

**SUMMER
2021**

ISSUE 157



THE LITTLE MAN

**THE OFFICIAL JOURNAL OF THE
UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN
WWW.UPPOFGB.COM**

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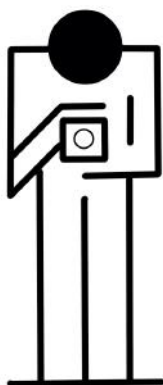
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United Photographic Postfolios of Great Britain



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The Editors Notes

The overall opinion of the Winter edition with all the exhibition images was a roaring success. The only minor comment was the size of the images. We would love to increase the size of the images but that would mean increasing the size to an A4 format and the postage costs would be crippling for the UPP. We will run with the same format for next winter issue.

Again I have to thank the three members who have produced the articles for this issue, without you there would not be the Little Man. But the magazine is a sleeping monster and needs feeding, so I am looking for articles for Summer 2022 issue, deadline is 1st July 2022. The subject can be on anything you like, tell us about all the new techniques you learnt in lockdown or what you have done with your release to real life again, but please send something.

Please all stay safe and healthy and keep smiling.

Paul Hoffman EFIAP CPAGB BPE3*

The President's View



Well, a sort of normality has broken out, though masks and distancing are still advised, and fingers are crossed that there won't be a reversal of policy. At the time of writing we are now looking forward to the 2021 Convention, and Hillscourt have confirmed that by then there'll be no restrictions at the venue. Personally, having attended over 25 AGM's I'm looking forward to fronting the event this year.

I must first give recognition to all the members of Council who during the last 18 months or so have had to deal with unexpected changes to how we normally operate, and especially **Ray Grace** and **Ken Payne** who have handled 2 exhibitions in very different ways.

Lockdown, however, has done us one favour as it prompted **Ken Payne** to suggest we set up Zoom Circles.

And what a success they've been! We now have 6 Zoom Circles, four of which are run by Ken himself, including one specialising in Infra-Red, and **Colin Westgate** and **Barbara Beauchamp** each run one. There are slight differences among them, but all share a distinct variation in the principle of "the club that comes to you". Some existing members have taken on their Zoom Circle as a second Circle, but we've gained 36 new members which is a very welcome reversal of the recent downward trend and has kept Membership Secretary, **Liz Boud**, busy. Many thanks to Ken, and to Colin and Barbara for their efforts in recruiting, setting up, and running meetings. And Zoom members then picked up 2 of the top awards in the Exhibition.

Sadly during the last few months we've been advised of the deaths of 4 prominent members: **Barry Evans** was general Secretary of UPP, as well as Chairman of the London Salon; **Anne Swearman** was Publicity Officer on Council, and a stalwart of photography in the North-East; **John Long** was a member of UPP for 42 years but especially well-known and popular in the South-West; **John Bullen** was UPP President, and Circle Secretary of Circle 28 for 26 years. Brief tributes are in this magazine and longer ones on the website.

On a happier note, we were delighted to learn that **Peter Young**, Circle Secretary of Circle 10, has joined a very elite band who have been awarded the PAGB's highest award for services to photography, the J S Lancaster Medal, and with it the distinction of Hon PAGB. Again a more detailed write-up is in the magazine.

Finally, I hope many of you will be able to come to the Convention, which will include presentations by 3 top photographers and a double exhibition of gold label prints, PDI's and AV's from 2020 and 2021, and we can meet up with old and new friends.

Farewell to Friend's

We have sadly lost 4 more prominent UPP members in the last few months.

Anne Swearman ARPS, EFIAP, DPAGB, APAGB, PPSA, APSA

After suffering a fall on Christmas Day and then contracting Covid 19, Anne Swearman sadly died in hospital on 3rd February 2021, aged 85.

A prolific supporter of photography in the north-east, and in Whitley Bay PS in particular (President 1987 to 1989), she joined UPP in 1999 and was a member of the then recently-formed Circle DI1 (became 71) for digital prints. She was also in the audio visual Circle 52. She twice won the certificate for best print in her Circle, and received a "Highly Commended" 3 times. She served on Council as Publicity Secretary from 2000 to 2008.



John Long ARPS, DPAGB, Hon PAGB (1931 to 2021)

John joined Kingswood Photographic Society in 1955 and was the long-term Secretary from 1957 to 2000 only giving up that role to become President on 2000. He was President of the Western Counties Photographic Federation from 1990 to 1993, and was also closely involved with the RPS, especially in the Digital Imaging Group. In 2001 he was awarded the Fenton Medal by the RPS, and was one of the early recipients of the J S Lancaster Medal (= Hon PAGB) from the PAGB.

A member of UPP for over 42 years, he joined Circle 5 (then for small prints) which progressively morphed into Circle 7/17/21. He won a Highly Commended in 1979, and won the Circle Certificate 12 times, including Best Small Print in 1992.

He joined Circle DI2 (=C.72=C12) and won that Circle's first Circle Certificate in 1998 followed by 5 Highly Commendeds, and the Circle Certificate again in 2015.

When AV Circles were formed, he joined Circle AV1 (=C.50=C.52) and won the Circle Certificate in 2009 and 2011 plus 3 Highly Commendeds.



Farewell to Friend's

W. Barry Evans FRPS, APAGB

W. Barry Evans died peacefully at home on 10th October 2020, aged 90.

He was a Fellow of the Royal Photographic and a regular contributor to the London Salon of Photography, of which he was chairman for many years. He also served a term as President of the Central Association.

He joined UPP in 1988 in Circle 10 and in 1991 he won the Leighton Herdson print trophy. In 1990 he became General Secretary of UPP, a post he held for 17 years.



John Bullen 11.2.1935.to 14.7.2021

We were very sad to learn that former UPP President, John Bullen, died peacefully on 14th July 2021, aged 86. He joined UPP (Circle 30) in 1980, and additionally joined colour slide Circle 28 in 1983. In 1985 he took over as Circle Secretary of Circle 28 from Eric Haycock who had founded the Circle in 1949. John then served 26 years as Circle Secretary until the Circle closed in 2011.

John also took over from Eric in 1985 on the Council as Circle Secretaries' representative. He gave that up to serve his term as Vice President before becoming President in 2000 until 2003.



Locally John was a member of Havant Camera Club and served a term as Chairman. He was a popular judge in the Southern Counties Photographic Federation and unofficially became an honorary member of Petersfield Photographic Society.

He was a quiet man who devoted much time to photography as well as enjoying cricket and supporting Fulham F.C. His wife, June, died a couple of year ago, and he is survived by his daughter, Claire. He will be sadly missed.

All will be sadly missed after contributing much in different ways to UPP.

Fuller obituaries, from various sources, are on the UPP website (uppofgb.com).

Francis Ouvry, President

Peter Young LRPS, CPAGB, AFIAP, Hon. PAGB

We were delighted to learn that the PAGB has awarded the J S Lancaster Medal to Peter Young for his exceptional service to the PAGB: this carries automatic upgrading of the APAGB distinction to Hon PAGB.

Instituted in 1998 there have only been 32 recipients of this award. Others from UPP have been: Jane Black, John Long, Don Langford, Ian Platt and Leo Rich.

In his acceptance speech at the 2021 AGM of the PAGB he said it was an honour to receive the award – and he couldn't have done what he has without the help of his wife, Jill.



Peter has been on the PAGB Executive for 19 years, and is currently Honorary Treasurer of the PAGB, as well as chairman of the APAGB awards committee.

He joined UPP in 1998 and has been Secretary of Circle 10 since 2010. He has also been in Circle 4. He now lives in south Wales, but he previously lived in Bromsgrove, Worcester, and in the early years of the Convention being held at Hillscourt he organised photographic trips in the West Midlands for the Sunday mornings.



The committee are looking for members to join and help fulfil the positions and keep the UPP ticking over, we have need for a General Secretary & Publicity Officer and are always looking for new members to come and join in with the running of the UPP.

Full assistance will be given and a friendly atmosphere is had, all meetings are held via Zoom so no travel will be needed.

Please contact your President or General Secretary if you are interested.

Making a Travel AV

By Val Johnson DPAGB

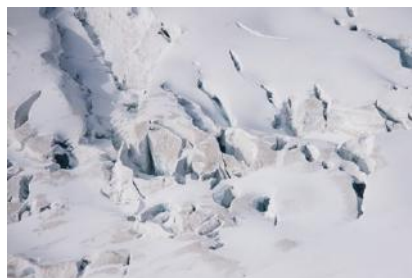
In 2019 we spent a fortnight in Switzerland, one week at Lucerne by the lake and the second week in Grindlewald. The weather was mixed but we chose the better days to go up the Titlis from Lucerne and the Jungfrau from the mountain village.

The danger in making travel slide shows is documenting the holiday in order even if sections are repeated. It can easily turn out something that only the people concerned are interested in. This is why AVs of weddings, birthdays etc. which are fun to make are only shown to those concerned. Holiday 'snapshots' can easily end up: this was our hotel and on the first day we walked into the village to catch a boat to.... Next day etc etc. So in order to avoid that trap I wrote a poem with pictures in mind which I wanted to illustrate. I sincerely hope other people will be interested in my efforts.

In the AV I read and show a verse of the poem then show 4 or 5 slides to illustrate the verse, I will just show you a couple for each verse here.

Summer in the Alps

Today everywhere is glistening, shining white,
The sun, sketching through mist in pale plight,
glances on craters created by blown snow
which take on the sun's warming, watery glow.



The snow is here for most of the year,
Winter activities appeal and appear
Mountain ranges wear their coats of white,
Crevices and cracks their patterns delight.

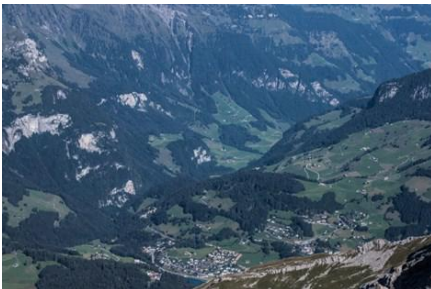
Making a Travel AV



Through the mist the mountains creep
wear veils of grey to peer and peep.
Patchwork of greens may come and go,
mist swirls, whirls the beauty to bestow.



Scenes in the valley are verdant green,
And other adventures can be seen.
Cable cars whisk to heady height
revealing untold scenes to delight.



Making a Travel AV

Lower down the climate's milder, calmer,
towering, powering skylines create drama.
Colour lingers dwarfed by glowering ranges
flowers blossom, bloom defying changes.



The river races, swelling, twirling
ever onwards debris, drifting, swirling.
This day is dreich, dark and dreary
Mist, thick, icy finger-nipping weary.



A special place this regal alpine splendour.
Where docile cows graze my heart is tender,
mountain lakes clear green with minerals
this bewitching, splendid, place of miracles.



Making a Travel AV



This bewitching, splendid place of miracles.

Jungfrau Range

The AV ends on this picture with a repeat of the last line.

I chose 'The Lake in the Mountains' music by Vaughan Williams from a National Trust CD set for the music to the pictures. I do of course have a full music licence which enables me to use copyright music.

I can't say this is the best AV I've ever made but I hope you found the write up interesting. We are always looking for new members in the AV circle. There are only 4 Folios circulated each year so you have 3 months to make an AV and watch, comment and vote on members' efforts. At present we only have 6 members so it is not an onerous task. It's a great way of sharing and showing good pictures which won't necessarily win you any prizes but will look good and tell a story when complemented with sound.

Val Johnston DPAGB Circle 52 Secretary.

My Hide Experience

By Martyn Addison-Smith

I thought for the news magazine I would put together a short article on my experience when I went to shoot kingfishers, a bird I had never seen in the wild.

I searched the net and found a company 'Natures Hides' which operated near Birmingham and I booked up for a four day stay. This company offered at the hide site (a Farm) several hides that could be booked for a day, but as I was there for four days I had free range in them all, which was good. The main hide was the Kingfisher hide followed by the Kestrel, Reed bed and Buzzard hides. An added bonus was a lovely flowered meadow behind the Kingfisher hide.

Fig 1 This is a plan of the Kingfisher hide area.

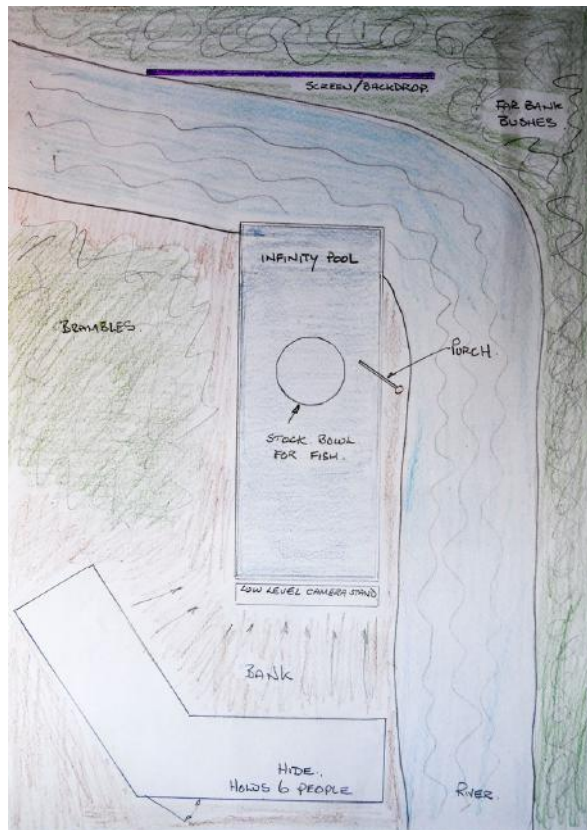


Fig 1

My Hide Experience

From the plan you can see the location of the significant items, the hide is just a glorified shed with a few chairs. You can see the infinity pool into which a bowl is submerged just below the surface, into this minnows are added for the Kingfisher to dive for. The Perch is placed in a suitable location for the bowl and also to give photographers the option of shooting with a back drop of the far bank or the plain backdrop placed on the far bank at the end of the infinity pool. The pool is about 12 inches deep.

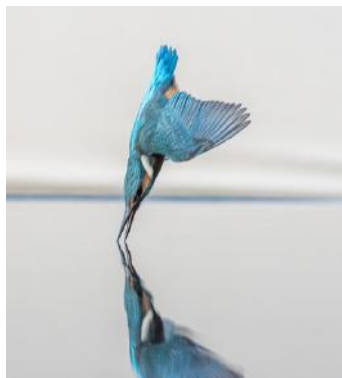
Cameras

Ideally you need two cameras one to be placed on the low level camera stand and one to use from the hide.

The Low Level Camera – Shots along the infinity pool. For this I used a Nikon D7000 with a borrowed Nikon 400mm f 2,8 lens (lovely lens). The camera is set for motor drive using a remote trigger. Set in manual focus you have to pick a focus point in the middle of the bowl using an f stop to give sufficient depth of field and light light - f5.6 in this case with a shutter speed of 1/2500, adjust the ISO for best results.

The Hide Camera – For this I used my Nikon D750 with a Sigma 150 - 600mm lens. This camera is used for shots of the kingfisher on the perch so the speed setting can be lower say 1/250. However the kingfisher will knock out any fish it catches so higher speeds are used to catch this.

So now you sit and wait in virtual silence and since the Kingfishers are wild you have to do just that, sometimes it will be quite a few hours, so good to have a drink and sandwiches available. When the Kingfisher turns up it generally sits on the perch for quite a while eyeing up the fish, so no rush to take shots but be ready to press the remote control for the low camera because when the kingfisher dives it all happens in a instant. Mostly the kingfisher will catch a fish and fly back to the perch giving good opportunity for catch shots. Below are a few shots from the kingfisher hide both against the backdrop (low Camera) and perch shots.



The Dive. Low Camera



The Catch Low Camera

My Hide Experience



Hide Camera – Backdrop



Hide Camera – Far Bank Shot

With plenty of time on your hands when the bird arrives, you tend to take lots of shots so when you get home there is a lot of editing to do. I found the whole experience most enjoyable met some nice people and got the shots that I still look back on and enjoy.

I have included some shots from the Kestrel, Reed Bed hides and meadow.



Reed Bed Hide – In flight Reed Bunting and Reed Warbler

My Hide Experience



Kestrel Hide shot



Reed Bed hide - Water Rail



Meadow shot – Marble White.



Kingfisher hide - Banded damselfly

Martyn Addison-Smith C46 & C64

United Photographic Postfolios of Great Britain

Notice is hereby given that the
2021 Annual General Meeting

Will take place on
Saturday 4th September 2021

From 2.30pm

At

Hillscourt Conference Centre

Rose Hill
Rednal
Birmingham
BS45 8RS

Friday Evening at 8.30pm

An Evening with

Ian Whiston DPAGB EFIAP/g ABPE

An Audio Visual Presentation

A Kenyan Safari



Programme of Events

Convention Programme — Saturday

9.45am Tea/coffee and biscuits

10.20am Informal Roll call

10.30am Lecture*

Martin Addison FRPS

Looking Outside the Frame

12.30pm Lunch (pre-booking at Reception essential)

13.50pm 2020 Gold Show

2.30pm Voting for The People's Choice Trophy closes

2.30pm Annual General Meeting

3.00pm 2021 Gold Show

3.30pm Presentation of Awards
Followed by the raffle

4.15pm Conference Photograph

4.30pm Mid-afternoon Break—Tea/coffee and biscuits

5pm Lecture*

Chris Palmer FRPS EFIAP DPAGB APAGB

The Eloquent Landscape

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

7.30 Dinner

Martin Addison FRPS

Website

<https://martinaddison.photography>



I started taking photographs when I was about 15 and my interest expanded considerably when I joined the Worcestershire Camera Club in 1970, since when I have never stopped and it has remained one of my most important hobbies ever since (others being music and reading)

Initially I used colour slides and I started making audio-visual sequences in 1977 which were presented on a four projector system. Now I create AVs digitally using Proshow Producer.

In 1992 I started printing colour images on Cibachrome and got my FRPS in 1994 with Cibachrome prints. In 1997 I started using Photoshop, scanning slides for a few years before purchasing my first digital camera in 2004.

I was doing demonstrations of Photoshop fairly soon after I bought the program and continued to do so until a couple of years ago, now I use Lightroom for pretty much everything. I currently run workshops for Lightroom on a regular basis. The other program I used extensively was Corel Painter and I wrote four books on it which were published by Focal Press..

Apart from doing demonstrations, I lecture with my own images and have done so continually since my first lecture in 1979. Initially with audio-visual sequences, then colour slides, Cibachrome colour prints, digital prints and projected images.

My photography is wide ranging, but I am perhaps best known for making images that are just that bit different. I love images that are not obvious at first viewing and I use movement, multiple exposure and close ups to help me do that.

I have run several workshops on creative photography, which have focused on how to see images which are not obvious. My current print and PDI talk is called 'Looking Outside the Frame' with the subtitle 'How NOT to win competitions' and emphasises that you should take photographs for yourself not anyone else.

I also enjoy landscape images and tend to prefer the more intimate landscapes. City photography also appeals, from photographing people in their environment to the abstract images made possible by modern architecture.

I love photography and I like to pass on my enthusiasm and knowledge to other photographers.

Martin Addison

Meet the Lecturers



Chris Palmer **FRPS EFIAP DPAGB APAGB**

Website

www.chrispalmerphotographer.co.uk

Chris confesses to being a “photo-holic”, embracing all aspects of photography, but regards himself primarily as a pictorialist. He loves working in the landscape and enjoys the thrill of discovery when out on location, whether it be in the countryside, on a beach, in a town, or city.

A busy national PAGB judge and popular lecturer, Chris has visited many different camera clubs, and judged regional, national and international exhibitions. He is a Fellow of the Royal Photographic Society, serves as Deputy Chair on the Visual Art Panel, and provides advice at RPS distinction advisory days.

He holds a Distinction of the PAGB and has received an APAGB award for his services to photography. Chris has had success and gained awards in international exhibitions while working for his AFIAP & subsequent EFIAP qualifications.

Chris is a member of Amersham Photographic Society, and is delighted to be a member of the prestigious London Salon.

His website can be viewed at www.chrispalmerphotographer.co.uk

Meet the Judges



Barry Mead FRPS EFIAP/d3 MPAGB APAGB

NH Judge



Judge

Vincent Knaus



Judge

Adrian Herring ARPS

AV Judge – **Keith Leedham FRPS EFIAP FIPF**

United Photographic Postfolios of Great Britain

2021 ANNUAL COMPETITION

JUDGES

NH Judge – Barry Mead FRPS EFIAP/d3 MPAGB APAGB
Judge - Adrian Herring ARPS
Judge - Vincent Knaus
AV Judge – Keith Leedham FRPS EFIAP FIPF



LEIGHTON HERDSON PRINT TROPHY & PLAQUE

C30 SUZANNAH JORDAN - Female Marbled White

LEIGHTON HERDSON PROJECTED IMAGE TROPHY & PLAQUE

Z6 PAULINE OLIVER CPAGB - First Two To The Finish

ROLAND JONAS LANDSCAPE TROPHY & PLAQUE

C31/32 PETER TULLOCH ARPS DPAGB EFIAP - Stormy Crackington

AQS NATURAL HISTORY PRINT TROPHY & PLAQUE

C4/26 MILES LANGTHORNE DPAGB APAGB - Kestrel on Gatepost

GLENN VASE NATURAL HISTORY TROPHY & PLAQUE

C46 JOHN BEBBINGTON FRPS - Common Emerald (Lestes sponsa)

RALPH COUCHMAN CREATIVE TROPHY & PLAQUE

C12/72 JIM JENKINS LRPS - I Feel Invisible

LIZ BOUD AUDIO VISUAL ROSE BOWL & PLAQUE

C52 VAL JOHNSTON DPAGB - Coping with Lockdown No.1

BRIAN DAVIS PORTRAIT TROPHY

C60 ANDREW HAUGEN ADPS - I'm Still Standing

BEST LARGE PRINT - PLAQUE

C4/26 MILES LANGTHORNE APAGB – Kestrel on Gatepost

GOLD STAR PRINT CIRCLE - C5

Secretary – NICK BODLE

GOLD STAR PROJECTED IMAGE CIRCLE - C46

Secretary – DOUGLAS HANDS ARPS

AWARDS, CERTIFICATES AND HIGHLY COMMENDED

C2/25 LARGE PRINT

BOB HINDLEY - Still Life
LARRY WALKER DPAGB – The Look
ANDREW HOBBS – Sahara Dawn

Certificate
Highly Commended
Highly Commended

C3/14/74 LARGE PRINT

GORDON SCOTT CPAGB Bouquet

Certificate

C4/26 LARGE PRINT

MILES LANGTHORNE DPAGB APAGB - Kestrel on Gatepost.
MILES LANGTHORNE APAGB – Speedway Rider

AQS NH & BEST LARGE PRINT
Highly Commended

C5 LARGE PRINT - GOLD STAR CIRCLE

GORDON BUNNY – A Victorian Cuppa
NICK BODLE - Nuns Cross Farm
NICK BODLE - Ice Ring Down Tor Stone Circle
DAVE JONES - Thoughtful

Certificate
Highly Commended
Highly Commended
Highly Commended

C7/17/21 SMALL PRINT

DES BARR CPAGB BPE1 - West Pennine Moors

Certificate

C9 SMALL PRINT

DAVID VENABLES DPAGB BPE4* - Oxbow Bend
DAVID VENABLES DPAGB BPE4* - Rannoch Moor
BARBARA BEAUCHAMP - Death Valley

Certificate
Highly Commended
Highly Commended

C10 LARGE PRINT

CHARLES BINNS - Cooling Towers

Certificate

C11 LARGE PRINT

LIZ SCOTT ARPS - Thistles and Trees
MICK DUDLEY - Potter at Work
COLIN SOUTHGATE FRPS DPAGB - Sharpenhoe Revisited
ADRIAN LINES MPAGB EFIAP ARPS - Girl in the Light
MICK WILLIS - Mill in the Clouds

Certificate
Highly Commended
Highly Commended
Highly Commended
Highly Commended

C12/72 PDI (Large Print. PDI for 2021 only)

JIM JENKINS LRPS - I Feel Invisible

RALPH COUCHMAN

C29 SMALL PRINT

CHRIS ALDRED ARPS DPAGB - Osea View
MONY TRENT LRPS - Loch Maree Dawn
ROY ESSERY MPAGB - Light Over the Fence

Certificate
Highly Commended
Highly Commended

C30 SMALL PRINT

SUZANNAH JORDAN - Female Marbled White
ANDREW NICOLL - Autumn Colours
TED STURGEON LRPS - Edinburgh at Night

LEIGHTON HERDSON
Highly Commended
Highly Commended

C31/32 PDI (MEMORY STICK BY POST)

PETER TULLOCH ARPS DPAGB EFIAP - Stormy Crackington
NEIL HUMPHRIES - Past Glories
NEIL HUMPHRIES - Common Blue and Aphid
IAN WHISTON DPAGB DPAGB EFIAP/g ABPE - Fishing Heron

ROLAND JONAS
Highly Commended
Highly Commended
Highly Commended

C36 LARGE PRINT

IAN PLATT MFIAP FRPS EFIAP/p Hon.FIAP Hon.PAGB (Deceased) - Aspens

Certificate

El Capitan and Bridle Veil Falls

DAVE COATES ARPS EFIAP/p ESFIAP APSA EPSA MPAGB HonPAGB FIAP Highly Commended

C45 PDI NH (DROPBOX CIRCLE)

BOB CRICK - Sandhill Crane Take-off

Certificate

BOB CRICK - Brown Pelican Fishing

Highly Commended

BOB CRICK - Robber Fly

Highly Commended

MILES LANGTHORNE LRPS DPAGB - Jay

Highly Commended

RALPH SNOOK ARPS DPAGB EFIAP/s - Bear Cubs Play Fighting

Highly Commended

RALPH SNOOK ARPS DPAGB EFIAP/s - White Ibis

Highly Commended

C46 PDI NH (DROPBOX CIRCLE) GOLD STAR CIRCLE

JOHN BEBBINGTON FRPS - Common Emerald (*Lestes sponsa*)

GLEN VASE

DOUGLAS HANDS - Ephemera danica

Highly Commended

CZECH CONROY LRPS DPAGB - European Bee-eater Attacks

Highly Commended

CZECH CONROY LRPS DPAGB - Male Cheetah Relaxing

Highly Commended

ALAN CORK LRPS CPAGB BPE1* AFIAP - Red Kite with Prey

Highly Commended

THOMAS BARRY - Robin in the Snow

Highly Commended

DOUGLAS HANDS - Southern Hawker in Flight

Highly Commended

C52 AUDIO VISUAL (WE-TRANSFER COLLECTION)

VAL JOHNSTON DPAGB - Coping with Lockdown No.1

LIZ BOUD ROSE BOWL

VAL JOHNSTON DPAGB - Summer in the Alps

2nd Place

C60 PDI (DROPBOX CIRCLE)

ANDREW HAUGEN ADPS - I'm Still Standing

BRIAN DAVIS PORTRAIT

PETER KNIGHT LRPS CPAGB BPE2* - Peregrine Falcon With Prey

Highly Commended

ANN MCDONALD ARPS EFIAP/s - Fly Agaric

Highly Commended

JACKIE GILLMAN - Full Fathom Five

Highly Commended

KEVIN WILLIAMS - Cobbolds Point

Highly Commended

C61 PDI (EMAIL CIRCLE)

COLIN DOUGLAS ARPS AFIAP DPAGB BPE4* - Balancing Act

Certificate

KEN PAYNE - Lady of the Woods

Highly Commended

C62 PDI (EMAIL CIRCLE)

CHRIS DAVIS - Old John Tower Bradgate Park

Certificate

JOHN BULL LRPS BPE2* - Rectangles

Highly Commended

JONATHAN RATNAGE - Padley Gorge

Highly Commended

STEVE CARLILE - Out of the Smoke

Highly Commended

C64 PDI (DROPBOX CIRCLE)

SUE WILLOUGHBY - Pelican Landing

Certificate

PHILLIP WATSON AFIAP CPAGB - Kestrel Starting to Dive

Highly Commended

JOHN REPATH - Time-Trial Rider

Highly Commended

MARTYN ADDISON SMITH - Solar Stairs

Highly Commended

C71 LARGE PRINT

PETER KNIGHT LRPS CPAGB BPE2* - Gamekeeper

Certificate

ROY HIGGINS - Night-Time at Whitby

Highly Commended

FRANCIS OUVRY LRPS - Sunshine on Tap

Highly Commended

C73 LARGE PRINT

HELEN FROST - Olives

PAULA DAVIES FRPS EFIAP/s EPSA - Fence Lines
ALAN GREEN LRPS CPAGB ABPPA BPE2* - A Thoughtful Moment
HOWARD FISHER LRPS CPAGB - Kings Cross Detail
CHRISTINE LANGFORD LRPS CPAGB APAGB Hon.NWPA - Casa Batilo Interior

Certificate

Highly Commended
Highly Commended
Highly Commended
Highly Commended

C81 PDI PHONE (DROPBOX CIRCLE)

PAULA DAVIES FRPS EFIAP/s EPSA - High Key Tulip

COLIN WESTGATE FRPS MFIAP MPAGB APAGB – Jokulsarlon
SUE WILLOUGHBY – Psychedelia

Certificate

Highly Commended
Highly Commended

ZOOM CIRCLES – Meet on line once a month to comment on members work.

CZ1 PDI (DROPBOX EMAIL IMAGE COLLECTION)

PHILLIP THORNTON - Spider's Snacks

BERNARD BROOMHEAD - Homeless
GILL THURGOOD - Frosty Forest
PHILIP WATSON CPAGB AFIAP - Wasp on Window

Certificate

Highly Commended
Highly Commended
Highly Commended

CZ2 PDI (DROPBOX EMAIL IMAGE COLLECTION)

MONTY TRENT LRPS - Loch Assynt at Dusk

CHRIS HODGSON ARPS BA Hons (Photo) CPAGB - Who Spiked My Martini
LIZ SCOTT ARPS - Binsky
MARTIN HEATHCOTE LRPS CPAGB - Dreaming of a Tuscan Meadow

Certificate

Highly Commended
Highly Commended
Highly Commended

CZ3 PDI (DROPBOX EMAIL IMAGE COLLECTION)

JOSE CLOSS - Locked in Lockdown

MARY DAVIS ARPS - Snowdrop in Ice

Certificate

Highly Commended

CZ4 PDI (DROPBOX EMAIL IMAGE COLLECTION)

ANDREW NICOLL - Sweeping Past

COLIN WESTGATE FRPS MFIAP MPAGB APAGB - Horses in Winter, Iceland
DEREK DOAR DPAGB - Laig Bay Ebbing Tide Lines, Isle of Eigg
PAULINE OLIVER – Stag

Certificate

Highly Commended
Highly Commended
Highly Commended

CZ5 PDI INFRA-RED CIRCLE (DROPBOX EMAIL IMAGE COLLECTION)

ROD STOWELL ARPS DPAGB AFIAP - Cotswold Water Park

DEREK DOAR DPAGB - Dun Carloway Broch, Isle of Lewis
RAY GRACE ARPS DPAGB - Broccoli Tree

Certificate

Highly Commended
Highly Commended

CZ6 PDI (DROPBOX EMAIL IMAGE COLLECTION)

PAULINE OLIVER CPAGB - First Two To The Finish

CHRIS DAVIS - Slingshot Santa Pod
GILLIAN CHAPPLE - Black Belt

LEIGHTON HERDSON

Highly Commended
Highly Commended

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DATA ANALYSIS

CIRCLES

2015 - 25 Circles Submitted Gold Entries
2016 - 25 Circles Submitted Gold Entries
2017 - 25 Circles Submitted Gold Entries
2018 - 25 Circles Submitted Gold Entries
2019 - 24 Circles Submitted Gold Entries
2020 - No Exhibition - Covid.
2021 - 29 Circles Submitted Gold Entries

GOLD PRINTS

2015 - 193 Gold Print Entries
2016 - 184 Gold Print Entries
2017 - 179 Gold Print Entries
2018 - 192 Gold Print Entries
2019 - 191 Gold Print Entries
2020 - No exhibition - Covid.
2021 - 155 Gold Print Entries

PEOPLES CHOICE AWARD

2013 C73 LINDA SHARP ARPS AFIAP - Three Olive Trees
2014 C71 ANNE SWEARMAN ARPS EFIAP APAGB DPAGB APSA - Pink Lilies
2015 C73 PAULA DAVIES FRPS EFIAPs EPSA CPAGB - End of the Day
2016 C71 BRIAN BARKLEY - Burning off the Morning Mist
2017 C73 SUE REVILL ARPS - Lone Runner
2018 C29 RAY GRACE ARPS DPAGB - A Child's Prayer
2019 C71 ANDREW NICOLL - Take That
2020 No exhibition due to Covid.
2021 To Be Announced at the Convention in September

GOLD AV

2015 - 4 Gold AV Entries
2016 - 3 Gold AV Entries
2017 - 4 Gold AV Entries
2018 - 4 Gold AV Entries
2019 - 4 Gold AV Entries
2020 - No Exhibition - Covid
2021 - 4 Gold AV Entries

GOLD PDI

2015 - 84 Gold PDI Entries
2016 - 92 Gold PDI Entries
2017 - 107 Gold PDI Entries
2018 - 96 Gold PDI Entries
2019 - 84 Gold PDI Entries
2020 - No Exhibition - Covid
2021 - 172 Gold PDI Entries

HIGHLY COMMENDED

2015 - 40 HC Awards
2016 - 33 HC Awards
2017 - 58 HC Awards
2018 - 59 HC Awards
2019 - 44 HC Awards
2020 - No Exhibition - Covid
2021 - 64 HC Awards

SELECTOR'S PERSONAL CHOICE

BARRY MEAD FRPS EFIAP/d3 MPAGB APAGB

C45 BOB CRICK - Sandhill Crane Take-off

ADRIAN HERRING ARPS

CZ1 PHILIP THORNTON - Spider's Snacks

VINCENT KNAUS

C81 PAULA DAVIES FRPS EFIAPs EPSA - High Key Tulip

My Thanks go to Ray Grace Assistant Exhibition Secretary, Helen, Adrian and Lyne for helping and organizing the Event.

Ken Payne – Exhibition Secretary

My Photographic History

By Brian Carter C36

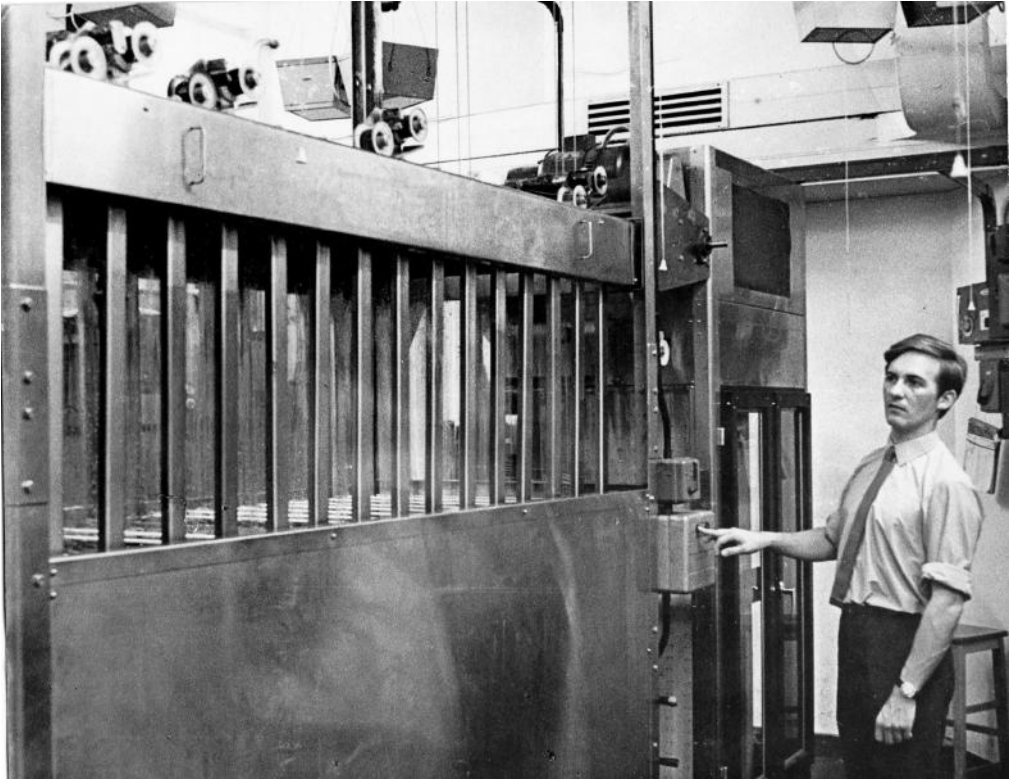
My first camera was a Kodak Brownie 127, which I took on a school trip to Windsor, taking a snap of Teddington Lock from a Thames launch. My next proper camera was an Agfa Silette with four shutter speeds, which I still have, followed a few years later by an Exa 2A (still in the loft), with a top shutter speed of 1/250 ! By this time I had joined Bexleyheath Camera Club, so it was used quite regularly on club outings . Camera's then started to get more upmarket in the late 60's, so I went 'up' to an Olympus OM1 taking Agfa CT18 slide film. I preferred the Agfa results to Kodak, and found the Agfa aged much better as years went by. (I've recently just finished scanning slides back to the 1960's with good results.) I have been digital for a few years, & now have recently progressed to a Sony a6000 – not that it's had much use lately.

During this time I started work at the Public Record Office in Chancery Lane in 1964-after 4 years at Sidcup School Of Art, where I got into b&w prints, installing my own darkroom in my parent's loft. My first job at the PRO was to operate a Kodak MRD microfilm camera, photographing documents from the archives. There were eventually 26 of these cameras producing between 200-1000 exposures per day, per camera, depending on the type of document. These went from files of loose papers to books approx. foolscap size to 7 or 8 inches thick, plus medieval scrunched up velum of indeterminate sizes and proportions. Before filming every folio had to be numbered by hand to enable the negatives to be content checked frame by frame. Any mistake in exposure, which was determined by a match needle exposure meter fixed to the rear of the camera column, or missed folio had to be corrected by re-filming 10-12 folios each side of the error. You couldn't just film any missing page singly, as when the re-take was spliced in (by cement) & subsequently printed, the film would bounce at the join, so by doing a longer re-take, this was avoided. Frames were duplicated each side of a splice in case of bounce. The original film we used was a Kodak emulsion, labelled AHU, & non-perforated 35mm, in rolls of 100ft. After being quality checked, the negatives were joined up to a max of 1000ft for duplication on a roll to roll printer. Before printing the negs were checked by eye against a set of target images at various densities, at any obvious change the film was physically notched on the edge, which activated a sensor on the printer, which varied the intensity of the exposure lamp as it passed through at approx. 50ft per min. This operation was carried out under safelight conditions.

The printed copy was passed to be processed, where the positive films were processed on a Photomec processing machine which ran all day at about 40-50 ft per min. Each join between reels was marked by white tape, which if you missed at the take off would have film pouring out at a rate you couldn't catch up, resulting in a quick stop to put right.! This machine was approx. 26ft long x 8ft wide x 5ft to tank top, made of industrial grade stainless steel, and with around 400 rollers. A nightmare if you had to locate the source of a scratch. The machine was open topped (so operated in safelight for pos film.) so if a break occurred & depending whereabouts, it was stopped & blank trailer (kept ready on a broom handle!) was quickly joined by staples to the 'front ' film which would continue to go through to the

My Photographic History

take-up elevator regardless. All top rollers would drive independently. To rethread, the spool racks could be raised up 5ft to reveal all the drive spools. Rethreading could take a couple of hours if you were unlucky to 'strip' the lot. At the peak time of operation, it would produce 40-50,000ft per day.



1970's Brian operation Photomec film processor—Chancery Lane

We originally put the negatives through this machine as well, but if a break occurred you could lose up to 500ft, which could mean the loss of 2-3 days filming. This didn't go down to well if the camera operator had spent the time struggling with old parchment.! So eventually these were put through a Kodak Prostar desk top machine, taking just one roll at a time.

Cameras – the MRD camera was robust but quite basic. The shutter was fixed –it wasn't stated, but around an eighth of a second, with an f8 lens, which if you were lucky would read 100 lpm !! Four of these were eventually upgraded to an Agfa model, which had strip lights, so were much cooler against the four 250w lamps on the Kodak, & a much superior lens. They also had a moveable document base, L-R & up & down. There were up to 26

My Photographic History

cameras operational at one time, including one especially adapted, fixed to the ceiling to film the IR30 maps, which were of all sizes and dimensions up to about 12ft x 25ft – filmed in sections !

I said the film stock was Kodak AHU, which had a slightly pink/grey look to it after processing, & was made mainly for copying black & white documents, which of course ours weren't, being everything from early handwriting to blurry carbon copies on pastel paper. War time papers were also of bad quality. Kodak did upgrade this emulsion eventually, but we changed to a much better Ilford film HR31, which was also upgraded to HR33 after a year or so. It was similar to FR3 in that it also recorded shades of grey & more detail in pale areas. Unfortunately Ilford stopped production soon after, so we changed again to an Agfa emulsion together with Agfa chemistry. Film stock changed during this time to a polyester base, which was extremely strong & could bend the 2" drive shafts on the processor, we were warned. This also meant that we could no longer use film cement as it didn't work, so we had to invest in ultrasonic splicers. (When the Ilford film became available, the early census – HO107's of 1841- were refilmed as this film rendered the faint pencil on poor quality paper better).

The duplicate film we used was initially a standard b&w microfilm, but it didn't capture variations well, so after badgering Kodak, we obtained an Eastman film, which essentially was a film for cinema use. We had to stop using this after a couple of years, as the price of silver shot up & it got too expensive, so we eventually settled on an Agfa film. The way the workflow operated, was for the negative film to be duplicated initially on to a reversal film, which gave an immediate copy negative when processed using the same chemistry. All subsequent copies were made from this dupe neg on to either positive, or on to diazo stock, either for our customers, or for use in the reading rooms. (There were at one time 200 film readers in use) (By this time the PRO had moved to Kew & changed its name to The National Archives). The problem with the diazo particularly was that the general public weren't too careful with it, so we were always having to reprint because it was badly scratched, or left out in daylight when it promptly faded.

At one time there was a staff of around 70 involved within the repro section, as not only did we deal with all the film stages, we also were into producing b&w prints from film up to A2, & all internal prints from A4 to A3 from offset litho. It is now about half that number.

Eventually I had the chance to take on the Photographic Studio using a Leica 35mm, & a 5x4 monorail camera. I processed all the b&w on a table top processor, before printing on a De Vere 5x4 or 35mm enlarger. Some prints were on 30in paper up to 7ft long. It made developing in open top sinks interesting.!! (I'm only 5ft 5") On moving to Kew, I processed the 4x5 negs from a Cambo platecamera, on a dental film machine, all colour being sent out to a lab.

Round about 1990 digital was being played with, initially being trialed with modified movie cameras, which didn't work too well. However digital progressed at quite a rate, so the

My Photographic History

Repro dept ended up with custom built cameras, built by ICAM in Nottingham (now in Leek) using Minolta (?) shutter assembly's. Unfortunately the shutters had a life of only around 100,000 exp, so they had to go to Switzerland to be rebuilt at £500 each every 6 months or so. The shutter assembly's were eventually replaced with Phase1, 65 mp, which I believe are current. -Towards the end of the microfilm era Agfa wanted 12 months notice of film usage, as it was especially produced. So it was a bit of a relief when digital took over. (Not that I was involved by this time)

I went digital as well in the studio, with initially a Canon 24mp camera with a 24-70 & 100mm macro, subsequently replaced with a Nikon D800, with comparable lenses. Then a couple of years before I retired I upped to a Nikon D810 (36mb). One of my main problems was in having to copy large maps and plans, one of the biggest was almost 6mx5m, which not only entailed having to move the camera (on a Cambo studio stand, as virtually all work was done with the camera pointing down) & lights to a bigger room, but having to stitch the resulting images. This took me two days to download 24plus camera exp, which downloaded at 103mb each, using a bog standard 4mb RAM office computer & Photoshop CS6. The map & finished DVD was flown out to Canada two days later – was I glad it worked ok & I hadn't missed a bit.

The big problem now is storage of the images from both depts, as a server can be filled in just over a year. All the images I produced were stored as TIFF files. There is talk of all images going to the cloud, but I think this is being resisted.

In case you're wondering, although the D810 was 36mp, when copying maps – for example- the big problem was that fine lines were difficult to resolve if an area larger than about 30ins across was required. So I did a lot of stitching.!! The camera was used mainly vertically for the majority of jobs, which meant that after setting up for copying, masking tape was applied to the lens otherwise because of the weight of glass, the zoom range would creep & lengthen.

It was an interesting job, as every day was different. I handled documents from Shakespeare's (other spellings are available)Will, Guy Fawkes confession, before & after torture, Domesday Book, secret wartime letters, & most of the Royal seals from William 1st up. Plus umpteen railway/canal plans, & plans of Tower of London, Hampton Court, books of wallpaper patterns, & the R101 airship, & all of the 'Jack The Ripper' files (including the scene of crime photo's), all of which Patricia Cornwall paid to have conserved & copied for her book. I could go on (&on & on according to my wife).

I eventually retired after 53 years in 1997.

Since 1980 I have been a member of circle 36. I mainly take landscapes & odd pattern pictures, for my own amazement, & spend most of the year in the lower half of the voting round propping up the more talented members.

Non Golds From 2020

Non Gold images that were not shown in the last issue of The Little Man



Footprints in the Sand
Barbara Beauchamp C29



Shoeshine
John Francis C29



Just Waiting
Kate Merriweather C29



Avocet Ballet
Martin Stephenson C29



Bex with Attitude
Arnold Phipps-Jones
C30



Champagne Sailing
Peter Pangbourne LRPS C30



Trojans v Romsey Hockey Friendly
Suzannah Jordan C30



White Capped Albatross at Sea
Eddy Lane C45



Arctic Fox
Sandie Cox C45

Circle Types & Secretaries

LARGE PRINT CIRCLES

2/25	Patrick Maloney
3/14/74	Ralph Bennett ARPS CPAGB
4/26	John Hackett
5	Nick Bodle
10	Peter Young CPAGB AFIAP APAGB
11	Richard Poynter
12	Jim Jenkins
36	Leo Rich ARPS EFIAP/g DPAGB Hon.PAGB
71	Andrew Nicoll
73	Paula Davies FRPS EFIAP/s EPSA

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circle12@uppofgb.com
circle36@uppofgb.com
circle71@uppofgb.com
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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

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circle30@uppofgb.com

PROJECTED IMAGE CIRCLES

31/32	Ian Whiston EFIAP/s DPAGB ABPE
45	Bob Crick, <i>Natural History</i>
46	Douglas Hands ARPS, <i>Natural History</i>

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circle46@uppofgb.com

ONLINE CIRCLES

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

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AUDIO VISUAL CIRCLE

52	Val Johnston DPAGB
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ZOOM CIRCLES

Z1	Ken Payne
Z2	Colin Westgate FRPS MFIAP MPAGB APAGB
Z3	Barbara Beauchamp
Z4	Ken Payne
Z5	Ken Payne
Z6	Ken Payne

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Members Showcase - Ray Grace ARPS DPAGB

LIMITED SHOWCASE

Includes this years entries and winners.

SHOWCASE DOWNLOAD

Includes this years entries and winners.

Full & Limited visions includes all the images from 2020



LEIGHTON HERDSON WINNER 1947
1947 C14 Print - ALBERT MARRION ARPS - Hobo