, organising the Biennial Exhibition and all Inter-club competitions.

Ann is renowned for her nature photography, and attendees will be treated to a plethora of photographs showing many different species, showcasing the diverse and extensive range of amazing wildlife to be found in the various ecosystems of the country.

Having achieved both her Royal Photographic Society Natural History Association and Fellowship with images of Costa Rican wildlife, these panels will be on display for attendees to view.

[www.annhealeyphotography.com](http://www.annhealeyphotography.com)





## My Passion for Photography

### Will Cheung FRPS



Will has been a journalist on imaging magazines for over 35 years, during that time editing Practical Photography, Digital Photo, Photography Monthly and Photography News.

He is currently working as a freelance journalist and photographer, with clients that include Amateur Photographer magazine and the leading imaging website, ePhotozine.

Will has been a keen photographer since his schooldays and is a Fellow of the Royal Photographic Society, achieving his distinction with a panel of darkroom monochrome pictorial prints.

He is a sitting member of the RPS's Travel Distinction panel, and in the past has judged the Edinburgh International Print International and the Trierenberg Super Circuit.

Will's talk is entitled 'My Passion for Photography,' it covers a broad subject range and aims to encourage viewers to enjoy their time with their camera.

As a photographer, he calls himself 'a specialist at being a non-specialist' and enjoys scenic, street and nature photography while being happy to turn his hand to any subject.

In his downtime, he shoots pictures for himself and likes to work on projects. "Projects sounds slightly pretentious and I don't mean it to be," Will says. "It's just that I like to shoot photographs that have some cohesiveness or common theme and it gives my vision a focus and that in turn helps me to enjoy my photography to the utmost."

[www.williamcheung.co.uk](http://www.williamcheung.co.uk)

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### 2022 AGM Minutes

Members wishing to see and read the minutes from last year's AGM can do so by going to the UPP website.

[www.uppofgb.com](http://www.uppofgb.com)

Go to the Circle Login Page and to 2022 AGM Minutes

The password is: **2022 AGM Minutes**

## Making Money

### Part 2

I'll begin by answering a question. There are some of you who are waiting for the inevitable – when will he talk about weddings? Surely that's a good way to make money from photography.

For me, weddings are off the menu! I've been involved with two and both have been a nightmare.

First, my own wedding. I was impecunious and so I agreed that a friend would take my wedding pictures. He would expose the film and I would develop and print it. Now, turn back your minds to when you did mono on film. Photographers had their own quirks. To express it simply, some would overexpose and underdevelop, and some did the opposite. It often depended on which developer one intended to use.



I didn't know that my friend was in the camp that overexposed and underdeveloped. In turn, he didn't know that I was in the opposite camp. You beat me to it again. My wedding negatives ended up overexposed and overdeveloped. A true nightmare! We have never, ever got decent prints – not even using modern technology. My wife still hasn't really forgiven and nor will she forgive if she ever sees this!

Second, through lack of money, I was forced to 'do' my sister's wedding. I have to say that I was proud of the prints that I made except for one issue: I failed to notice some graffiti chalked on the church wall. It read "F% ^\$ Aston Villa". You can guess the first word.



There it was in all its 'glory' staring out at me on every one of the group shots. No chance of a re-shoot. I became a master with the spotting brush but nevertheless it took me hour after hour and I came to dread the words, "may I have a copy of that?". Remember, these were the group shots and were asked for often.

Since then I've refused all requests to do weddings.

We move on many years to find me at a place called Shelsley Walsh sitting in a very powerful and very lightweight motor car at the foot of a

steep, winding hill. I was waiting for the man with the flag to start me to see how quickly I could drive up the hill. Off I went, almost losing control at every turn, rivers of sweat pouring out of the (borrowed) crash helmet and wondering what I was going to say to the car owner when I 'bent it'. Happily, I survived and was given a time – something like half a day slower than the slowest 'real' competitor.



I was there as a photographer. The car owner and I had set up a little business which involved bonding photos onto china plates.

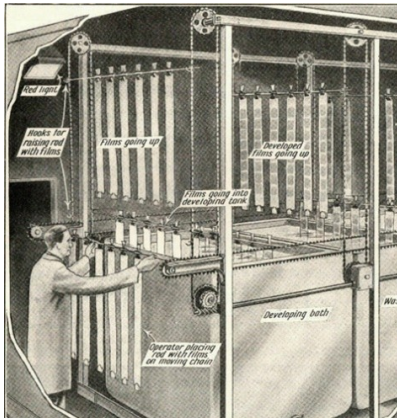
My friend was a petrol head as it's known these days and his main hobby was hill climbs. Shelsley Walsh is probably the oldest and most famous of the hill climb venues. He had persuaded his club to allow me there to take photos (and offer them for

sale) and to use photos bonded to plates as the various prizes to the competitors.

I attended practice day – practice for me as well as the competitors – and that allowed me to try different viewpoints and generally get it right for the main event that took place on the following day. My drive was the response to, “would you like to have a go?” at the end of official practice.

As an addendum, the picture of the car is the actual car that I drove. My friend is, sadly, deceased, and the car changed hands. I have been very kindly allowed to use the picture by the Turner Sports Car Society (website at <http://www.turnersportscars.co.uk/>.)

Another means of making money from photography was by getting a job. As a student I did that for several years. Because I knew a little about processing, I was assigned to the line that developed C22 colour films. I'm almost certainly right when I claim to have developed more colour films than the whole of UPP put together. I'd do a thousand on a slack day!



I've scoured the internet for a picture of the machine that I used to operate but can't find the C22 one. This is a representation of a mono version, but the principle is the same – just more tanks and different chemicals.

The machine was about 5 metres long and was housed in a darkroom protected by three light trap doors.

My job was to strip the backing paper from the film, attach the films to the racks and then load the racks onto the start of the machine. The illustration shows this being done. Obviously the illustration is misleading because in the real world it was all done in absolute darkness. I became excellent at running from one end of the room to the other and unerringly hitting the emergency stop when something was awry (the sound of the machine gave away any faults).

I'd then burst into the rest of the factory yelling for 'Mr Graham', who was the expert on the machine and could usually sort the problem before too many films were ruined. I never quite understood why the stop button wasn't positioned near my workstation and why there wasn't an alarm bell to summon Mr Graham.

Towards the end of the shift, after waiting for the time when the lights could go on, I'd clear the mound of backing papers and mix new chemicals to replenish those that had been in use all day.

My day was punctuated by fellow students trying to sneak in on me. My senses became attuned and I could hear any one of the light trap doors opening and even know which one it was. For reasons that I can only guess, there was a strict rule against any female entering my workspace.

I've already told the story of falling asleep while waiting for 'lights on', and waking to find myself locked into the factory alone, late at night. Luckily, Mr Graham's office was open and the first memory button on his phone was his home, and he came to rescue me. Happily, he was a good man and was amused by the incident. He refused my claim for overtime but it was he who gave me a ten-shilling (50p !!!!) bonus for running the machine alone for two weeks when my 'supervisor' was ill.

I'll admit that I almost never saw any photos! I saw many thousands of negatives but almost no photos except for the very rare print of an exceptionally pretty girl that my friends in the printing department would sneak to me. They were very few and far between – and in my darkness were redundant anyway. My sister still preens herself when I tell her that the whole of the printing department had her portrait (taken by me) pinned to their workstations.

That's it for now. I've already written too much again. I hope that you were not too bored.

*Douglas Hands ARPS*



*"Of course that's an early one – before I got the hang of which end to look through ..."*



# The Guru

## Digital Images and Their Preservation

Digital preservation is, to most people, boring and can be a time-consuming task. Whereas in the past, it was possible to put your assets in a box under the stairs and find them usable in ten years' time, this is an unlikely scenario with digital media. Digital conservation is designed to make certain that a digital collection continues to be available, regardless of the inescapable changes in technologies the future will bring, beyond the limits of media failure or technological and organisational change. Without having the most effective conservation techniques set up, a digital library may easily grow to become hard to access and therefore unusable inside of a number of years. Digital files are exposed over time to constant risk of loss for a variety of factors. The data file type chosen, the media on which the files are conserved, and then the computer hardware and software applications necessary to view the digital files could all be areas of susceptibility.

Digital photos offer remarkable new possibilities and so, on the face of it, are simpler to collect and also conserve for future years compared to their analogue counterpart. They offer tremendously valuable graphic collections, which are found right at the tips of one's fingers and are even potentially available for generations to come. Having said that, safely and securely storing massive quantities of data, and additionally making certain that the file data formats created by present-day digital camera models can be opened and read in the foreseeable future, presents serious challenges. Considering this predicament brings up issues when preserving digital pictures to ensure that the value of any digital photo archive will remain, particularly since the simple truth is that, in essence, a shot does not cost you anything. Some people could, therefore, be only just starting to grasp the hazards of trying to keep all images in a digital form on their computer systems.

In an instance of unintended destruction, including fire or possibly flood, the loss of a roll of analogue film could mean that a few images were lost. Conversely, losing your hard drive would probably mean that a lifetime's work of photography and other valuable material crashed into electronic oblivion in the event that the data files could not be retrieved. This concentration of data means that, in the eventuality of some kind of electrical malfunction, fire or flood, the harm could be catastrophic. For that reason, a suitable back-up strategy is advisable.

Computerised images are, unlike their counterparts, intangible. Although created and printed photographs could lose specific colours, degrade and change, they would continue to be acceptable as well as enjoyable to an individual. Digital content, in comparison, could rapidly come to be just inoperable bit streams and no longer be interpretable by future computer systems and technological innovations, in the event that appropriate measures aren't used in time. Whilst JPEG imagery may well be readable for some time, the raw digital camera formats which are widespread in the current digital camera world, to date do not have the equivalent software support.



Digital cameras possess different RAW profiles and often need specific software in order to function; this may stop being readily available in the longer term.

Frequently, correct file back-up techniques introduce a substantial preliminary expense for hobbyist photographers, not simply financially but additionally in the determination to check out possible choices and be acquainted with the technology. Quite often, this expense behaves as an obstacle and then the required back-ups and also safety measures may not be secured. Commonly, it's only following the emotional and even the financial distress of losing digital material that folks realise that the worth of their irreplaceable archives was a lot more than the expense of safe-guarding them for the future. Back-up alone does not serve as an appropriate solution for digital archives, however; replication of content is best practice, and it is especially important, if possible, to separate the replicas geographically.

At the moment, you can possibly put forward the proposition that there's simply no digital medium that has been found to be as long-lasting and as dependable as some analogue media. Nearly all digital media may well degrade after some time, ultimately causing failure of data. Having said that, digital files could, in theory, be used for a long time, so basically the fragility of any sort of media isn't necessarily as big a threat towards the endurance of digital content as another threat: technical obsolescence. For the most part, digital camera content will most likely far outlast both the devices and also software that will maintain it. Technological innovation is evolving so rapidly that measures need to be considered in order to make certain that files can easily be recovered well into the future.

For photographers who have not yet embarked on considering this part of their hobby, some recommendations to consider include the following:

### Migration

Migration describes the process of copying content from one format (such as a CD-ROM) onto a newer format (such as a solid-state flash drive).

### Refreshment

A related process is refreshment. Refreshment involves copying data onto a newer example of the same format (such as from an old CD-ROM to a new CD-ROM).

### Emulation

Emulation is a more involved process of accessing data on a system other than the one it was made for. Commonly, this will be because an original system is no longer available. Playing vintage computer games on a contemporary games emulator is a good example.

### Cloud Storage

The cloud is not a specific type of storage medium or system – rather, it is merely a computing or storage service provided remotely by a third party. Cloud services may operate a 'pay-as-you-go' pricing model: the customer sometimes pays a monthly charge based on the volume of data stored, as well as the number of data uploads and downloads.

Regardless, as we all should know by now, any commercial third party solution is a high preservation risk due to potential changes in pricing, support or the discontinuation of a product (or the discontinuation of a service provider).

Cloud solutions can also offer some particular issues; for example, the implications of data storage on servers located outside the UK (and in the case of some providers, even outside the EU, that may become politically sensitive or unstable areas) must be fully understood and seriously considered. It may involve complex management software or a simple web interface. It may involve cursing at your computer. No, it will involve cursing at your computer.

1. Do not rely on CDs, DVDs and their variations. The average lifespan of these disks is relatively short and, more importantly, unpredictable, with quality varying. Even more importantly, handling becomes very effort-intensive as the amount of data increases. As none of these have been around long enough to be proven as a viable long-term storage medium, it is best practice to write archival data to more than one type of medium and then store these in different locations.

2. Online storage is often mirrored across multiple disks using redundant disk arrays (RAID). RAID systems, either attached to servers or as networked-attached-storage, offer high redundancy and speed whilst being practical and affordable. Hard drives do not last forever; thus, redundancy is important. Replacing a hard drive in a RAID system is relatively straightforward.

3. External hard drives, if used as additional back-up media, need to be activated regularly, at least once every month.

4. Convert original images to a stable standardised format such as TIFF (LZW compressed). A routine error-checking schedule should be implemented and a strategy drawn up for migrating data and metadata to suitable formats as necessary. If a file format is becoming obsolete and a migration is planned, archival master files should be migrated to new formats that are non-proprietary (such as TIFF for images, motion JPEG2000 for video or AIFF for audio) wherever possible. Quality control checks should follow any migration or refreshment so that any loss of data integrity can be identified and quickly addressed.

5. Keep the original RAW file if you want to be able to improve image results in the future. Whichever approach or combination of approaches is chosen, it is often helpful to make a distinction between a 'master generation' of digital data and at least one surrogate 'delivery generation'.

6. Regularly check if the back-up data can be restored successfully.

In concluding, it is interesting that many consider it possible that, due to technological obsolescence and media fragility, future generations will have less information about recent Middle East conflicts (recorded on digital media) than the First World War (recorded on analogue media).

*The Guru*

*Article written by the late Geoff Jackson and published here with kind permission from his wife Kate.*

## Goats in an Argan Tree Extraordinary or Exploitation?

Morocco is a popular travel destination for a variety of reasons: it's in the same time zone as the UK and is only four hours' flying time away. The kingdom is also known for its varied cities and coastal resorts as well as its deserts, mountains and Berber culture. More recently, Morocco made history by becoming the first African team to reach the semi-finals of the football World Cup.

In July of last year my wife and I visited Marrakesh, staying in a riad (small guest house) within the walls of the city's medina. We explored the sights, sounds and smells of the city, including getting lost in the maze of souks. We also took a day trip with some other tourists in a shared minibus out of the busy city to a cooler, calmer, windy town on the coast for some respite from the heat.

As we were travelling along the main road to Essaouira, the driver pointed out the argan trees in the fields with their goats and stopped the minibus while I took this



image (Goats in an argan tree). It was something that I'd heard about but didn't believe until I saw it. To be honest, I didn't know anything about argan trees either. Since then, I've found out that argan trees are unique to Morocco and their fruits and seeds have three main uses. The oil extracted from them can be used for cosmetics and shampoos and when roasted has culinary uses. The soft pulp and paste left behind from the grinding process to

extract the oil are used for animal feed (Grinding argan nuts). There are numerous women's cooperatives that extract and sell the oil, retaining the profits and on another trip we visited one, sampling the produce.

Further research, however, has also revealed that although the goats may naturally climb argan trees to enjoy the argan fruits, their placement/encouragement may, in fact, be exploitative. Like much of Europe and the world, Morocco has been experiencing its worst drought in decades, and farmers whose crops are failing have set up roadside scenes like the one I and other tourists photographed, to earn tourist cash in the form of tips for photo opportunities.



Some sources even claim that the kids and goats have their legs and feet tied to platforms to keep them in place. I'm pleased to say that this isn't evident from my photos (Close-up of goats).

It's true that there were several sights like this along the road and that goatherds



were expecting some payment, so I feel in two minds about the image. I've since posted the image on Flickr, where it's been viewed over 9,500 times. I also entered it for a natural history competition in my local camera club, where the judge commended it. He said he'd visited Morocco but hadn't seen goats in argan trees himself. I'm pleased that it's attracted a lot of interest but at the same time disappointed that I may have unknowingly supported a practice that doesn't have animal welfare at its heart. It's difficult when visiting other countries and cultures to be as ethical and considerate as one tries to be at home, despite best

efforts. Nevertheless, it's an arresting sight and something I'd never seen before and may never see again!

*Nick Flores*



*"My eye problem? Well, apparently it's due to persistent use of a wide-angle lens ..."*

## Photographers and Photographs

Today, in the world of camera clubs, the overwhelming majority of 'winning images' (with the possible exceptions of the nature, portrait and street categories) use computer digital manipulation techniques as the preferred means of attainment through replacement skies, backgrounds and the insertion of objects (sometimes digital creations in themselves), creating images which have never existed. I concluded this from examining the PAGB Winners portfolios.

It is completely within the right of the author to produce such work, but is it the work of a photographer or has it the right to be called a photograph?

So, what, in my opinion, constitutes a photograph? To produce a photograph one needs a device, commonly called 'a camera', which, in its basic form, records a scene on receptive, reproducible media through the use of light.

One then needs to select a scene to record. After processing the resulting output to reflect what the taker saw and felt at that instant of recording, we have what has, from the inception of the technique, been known as a photograph, or these days a digital photograph. The person who produces such output is therefore entitled to call themselves a photographer.

The more difficult question is what to call the output and producer of this digital image construction trend? A photograph it is not, especially as now it is possible to produce a 'photograph' which has never been near a camera, and shows a scene that the creator has never been near, or seen, through the use of computer AI programmes (I exclude AI-powered tools). So, what shall we call the producer and their output? Perhaps a digital image technician and a digitally produced image? All ideas welcome!

Further thoughts. Surely the day is fast dawning when the two processes need to be totally separated and at the very least be judged and defined in their own right.

On yet another topic, do we need competitions at all in such an emotional and subjective situation where personal opinions differ? In my opinion, this is why we are witnessing growth in our and many other Zoom/Blog/Forum-type discussion Circles, where subjectivity thrives without the need for marking and ranking.

All probably very controversial and opinions will, fortunately, differ. Feel free to comment!

Finally, I refer you to an excellent blog by Alex Kilbee, The Photographic Eye <https://www.youtube.com/watch?v=G6RLqwLLuo&t=1s> which, much better than I, examines this whole subject and also contains some other excellent thoughts and photography.

*Derek Stratton*

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## Why You Should Print Your Images

To quote Fotospeed Ambassador Charlie Waite, 'A photograph is not a photograph until it is printed.' We at Fotospeed are strong believers in this and not just because we are in the paper and printer business, but because printing our work makes us better photographers.

By printing our work, we see things that might not have been apparent to us on the screen. Examples of this could be the crop used or an element in the picture that shouldn't be there that is easily missed on the screen. Printing our photographs also helps with composition, as you can easily take a print into different environments, giving you new perspectives.



One of my tips is to make a test print and keep reviewing the print over a period of time. This could be a matter of hours, days or weeks. I have found that I naturally arrive at the changes needed to improve the print, which helps me to stop overthinking whilst staring intently at a screen.

Secondly, I feel printing your photographs helps you to see how different sizes can affect the feeling and emotion of the images. On screen we are normally limited to a default size when viewing, and all images are seen in the same dimensions.

Different sizes of paper are available to us w h e n

we print. The size of an image can affect the experience of viewing the print. When a large print shows small detail, for example a macro shot of an insect, the larger print can, in some cases, give an overwhelming impression of the subject. Larger prints also make viewing the work a more social experience, as a number of people can view the work at once. In contrast, small prints can draw the viewer in to the photograph and in some cases make viewing the work a more personal experience.

Which size you choose is down to your own feeling towards the image and how you'd like the image to be viewed.



A limiting factor as to how big you can print will be the size of printer you have. However, if you do want to print bigger, Fotospeed have a list of businesses that use our paper and will be able to print up to 60 inches on the shortest edge.

Experimenting with size can drastically change the impression and emotion of your work. By printing your work, you can start to experiment with different layouts and panels. In a recent exhibition in Bristol I printed around 60 photographs to be arranged together in an abstract mosaic display. You don't need to be limited by the standard ideas of panels.



Those are two of the ways in which printing your images can improve your photography. Another point is the paper itself and how it reacts with your chosen image to transform the image on screen into the final beautiful print. This could be by adding physical texture to the printed scene or giving the blacks within the print a deep, silky feel. Both enhancements could be achieved by simply changing the paper.

One thing that appears to be the biggest factor in photographers printing their work is previous experience. When printing goes wrong it can be very frustrating and off-putting.

With Fotospeed paper, you don't just receive the products ordered but gain access to our support as well. We are here to help you every step of the way on your printing journey. We offer a free custom profiling service to allow you to get the best colours your printer can produce. This will also help you get a closer match between your screen and printer, saving you time, ink and paper. We also have experts on hand to solve any problems you may encounter, so please don't hesitate to call.

The Fotospeed YouTube channel is another great resource for printing tutorials, printing tips and tricks as well as interviews with our Ambassadors.

We have also released a free eBook to guide you through the first steps in printing or to give you a refresher if you are a seasoned printer. This is a free download and can be found on [Fotospeed.com](https://www.fotospeed.com).

We hope to see all your amazing prints very soon, and if you share them on social media, don't forget to tag [@fotospeed](https://www.instagram.com/fotospeed) or use the hashtag [#powerofprint](https://www.instagram.com/hashtag/powerofprint).

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