

UPP JOURNAL



July 2024
Issue 163



United
Photographic
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Bespoke Taylor

C36: Philip Chadwick DPAGB AWPf AFIAP BPE5* Hon NWPA

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The Editor's View



With only a couple months or so before our annual September Convention (September 20th - 22nd), this edition will hopefully give you some insight into our speakers.

Colin Westgate MPAGB FRPS MFIAP APAGB Tesni Ward and Roger Hance FRPS, plus the timetable of all the events. This gives you an opportunity to meet and enjoy conversation with your fellow UPP members, a chance to meet new and renew old acquaintances, plus don't forget the annual exhibition which is

your opportunity to see all the work of circle members up close.

This year we will again be producing an Exhibition catalogue, which I hope you will all enjoy, with all the images and prize winners. This I understand is a popular edition to your UPP membership package. Once all the results are in and the presentations are made I will be trying to get it out to you in late October or early November.

Having thought long and hard I have decided to stand down as Vice-President, We are currently looking for someone to take up the position of Vice President.

It has been a privilege and honour to hold the position over the past couple of years, but as I already hold four positions on council, of Webmaster, Journal Editor, Zoom Controller and Archivist, I feel that I need to put my time into these positions rather than take on yet another when my time as President would have arisen. Therefore I feel that it would be better to leave this position of Vice-President to someone who can devote the whole of their time to it, although not an arduous one, you will be there to support the President and then take over in the near future as President.

I would like to thank all those members who have supported this edition.

I am always struggling fill the Journal with quality images and articles and hope that with your support future editions will be filled with features and images from a wide selection of membership.

Enjoy.

Arnold Phipps-Jones

The President's Focal Point



I am writing this as we approach the longest day. Where is summer? Here in the South-East last month, we experienced day after day of rain and low temperatures. An early Spring, on the other hand produced a profusion of flowers, earlier than normal and all at once, only to be battered and bruised by the cold and gale force winds. Today the temperature has reached 16°C! I hope things have been kinder to you in other parts of the country.

I am sad to report the demise of Circle 45 which was one of the two long standing Natural History PDI Circles; this is due to the poor health of the Circle Secretary, Bob Crick who felt he could no longer carry on in that role. Unfortunately, no one else in the Circle came forward to take it on and an alternative Circle Secretary could not be found.

Bob and several others from the Circle have joined Circle 46, run by Douglas Hands who has kindly accommodated them. It does however mean the loss of three members who have decided not to join C.46.

We were at risk of losing one of our Zoom Circles due to the sudden resignation of the Circle Secretary, I am very pleased to say that we have been able to recruit David Lloyd who was already a member of the Circle as a new Circle Secretary for UPP and for Z1. Thank you, David!

The two occurrences above highlight the need for more Circle secretaries and deputies to come forward if we are to take UPP into the future.

Just this week I received a request from a member who would like to join an additional print Circle, more specifically for portrait and figure photography. We currently do not have any such Circle, I suggested there may well be a call for one if there was enough interest, but we would need a Circle Secretary to run it. Any offers?

If you are interested in joining another Circle, be it by Zoom for discussion, PDI online, Print or Audio Visual please look on the website for an up-to-date list of those with vacancies. As a member you will already belong to one Circle, it is only an extra £4 per year to belong to as many other Circles as you wish!

***A years free membership is being offered** if you recruit a new member to UPP* So, talk to all of your photography friends, tell them about UPP and what it has to offer and then point them in the direction of the UPP website <https://www.uppofgb.com/> where they can find all the details and an application form. To thrive UPP needs more publicity! It is always good to read news about the Circles, there was an article in the last Journal about a meeting arranged by Circle 4/26.

It seems that they had "A Grand Weekend" with lovely weather for the planned outings, good food and superb company; judging by the photos in the article there was a good amount of photography included as well! Thanks to Val Johnston for the article.

If any other Circles are planning events, don't forget to send a few words and images to the editor so that we can all appreciate what the other Circles get up to!

Council members

Once again, we have been kept busy considering future plans and organising the AGM/Convention weekend, which I am happy to report is again being held at 'Hillscourt' near Birmingham. For more about this and the speakers that are booked for this year, please see the centre pages in this Journal or the website. For those requiring accommodation the forms will be sent out shortly.

Some of us on Council have been under pressure, taking on more than one role in order to fill vacancies so that things continue to run smoothly. If you feel you would be able to help us in some small way with this shortfall of willing volunteers, please let us know!

After last year's AGM we were left without an Exhibition Secretary or anyone willing to take on any of the suggested constituent parts of the role, apart from an offer of help to hang the Exhibition. But there would be no Exhibition to hang if there was no annual competition. I strongly believe this to be an important part of the UPP year where all the Circles come together and therefore, although I already have more than enough to do, I have stepped in to accept the entries and make sure the annual competition goes ahead organising judges and so forth. Meaning this last month has been a hectic one with entries arriving, and one which has highlighted the need for improvements in some areas.

From the entries received so far, it looks as though the Exhibition will be another one of high standard and well worth visiting.



Council Position Vacant

We are currently looking for someone to take on the role of Vice President. If you feel that person could be you, please get in touch with the General Secretary (Ray Grace) or myself (Janice Payne) for more details.

Certificates for long standing membership of UPP

In the last journal I gave details of Colin Westgate FRPS MFIAP MPAGB APAGB who celebrated 60 years membership of UPP in 2023.

It was remiss of me at that time not to mention four other members who were also awarded certificates to mark their long-term membership, they were:

- Ken Breare FRPS AFIAP – 50 years
- Derek Larkin EFIAP BPE4* - 50 years
- Mick Willis – 40 years
- Douglas Hands - 25 Years

A warm welcome to our new members

Those who have joined since January 2024, I hope that you are all enjoying your chosen Circles and that your membership with UPP will be a long and happy one.

Christopher Gledhill (Chris) – Circle 64 and CZ6

Simon Rhodes – Circle 60 and Circle 73

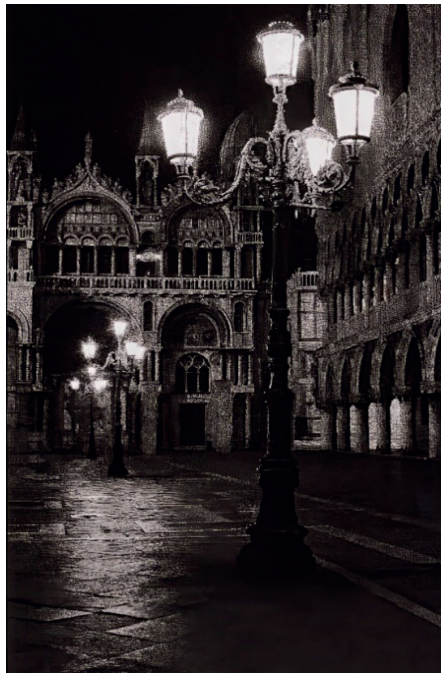
Alan Powell – Circle 64 and Circle 3

Linda Bembridge (former member) rejoined Circle 29

I am hoping to meet as many members as possible, both old friends and new, over the AGM/Convention weekend, September 20th – 22nd meanwhile I wish you all good light and good photography.

Janice Payne ARPS

In Memory of Baron Woods FRPS



*Winner of the Leighton Herdson Print Trophy 2002
Quiet Corner, Venice - BARON WOODS FRPS (member of DI 3)*

It is with great sadness we heard from Dave Coates (Circle secretary of C.36) that Baron Woods had passed away, peacefully at home on the February 28th, 2024. Dave commented "I never had the pleasure of meeting Baron, but in my dealings with him in C.36 over the last couple of years or so I found him not only to be a superb photographer, but a lovely person to work with". "The results for C36 Folio 709, which contained Baron's last entry into the folios, his superb print, entitled "Media City" was placed FIRST, and although he will never know it, I don't think we can offer a better compliment to him".

Our records show that Baron joined UPP in 1999, Nick Bodle (Circle Secretary C.5) says he joined way before that, and that he may have left and come back. He was a member of Circle 10 for a few years and Nick first met him on a rally with C.10 in 1994. Len Holman introduced him to UPP. Nick went on to say that "Baron was with C5 from the very first folio when I started it, until last year at the AGM when he retired from it.

Baron was one of the nicest people you could meet - a real gentleman". C5 entertained us at the 2023 Convention on the Friday evening, with prints from their members, those of us present had the pleasure of seeing some of Baron's work, he was unable to attend in person. After the AGM, Baron retired from both C5 and C.36 transferring to C.44 (for retired members who wish to keep in touch).

I understand that amongst Baron's other photographic achievements he was a past chairman of Poulton-Le-Fylde Photographic Society in 1969 - 1970.

He will be missed by those who knew him.



Derwentwater Flood - Baron Woods FRPS

Ramblings of the Idle Rich

Part Three

A couple of years after becoming a "recognised" judge I had a telephone call with a difference. It was from the Secretary of our local Church Harvest Festival Fete. "I understand you are a judge of photography. Would you be willing to judge the photographic section of our Fete?" Although I am not a regular church attendee myself, as the date was free I readily agreed. Ours is a very active Church with many different groups - one or more I might wish to join as and when I give up photography (The Old Fogeys - TOF!) might be appropriate.

Being an afternoon affair the actual judging took just a few minutes and I spent most of the rest enjoying tea and cake plus sampling some of the home made wine. The Church is within walking distance so no drink and driving thank goodness. Things could have been worse as the Vicar won one of the prizes, unbeknown to me of course until the prize giving.

Maybe a slightly silly thing to do but I volunteered my services for free. Silly because the following Spring I received further requests from other parishes surrounding Salisbury but each did offer a token sum for petrol as you had to drive to them. This culminated in a request from a Parish some miles from Salisbury which I was happy to support. At the end of the presentations the Treasurer asked me my expenses. In a magnanimous gesture I said "Oh just call it a fiver". "How much?" Was the startled reply. "We are a Charity you know". I stuck to my guns as I had already overheard him having a conversation with another judge - of handicrafts I think - who also lived in Salisbury and he paid her £20. Perhaps she was a professional? A couple of months so later an article about the fete appeared in the local paper under the heading "Record profit at village Fete". They raised over £1,200 in just over three hours so I did not have to feel guilty after all. But good on the Treasurer who I bet was a dab hand at poker.

I am surprised how word of mouth gets around, however. My ventures into Fetes and then small Agricultural events finally led me to being invited, three years on the trot (pun intended!) to judging the photographic section of a County Agricultural Show. What an eye opener. You had to be at the showground early - before the masses, but you had a badge to display on the car windscreen admitting you to a separate car park reserved for officials only and near the heart of the show, so no long walk across stubble fields. Having checked in all the judges were dispatched to a special catering tent where we had a "full English" whilst waiting for the entries to close. It was very entertaining talking to the other judges most of whom were involved in the animal judging classes. I recall one when a judge had us in fits talking of tricks entrants get up to, to try and win. Makeup, talcum powder etc all featured and he has been waiting for one to turn up sporting lipstick.

Once the closing time for entries was reached we all headed off in different directions, me to the Crafts and Handicrafts marquee where around 300+ postcard sized prints had been mounted on display boards.

Some of the set subject classes only had a couple of dozen entries and I had chosen the winners in no time. In fact, after twenty minutes I had made all my choices and wondered what to do next as all the other judges - eating spoonful's of jam, little glasses of home made wine - still seemed to be very busy. Not wishing to appear as if I did not care I had a notebook with me and started to look at the photos again, making copious, but irrelevant notes. It was tedious and about one hour afterwards the Head Steward came over to ask how things were going. "Nearly finished" said I and finished the form they gave me to record my list of winners. When I handed the form in I asked the Steward what to do next. "Nothing your job is finished. You are on the second sitting for lunch. Come back around 1pm and I will give you your voucher. After lunch all you need to do is be back here at 4.30pm for the presentations - it could be 5pm mind as some judging classes are running late"

My first year there I wandered around the marquee looking at the other arts, crafts, jam, wine, chutney etc etc in the hope of a taster or two. In subsequent years I skipped this and nipped back to the car, grabbed my camera and wandered out in the show ground itself. The "judges badge (a different colour each year) we had to wear was a real "open sesame" if you wanted to venture into areas where the public were not admitted enabling a few good shots.

At the allotted time I made my way back to the marquee, was given my voucher and returned to the catering tent again and ate like a King. No expense was spared with a bountiful spread including local produce and a beer if I wanted it care of the local Brewery who were co-sponsors.

I did not realise what a hunger generating experience being an Agricultural show judge can be as I watched some of my fellow judges demolish mounds of cold meats, pies, baked potatoes followed by trifles and other goodies not good for you. I did my best to keep up but gave up well before they had their third helpings.

Once sated I was once again free for the afternoon "But please pop back for a cup of tea and a cake around 3pm, Leo, if you fancy it" I was invited prior to leaving the tent. This freedom allowed me to again have free time to wander round the show at my leisure and take a few images of my own.

The only reason we had to be back for the Presentation was that the Lord Lieutenant of the County was doing the honor's and, like Royalty, wished to say a few words to each of the judges in turn which was a nice touch. Once all the prizes had been won, rosettes and badges presented, then we were free to leave but, before we could do so the Show Treasurer gave us a cheque to cover our traveling expenses as well.

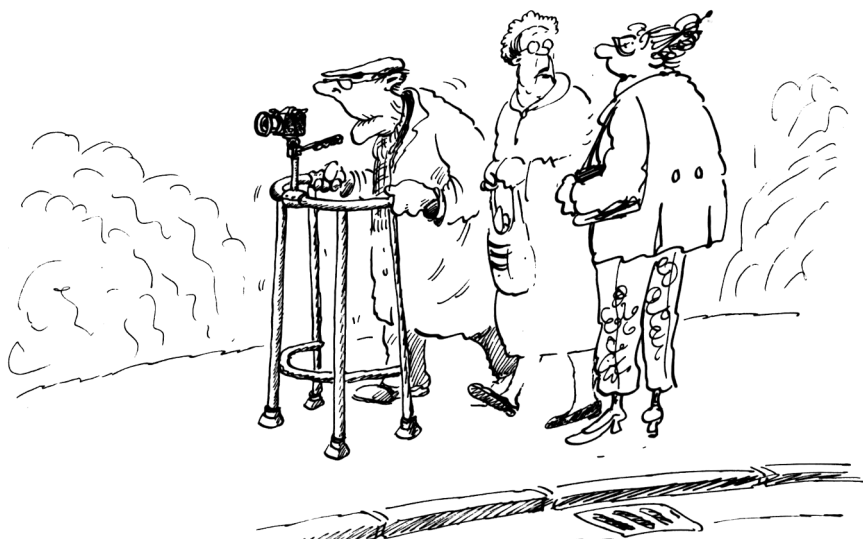
I found the day hard work not with the judging, which was far simpler than carrying out a club judging, but keeping up the pretense of really concentrating on "snaps" and given them the attention as if judging an International.

Oddly enough one of the judges of the home made wine confessed to me when, we were enjoying the afternoon tea and cake, that he had exactly the same problem, not because he became intoxicated sipping so many, but he knew, almost by just looking at the bottle, which were going to be his winners. When I suggested we should swap places he advised me not to do so "Some of it is like sump oil" he commented "you can see that before it comes out of the bottle!"

So I stuck with judging the 'snaps' which was far different from the normal camera club night but a real bonus in broadening my outlook on life.

Leo Rich ARPS EFIAP/g DPAGB Hon PAGB "Circle 36"

To be continued in Issue 164



"Oh there's nothing wrong with his legs; he's just too mean to buy a tripod!"

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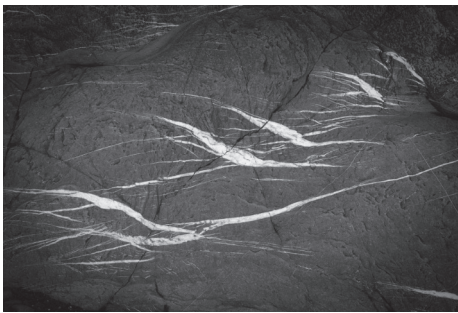
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Image Layers

(No computer needed)

During the years of the Covid-19 pandemic I put together a number of books of my images from over sixty years of photography (unpublished). The photographs in this article are representative of those volumes.

From my early days in the 1950s I have recorded scenes with my camera, initially photographing Meccano constructions and model planes that I made etc. Later I came to realise that besides being a useful aid for my memory, the camera could be used to create images that go beyond being just a record, offering the possibility of further interpretation by a wider audience than just myself. I do think that there is an important place for photographic records of things so long as they are produced by someone who has knowledge of the subject and is able to produce them in an appropriate way in terms of composition and technical quality. But I usually find that those images are of limited interest to me, as they tend not to stretch my mind. I prefer to have something to think about and be able to see opportunities for personal interpretation. In this article I am showing some of my own images with notes on the way that I see them. You may have a different view as we all have different backgrounds and experiences of life that will inevitably effect how we interpret what we see.



the left is a picture of patterns in the structure of rock and on the right, the surface of a sewn log.

These are simple examples of surfaces containing patterns that can both be interpreted as images of birds. I have done little more than arrange the composition within my frame so as to lead the viewer towards this view. Of course, I have to assume a knowledge of the form of birds, otherwise my intention will fail.



In the images above I am exploring the connections between people, including elements that give an idea of context, and an indication that in the picture on the right there is a personal connection going on that extends beyond the current location. I hope that you will be able to interpret them in relation to your own knowledge and experiences. Your response to the left image will likely be related to knowledge of 1960s Britain.



Here I have used the medium of Infra-Red to add a layer of surrealism to my image, selecting a moment in time when there is an element of continuity where people on the left, right and centre are looking towards something happening in the background on the right. The picture requires close observation to make any sense of it, and even then I think that there is plenty there for one's imagination to work on. For me, the background frieze of trees form a supportive element that echoes the distribution of people in the scene.

This is a case where a busy composition can also portray an idea of unity and that reflects the situation where everyone had gathered for the same occasion but were behaving in their disparate ways.

Sometimes a title can be used to suggest to the viewer how they might view one's image.

I called this one 'Look on the Bright Side' but I do not really think that a title was needed. The composition is simple and it would appear that the two women are quite content to be striding out along the beach, but the men do not seem so keen.



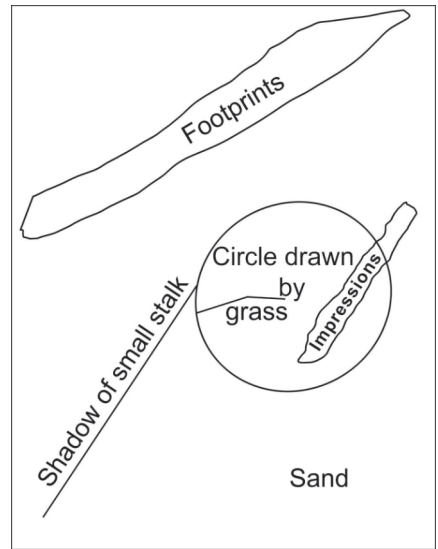
One would assume the men to be with the ladies but this could be because of the way that I have framed my shot of course. We do tend to take what we see for granted.



No people in this evening urban landscape shot. I was drawn to the signs that present an overall conflicting view. It would appear that the 'Shop Open' sign is referring to a closed business. An arrow points towards a street ahead but a sign on the traffic light tells us not to turn down there.

However, if you have the right car everything will be OK as it is 'Future Proof', but for the present, the traffic light is telling us to stop.

I am sure that there are other ways of looking at this picture as there are numerous details for investigation.

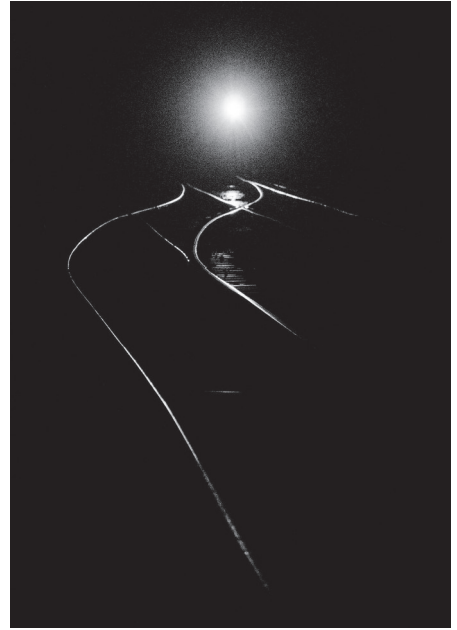


This picture was taken in some sand dunes.

The image may appear rather strange at first sight, but it is one that I find fascinating for interpretation. We can look back in time and forensically determine the recent past in this place.

The surface is sand with some grass in the shadow at top left. I cannot determine the time scale, but it is possible to work out a sequence of events that occurred here over a period. Some time ago an animal passed by as there are faint footprint impressions on the right. Later it rained, creating the strong texture effect on the surface of the sand. After that the wind caused a blade of grass to move around, drawing a circle in the sand. Once again an animal passed by leaving clear footprint impressions at the top. Whilst I was there the sun shone creating shadows, including one from a small stalk that happened to be positioned at the edge of the circle.

When we are out in the country we recognise places by the shape of the land that does not appear to change noticeably from one visit to the next. But when we study it in close detail we see continuous change as seen in the picture on the left above. Here a stream is gradually wearing away the land and a lump of rock has lodged on a root, giving protection to a delicate fern below. Sometimes a minimal image can provide opportunity for the imagination to flow as in this night-time image of a railway. Less can be more in terms of enabling the viewer to put their own interpretation on the picture. Then it is the viewer who is providing the image layers.

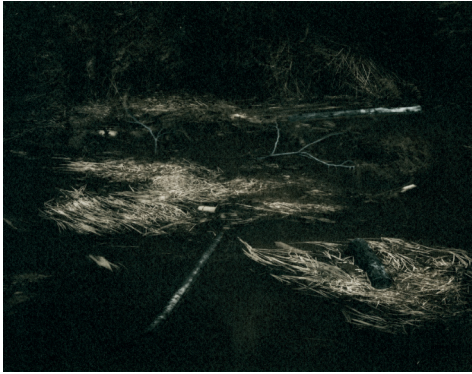


Finally I show you a sequence of images made in an attempt to tell a story. I used a range of techniques in the taking and presentation and tried to express my impression of the wood at the time of my visit. Whilst there is opportunity to investigate layers of expression in individual frames, each one effectively forms an individual layer within the story. You may see them in a completely different way to me of course.



Leaves tremble as they hang on to lower branches.

A disturbing wind swept through the wood.



Deep in the wood debris fills an inky pool.



Discarded limbs and leaves litter the ground.



An old tree's footprint marks its stand.



New life appears to revitalise the wood.

I hope that this article has shown that 'in your face' competition winning images are only one way of approaching our hobby of photography and that some that appear quite mundane on first appearance can actually offer more to interest the viewer who is prepared to spend time analysing a picture, and putting their mind to making a personal interpretation of it. As previously mentioned, much of your appreciation is in what you bring to the images that you view. Photography is a medium for communication so make good use of it. You do not speak unless you have something to say.

Paul Damen BA Circle 11, Zoom 5 IR & Zoom 10 MONO



United Photographic Postfolios of Great Britain



Notice is hereby given that the
2024 Annual General Meeting

Will take place on
Saturday 21st September 2024

From 2.15pm

At

Hillscourt Conference Centre

Rose Hill

Rednal

Birmingham

B45 8RS

Friday Evening 20th September at 8.00pm

An Evening with

Colin Westgate FRPS MFIAP MPAGB APAGB

Presents

60 YEARS WITH UPP—A RETROSPECTIVE

Programme of Events

Convention Programme — Saturday

9.45am Tea/coffee and biscuits

10.20am Informal Roll call

10.30am Lecture*

Tesni Ward
“Working with Wildlife”

12.30pm Lunch (pre-booking at Reception essential)

1.45pm Digital Presentation of Gold Label and Certificate plus Trophy
Winners 2024

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*

Roger Hance FRPS
“For some reason, it looked like a good idea at the time”

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

7.30pm Dinner

Friday 20th September. Evening Session

Colin Westgate MPAGB FRPS MFIAP APAGB



60 YEARS WITH UPP – A RETROSPECTIVE

I joined UPP in 1963, and it soon became a very important part of my life. I was a pretty raw beginner in those days, but my membership of UPP was a huge factor in improving my skills. Of course, everything was done in the darkroom then, but some 40 years later, I commenced my digital journey and had to learn this new way of making images. My darkroom experience proved invaluable and when producing my images on the computer, I tried to emulate the techniques I had used in the darkroom. In particular, this was the use of tonal controls to enhance the mood of a landscape and this remains an essential part of my workflow.

In this talk, I will be showing you images from my earliest days up until the present time. My 'style' has changed little over the past 60 years - it is only the means of creating my images that is different.

Saturday 21st September. Morning Session

Tesni Ward



In March 2016 Tesni decided to take the step into full time photography.

Working as a wildlife photographer is a constant challenge and forever evolving. But in spite of this it's extremely rewarding.

Tesni Ward is now award winning, professional wildlife photographer and OM SYSTEM ambassador based on the outskirts of the Peak District. While the majority of her work focuses on British wildlife, she also photographs projects across the world and has aspirations to promote conservation and education through her images.

Tessie's lecture title.

“Working with Wildlife”

Challenging yet rewarding, Wildlife photography will push you to your limits and test even the most determined of individuals. This talk goes through some of my experiences, both good and bad and how I work to develop an extensive and varied portfolio in challenging situations, both in the UK and further afield.

Saturday 21st September. Afternoon Session

Roger Hance FRPS



Roger has been involved in photography for nearly 40 years. He achieved some notoriety in 1990`s in gaining FOUR Fellowships to the Royal Photographic Society, - three in the same year.

For over 20 years he sat on various of the RPS adjudication panels, - Licentiatehip, Nature A&F, and Fellowship Board. He has many acceptances and awards in international exhibitions over the years.

He is a complete all rounder. who photographs all genres of photography.

Although his speciality is natural history, this afternoons talk is covering landscape, portraits, sport, photojournalism and shooting video.

He is also an Ambassador for OM Systems and Permajet Printing Papers

Roger's lecture title.

'For some reason, it seemed like a good idea at the time`

PICTURES WITH A TWIST

Peter Karry looks for in-camera shots where the subject or technique modifies the resulted - distortion by reflection, refraction, camera movement and multiple exposure.

Distorted images or Reflecting on creativity

Many photographers like to explore the world of possibilities in creating new and different images, that provide inspiration to be creative as well as resulting in beautiful results.

The list of potential alternative approaches include - a) reflections, b) refraction, c) Intentional Camera Movement (ICM), and d) Multi Exposure. If you have not yet tried any of these, why not step outside your comfort zone, and enter the world of experimentation? This may mean you need to dispose of a higher ratio of shots than you would normally expect, but the process may grow on you as you become more accustomed to what can be a successful approach. After all, one of the joys of photography is the continual learning process.

A) Reflections



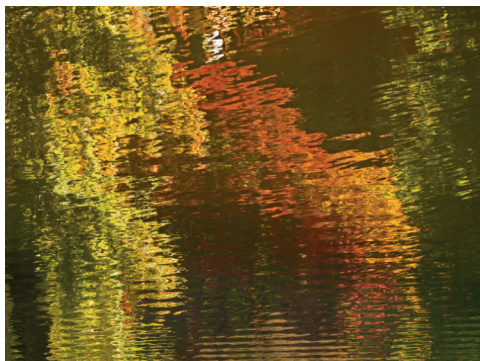
are often all around us and allow us to obtain unique and often impressive photographs. This is a favourite photographic topic for many of us, and certainly has long been so for me. Reflections are everywhere both in nature and in the man-made aspects such as architecture.

Reflections can confuse and amaze the observer. Whether it's water showing an inverted building, or an amazing landscape that boggles the mind. Take advantage of this photographic trick to stir curiosity in your viewers. Use horizontal or vertical reflections. You can use any reflection to make it harder for viewers to understand where up and down are in your image. Get them to wonder which side is the reflection, and which one isn't! This will keep their eyes glued to your photos for longer.

Reflections can confuse and amaze

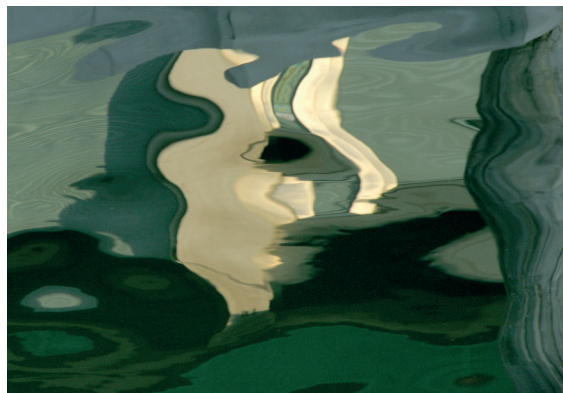


From reflections of trees in lakes, to shots of new buildings with their surroundings reflected within them, there are plenty of ways a photographer can shoot and use reflections to their advantage. One possible use of reflections is to create images that concentrate on blending together the colour, texture, and form that exists in the surrounding landscape.



Reflections show up often in the most impressive landscape photos. The iconic ones are beautiful snow-capped mountains with a lake in front acting as a mirror. However, my own approach is usually to exclude any of the original scene and create something more abstract.

You can of course define your own project to use as a basis before shooting a set of images. As an example, I went to Venice specifically to create a unique set of pictures that would pay respect to the French Impressionist painters. One of the greatest compliments paid, after I projected some of them, was for one of the audience to say "and I thought it was not possible to take different photos of Venice" !



From previous visits to Venice, I had an idea where I wanted to photograph, in the City and on my favourite islands of Murano and Burano - where I knew colour abounds. My objective was to capture reflected colour in the waters of the canals, and at a time when the surface was fairly still. However I needed to use fast shutter speeds to freeze movement, and usually medium

apertures so that there was a degree of sharpness across the frame. Using medium to long lenses allowed me to exclude any vestige of the original subject and so compose the results I sought.

Don't let 'proper' composition rules constrain your photography choices. This is especially true of reflection photography. Photographing reflections is quite easy from a technical point of view but what will really make your image is your composition. Some of photography's most common rules are the rule of thirds, and not placing either your subject or the horizon in the centre of the image.

When it comes to reflections, however, you'll want to do exactly what these rules tell you not to.

B) Refraction

Another opportunity arises in using images created by shooting through glass – either frosted, patterned, or covered in condensation. In such areas, you can focus on the surface of the glass and let the shape and colours of the main subject become more pictorial or even abstract. You might see some beautiful results from photographing from outside the dampness on your own garden greenhouse windows, with the defocused colours of the interior plants behind the glass.

C) Intentional Camera Movement

In intentional camera movement (ICM), your camera is moved during the exposure for a creative or artistic effect. This causes the image points to move across the recording medium, producing an apparent streaking in the resulting image. Recently I watched a lecture on the results achieved from using this technique and decided to try it myself.

The process involves the combination of an aperture and the use of filters to achieve a suitable shutter speed. You can experiment both with the duration of the exposure and the direction and amount of camera movement while the shutter is open.



The resultant effect depends significantly on the direction that the camera is moved in relation to the subject as well as the speed of the movement.



You may decide to use neutral density filters to reduce the light entering the lens and extend the exposure. You may want to set the camera's ISO setting to the lowest available on the camera (commonly 100), as this reduces the camera's sensitivity to light and so gives the slowest possible shutter speed.

The direction of movement of the lens has a dramatic effect on the results.

Patience is required, along with much experimentation, to establish where and how to move the camera to achieve the desired effect. The camera can be moved upwards, downwards, to the right or left or away from or towards the subject while being handheld.

The camera may also be turned, angled, and rapidly moved back and forth, and I discovered that I liked the approach of turning the camera through a complete circle (360 degrees) in my hands.

This technique has become so popular that it has spawned online magazines and followers.

D) Multi exposure

In the days when I used film in the camera, I never bought a body unless it provided an automatic way to take multi-exposure shots in the camera. Nowadays some digital cameras offer a multiple exposure function, that not only provides a simple means to recreate the traditional effect but also may extend the creative possibilities by using more sophisticated blend modes. In addition, the technology is not limited to just high-end DSLRs.



I have found that there are endless possibilities for creating some interesting results. One that has stimulated interest in viewers is by combining one sharp image with the same image that has been defocused, although you may find that you need to have the camera on a tripod so that the framing stays precisely the same.

An alternative approach is to use a software photo editor, such as Adobe Photoshop and allow the

digital technology to superimpose images over each other. This has been used in an exciting development by the Catalan photographer **Pep Ventosa**.

You might find, as I have, that this artist and photographer, Pep Ventosa's work to be inspiring, alluring, and exciting to try to emulate. Pep Ventosa shoots an object doing a 360-degree circle and aptly named the technique 'In the Round'. He uses hundreds of shots to create his masterpieces, but you can get started using only 3 or 4 layers.

Then the images are combined in Photoshop or a similar stacking/layer program to create one final image.



To have a go, bear these things in mind:

1. Try and have one fixed point in the shots that will overlap (eg. a tree trunk).

It can be difficult to keep the overlapping point in the same place in the frame, so allow plenty of room around the subject to crop later if you need to nudge individual layers into place.



2. You'll need to use an editing program that allows layers (like Photoshop). Import all your photos to the same image as layers (in Photoshop use File > Scripts > Load Files Into Stack).

3. Work through every layer adjusting the opacity (start with about 40%) and the blending mode (try Multiply or Screen).

4. Lots of shots mean a huge file size and a slow computer. If you are not going to print your final image, consider working with smaller file sizes.

If any of the above 4 processes have stirred and stimulated you, why not go down one of these routes and discover whether this is an avenue to explore further? You might end up with images that are almost surreal!

Peter Karry - Zoom 2



“Well! All I can say is if they think anyone would send you as a spy, they must have some pretty ordinary secrets!”

Andrew Rothery APAGB

Circle 10 is pleased and proud to announce that its longest serving member, Andrew Rothery, has received the PAGB's Meritorious Service Award, APAGB.

Andrew is also the longest serving member of Halifax Photographic Society, first joining in 1982.

During his membership, he has held every officer post in the Society at least once and many, several times, with the exception of treasurer. He has been the society's President twice. In recognition of his work for the society Andrew was made a life member. He is currently Halifax's Syllabus Secretary and Yorkshire Photographic Union Club Representative, a role he has held over 40 years.



Cold Edge Farm

Andrew has a passion for film-based photography and continues to inspire others to take up traditional film and darkroom work. He was well known on the Lecture circuits giving talks throughout Yorkshire and Lancashire on developing and printing monochrome images. Although generally, interest in wet printing has waned over the years, Andrew is still occasionally called upon to give his talk; his most recent being earlier this year. Not satisfied with giving talks he has also given darkroom printing demonstrations taking along an enlarger, safelight, chemicals & printing paper and the essential bucket which he filled on site with hot water to keep the chemicals at the right temperature. For any budding darkroom worker there is no better person than Andrew to approach for help in setting up a darkroom and tips on film and print processing.

In 1998 his passion for monochrome photography led him to join forces with Stuart Noble and Don Whitley to establish the Yorkshire Monochrome Group. Throughout YMG's 25yrs. history he has been responsible for constructing the programme, organising speakers and ensuring that a good lunch is provided.

He also arranges for YMG speakers to spread the gospel of Monochrome photography to other clubs in the region by giving talks and displays.

It's fair to say that, without Andrew, the YMG would not have made it to their 25th Anniversary.

In 1986 Andrew joined the Yorkshire Photographic Union Executive team, a position he held until recently. He took on the role of Folio Secretary, a once very busy hands-on role. He still holds this post today. During his 38yrs as a Exec. member he has supported the Union in all its many activities from Keighley Days to advisory and assessment days. He has and is a very active and popular YPU judge (he has seven bookings so far for 2024) and is happy to "judge cold" on the night.



Cove with Arctic Star

In his judging and lectures, Andrew doesn't just focus on the technical aspect of photography, he is always keen to explore what's behind the image, the creative thinking that led to the photograph and photography as an art form not merely as a craft. This has made him popular throughout the clubs in Yorkshire.

Andrew's activities are not restricted to Halifax PS, the YPU or YMG; since 1988 he has been an active member of the Postal Photographic Group promoting traditional darkroom approaches to photography.

He is also an active member of United Photographic Portfolios Circle 10 and a member of Gamma and the Leica Society.

In 1990 Andrew won the prestigious Nottingham N&EMPF Monochrome best print competition. However, Andrew has never pursued post nominals but nonetheless has entered countless Halifax PS, YPU, YMG and UPP exhibitions with numerous successes over his 40yr. photographic journey.

All his work on behalf of photographic clubs and their members resulted in the presentation of the PAGB's Meritorious Service Award, APAGB, on 24 February 2024 at the AGM of the Yorkshire Photographic Union, from which he retired that day.

Report by *Peter A Young HonPAGB - Circle 10 Secretary*

Richard Milton Worsell

RHS Botanical Art and Photography Show, Botanical Photography. Silver Medal

The competition was for a compilation of six images in a series or on a common theme. It was judged for RHS medals at the RHS Botanical Art & Photography Show at Saatchi Gallery, London. 14 June - 7 July 2024

My panel of six infrared images was taken at Painshill Park, Surrey, around midday on Tuesday, September 26th, 2023. The trees are beginning to turn to autumn colours, and some leaves are beginning to drop, displaying the structure of the tree branches. The images were taken on a Sony A6000 full-spectrum infrared converted camera using a 720 nm filter. I converted the images to black and white using Topaz Denoise and Nik6 Silver Efex.

Painshill Park is one of Europe's most important 18th-century landscape parks. It was created between 1738 and 1773 by Charles Hamilton, who had enjoyed two Grand Tours and was influenced by Italy's art, architecture, and landscape. With his distinctive style, Hamilton was a forerunner of Capability Brown and the late 18th-century Picturesque Movement.

I wanted to imitate the style of the paintings that had inspired Hamilton; he undoubtedly saw Nicolas Poussin's landscapes, the classic framing of trees and the reflections. I have explored the form and structure of the lake and how the trees and reflections create a picture with the clouds adding texture. For the panel, I chose three themes that can be seen from many vantage points: the Serpentine Lake, the Five-Arch Bridge, and the majestic cedars. I hope the images reflect a classic form Hamilton might enjoy 300 years on.

The advantage of infrared is that the amount of chlorophyll in the leaves governs the intensity of the infrared; this allows texture to be seen in trees that would otherwise be green. Cedars reflect little infrared and are dark. The images were taken on a day of patchy clouds, where the sun broke through, the trees were bathed in sunlight, and they reflected more infrared, giving the images depth. The infrared highlights the detail and structure of the clouds; the sky lacking in infrared is black. Using the infrared spectrum also enhances the reflections seen in the lake.

A panel of six images with the hanging plan as the seventh image. In my hanging plan, I try to achieve a balance between the various aspects of Painshill Park. I settled on three images, which are predominantly reflections, and three images containing the five Arch Bridge. In the hanging plan the three top images also contain cedars, which form a dominant part of the landscape garden. A common theme in all the images is the textures derived from the clouds. On the day in question, the clouds had gaps that allowed the sun to come through and illuminate the chlorophyll in the leaves at the back of some of the images. The clouds also added texture to the infrared which is normally associated with cloudless days and black skies.

The Great Cedar is the largest multi-stemmed Cedar in Europe. The branches' infrared response emphasises their structure, which is picked up in the reflection.

The Five Arch Bridge - familiar to all those who watch Netflix's *Bridgerton*, the bridge forms the central portion of the image, with a good reflection in the water leading on the right to the Cedar and on the left up to the Gothic temple in the distance.

Cedar on the Island - highlights the structure of a smaller Cedar, and the reflections from it and the trees on either side of it show how infrared gives textures to the leaves that would be missing in colour. Here I do not have space to demonstrate this with a black-and-white converted colour image.

The Park from Tent Hill—This is a classic Painshill view. The patchy sunlight coming through the clouds has stimulated the trees' infrared response differently for each tree, especially those turning in the autumn colours and the emphasised texture of the leaves seen across the park. The five Arch Bridge and its reflection in the foreground anchors the scene.

Northern Serpentine Lake—I had to wait for the light to illuminate the trees and get the response in the distance, which adds depth. The lack of infrared response from the tree branches overhanging the lake adds to the detail in the branch structure of that tree.

Turkish Tent and Five Arch Bridge—Due to a lack of space to move further back, this is a three-image handheld vertical panorama stitched together. My idea here was to imitate the picturesque, with the tree on the right-hand side overhanging the Turkish tent and the Five Arch Bridge and the left the trees and reflections in the lake.

Hanging Plan - Images by *Richard Milton-Worssell* - Zoom 5 IR



Great Cedar



Five Arch Bridge looking towards Gothic Temple



Cedar on the island



The Park from Tent Hill



Northern Serpentine Lake



Turkish Tent and Five Arch Bridge



Great Cedar

Five Arch Bridge
looking towards
Gothic Temple



Tent Hill



Cedar on the Island

The Park
from
Tent Hill



North Serpentine
Lake

Turkish Tent
and
Five Arch Bridge



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

Large Print Circles

- 2/25 Patrick Maloney CPAGB
3 Ralph Bennett ARPS CPAGB
4/26 John Hackett
5 Nick Bodle
10 Peter Young CPAGB AFIAP Hon PAGB LRPS
11 Richard Poynter
12 Lionel Squire ARPS
36 David Coates ARPS EFIAP/p MPAGB HonPAGB
Hon EFIAP
71 Andrew Nicoll
73 Paula Davies FRPS EFIAP/s EPSA CPAGB

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46 Douglas Hands Natural History

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

Audio Visual Circle

- 52 Val Johnston DPAGB

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Zoom 3 Barbara Beauchamp
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Zoom 5 IR Chris Harvey
Zoom 6 Barbara Beauchamp
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Zoom 9 Panels Christine Hodgson ARPS CPAGB BA Hons.
Zoom 10 Mono Arnold Phipps-Jones
Zoom 11 Mono Arnold Phipps-Jones

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