

UPP JOURNAL



July 2025
Issue 165

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www.uppefpg.com

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The Editor's View

Hi All, welcome to the July edition of the UPP Journal.

As always I am again asking for members to send in some articles and images for future editions, they do not have to be long winded write ups, just a few words and plenty of images with titles. I'm sure most of you have got some interesting stories to tell and places of interest you have visited.

Once again in September we have the annual Convention and AGM at "HillsCourt", Friday night we are entertained by Circle 73, followed on Saturday with two remarkable speakers, in the form of Leigh Preston FRPS EFIAP MPAGB and Ruth Grindrod, I hope that as many of you as possible are able to make the trip, to meet up with old friends and meet some new ones (details are to be found in the centre pages of this edition). After which we will again be sending out the Exhibition Catalogue, which I hope you will enjoy.

A plea has come in from Val Johnston (AV Circle 52) seeking new members for her Audio Visual Circle. I understand that you would only need to produce four AVs per year.

On the same theme Zoom's 11 Mono meeting on the third Tuesday evening at 7.30pm. and Zoom 12 Portrait meeting on the first Friday evening of each month at 7.30pm, are in need of members. So, if anyone is interested please let our membership secretary Alan Bousfield know at: alan.bousfield@btinternet.com

I have been continuing to keep the UPP website www.uppofgb.com updated, I'm sure most have visited the site, but Ken Payne keeps sending in tutorials which are available under the tutorial pages on the site, plus all the latest news and copies of all the past UPP Little Man and Journals, also the History of UPP is also available.

All of the above are well worth a look.

Arnold Phipps-Jones

Editor

The President's Focal Point



Have we seen the end of summer?

Here in the South-East over the last couple of months we have experienced unusually hot and very dry weather. Spring flowers were produced earlier than normal and many of them short lived. The garden was in desperate need of water, which has now arrived with lower temperatures and the rain not quite knowing when to stop.

Is this the same for all of you in other parts of the country?

News from the Circles

Most Circles seem to be ticking over and have nothing to report.

Paula Davies, Circle Secretary for C73 reported a postal Folio missing in January, after almost giving up hope of seeing it again, it was suddenly delivered with no explanation at the end of May, in time for the qualifying images to be included amongst those eligible for the annual competition.

I always enjoy reading reports of any rallies, meet ups or weekends away and was not disappointed to read in the last Journal that Circle 4/26 had been on a trip to Buxton last year, naturally included were a number of images sent in from the members.

I have inside information that as I write this, Circle 4/26 members are off to North Wales next week; they get around!

We have received advanced notice that due to personal circumstances Chris Harvey, the Secretary of infra-red Circle Zoom 5, will unfortunately not be renewing his membership in the autumn. We are fortunate on this occasion that two existing members of the Circle, Jonathan Ratnage who previously co ran the Circle and Alan Bousfield have agreed to continue running it. Chris will be sadly missed in all the groups he belonged to.

There is always the need for more Circle Secretaries and especially Circle Deputies to come forward if we are to take UPP into the future, so if it is something you feel you would like to be involved in, please let us know.

If you are interested in joining another Circle, be it a Zoom discussion group, PDI online, Print, Phone or Audio Visual please look on the website for a list of what is available and contact the Membership secretary to see if there are spaces in your chosen Circle. As a member you will already belong to one Circle, it is only an extra £5 per year to belong to as many other Circles as you wish!

***A year of free membership is being offered** if you recruit a new member to UPP, so please 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 and survive UPP needs more publicity and new members! What better recommendation than word of mouth.

Council members

Once again, we have been kept busy putting plans in place, considering the future and organising the AGM/Convention weekend, which I am happy to report is again being held at 'Hillscourt' near Birmingham, Sept 19th – 21st 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. It is always a great weekend and a chance to meet other members of your Circle along with friends old and new.

Some of us on Council have been under pressure, taking on more than one role 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!

Council Positions 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) for more details. It is not an arduous role other than recruiting future speakers and understudying the Presidents Role.

The role of **Publicity Secretary** is another that is vacant it would suit someone who would like to promote UPP to a wider audience.

We still have a vacancy for an **Exhibition Secretary** or anyone who is willing to take on any of the constituent parts of the role.

Acting in the role of Competition Secretary, I have been kept busy receiving entries over the last month, the Exhibition promises to be another good one of high standard and well worth visiting.

A warm welcome to our new members

those who have joined since February 2025, I hope that you are all enjoying your chosen Circles and that your membership with UPP will be a long and happy one.

Clare Walsh (Zoom14)

Elizabeth Watson-Rose (Circle 62)

Alison Grace Wright (Zoom 2)

Paul Dougill (Circle 5, Circle 36 and Circle 46)

Rob Avery (Zoom 3)

Peter David Yeo FRPS, DPAGB, APAGB (Circle 11)

In closing I would like to explain the Presidential Role is one lasting for a term of three years, it is hard to believe that my term of office will be complete at the AGM in September. As this will be the last time I write as President in the Journal, I would like to say It has been both a privilege and a pleasure to be in this position and to experience the support from all of you as members, getting to know many of you much better during that time.

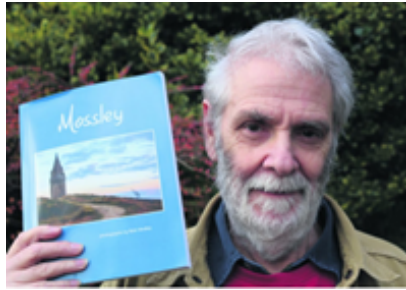
I am hoping to meet as many members as possible over the AGM/ Convention weekend, September 19th – 21st where I will hand over the reins to my successor.

Meanwhile I wish you all good light and good photography.

Janice Payne ARPS

I would like to personally thank Jonathan Vaines, who has supplied an article in this Journal and has offered to do so in future editions. Many of you will remember Jonathan was one of last year's judges and will be one of the speakers for UPP next year.

In Memory of Bob Hindley



It is with sadness we received the news that Bob had lost his fight against Pancreatic Cancer on the 9th of June 2025

Bob used to work in IT and security, he was a keen amateur photographer and former member of Yorkshire Monochrome Group.



Being introduced to the UPP Print Circle 2/25 by Tony Elliott in April 2017. Bob enjoyed success in his Circle with prints from his trips to India which he greatly enjoyed with his wife Jean.

This print 'Hebron Pohe' gained a Highly Commended Award in the UPP Annual Competition last year.

Bob liked to produce books, he put together the group's 25th anniversary book in 2023, and booklets of portraits taken on his travels in India, including 'Gujarat Faces' from a visit to India in 2019. He had a small booklet printed "Indian Faces" in 2020 and gave copies to each of the circle members

In 2020 he published a book 'Mossley', the images reflected the character of the town where he lived, the landscapes and individuals who lived or worked in the town.

His fellow members have called him 'a kind and thoughtful man'.

We send our deepest condolences to his wife Jean.

Sourced from: fellow members of C.2/25 and

<https://www.tamesidecorrespondent.co.uk/2021/01/14/mossley-through-the-lens/>

Ramblings of the Idle Rich

Part Five

"Why do you judge?" This is a question I ask myself, quite often, and nearly always as I am making the long and lonely journey home (in pouring rain or even snow) having had a poor turnout at the club visited and some very mediocre work to assess.

However, it takes on a different context when you are asked this question by a club member who usually adds "I could never do it myself". Is it some perverse pleasure we enjoy in being "moaning Minnies" who delight in finding fault in others work and making their perceived masterpiece become a 'so-so' image? I sincerely hope not.

In my working career I had to attend many presentations and motivational sessions trying to make a Salesman out of me - none worked as I do not think I have the psyche to "sell" things the way others do though a number of my work colleagues did but that's a story for another time.

However, one presentation had a profound effect on me although I did not realise it at the time. Instead of the over confident, brash and mega volume lecture on how to sell ice to Eskimos this was a very low key presentation where the presenter majored on only one phrase "An ounce of praise is worth more than a ton of criticism". He spent the rest of his time illustrating how this works and how just a few positive comments can produce dividends and amazing results.

Over the years I have seen this in practice at work and that spilled over into watching club judges perform. I think the vast majority follow this principle even though they may not realise they are doing so and it makes me think back to the very first competition I attended at the first club I joined. All the "newcomers" were encouraged to submit an image for the next competition night so that the club committee had some idea of the standard and our potential. This club marked out of 20. I was into my creative period then and my slide received a couple of grunts - non positive - and scored 8. I winced but took it on the chin. A chap who joined at the same time as I did entered a slide of a swan bathed in evening light - a very good image, sharp and well exposed I thought when we had the run through.

When it came to be shown the judge - who I learned was a top judge in our Federation area - took a quick glance and said "Not another swan picture. Six. Next please"

This was a ton of criticism, implied if not actually spoken. At the end of the evening I said to Steve, who took the picture and was one of my new found friends, "See you next week"

"No you won't" was his reply. He was so shattered that he never returned. Lost to photography forever, I guess, as I have never seen him since.

I agree that, sometimes, it is difficult to find many positives in an image you are judging but tact can be a helpmate. I have to admit that there have been occasions where, without thinking, I have said something which I later regretted or did not phrase my comments well and they were received in a different manner to which I intended.

All of us judge each others work as the folio's circulate. We have time to consider our comments (and even then I sometimes get things wrong!) But this is not the same as being in front of an audience and, quite literally, thinking on your feet before opening your mouth. Not being the quickest bullet in the gun I have to play this down by saying that

"I am a West Country yokel" especially if the first image does not have a lot going for it. Then my short lived friends image of the swan swims out of my sub-conscious and an ounce of praise has to be found.

One area I am having difficulty is coping with - "WOKE". I still do not understand what this is but others, obviously, do. I have fallen foul of this on more than one occasion recently the last of which was when I visited a club closer to London. One of the last PDI's of the evening came up of a very attractive young lady, in monochrome, but lit very harshly and badly. Having been kind to her and her pose I then said "it is a pity that she has been lit with a man's lighting rather than a softer lady's light" and gave it an average mark.

At the end of the evening a lady approached me and said "You cannot say what you said about that female portrait you judged". Before I could respond she continued "there are no such things as man lighting and lady lighting. That is sexist and not acceptable"

I tried to defend my approach but she was having none of it so we agreed to differ. I had a feeling that a couple of her colleagues held similar views. Obviously this "sexless society" has yet to reach rural Wiltshire but it is bound to come. Along similar lines I have even received an email from a lawyer about my judging but that is for another time. I am glad I do not try and earn a living as a Comedian, these days! Les Dawson would turn in his grave!!

To be continued.

Jonathan Vaine's a series of instructional articles.

Part One

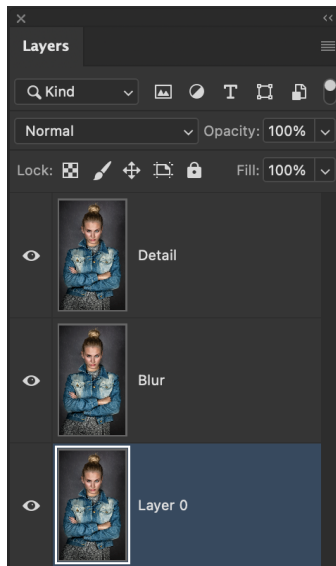
There is a plethora of post processing methods out from highly developed converters to photo filter apps. I'm not going to review or steer you any one way however the most common of all must be Adobe with its editing platform Photoshop. This comprehensive suite contains the catalogue database Lightroom with the converter built into it as the Develop module, the converter stood alone as Camera RAW, the image organiser Bridge and then the world's most popular post processor Photoshop.

As a Photographic Educator I am asked almost every post processing question you could possibly think of. In this series of technical articles, I will aim to answer some of the most common questions, and I will use Photoshop to help me.

How do I gain more detail from my image?

Detail extraction is easy to do but you need to keep a close watch on retaining quality. To ensure you pull out the maximum amount of detail whilst keeping pixel quality high is best done by separating the frequency of pixels in the desired area.

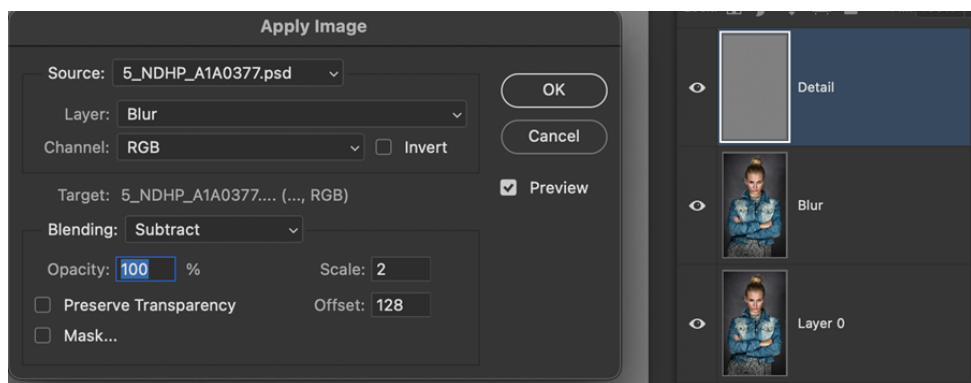
In this image below, we have a great opportunity to bring out detail in the denim jacket but we must take great care to not increase detail in the background or on the models flesh. We start by producing a stamp layer (ie. Merge all the working layers into a solid pixel layer) and then duplicate that layer. The lower of the two of these layers rename as blur and with the upper layer rename as detail. Turn off the visibility of the upper layer and make the blue layer active by clicking on it. Now we are ready to apply the blur.



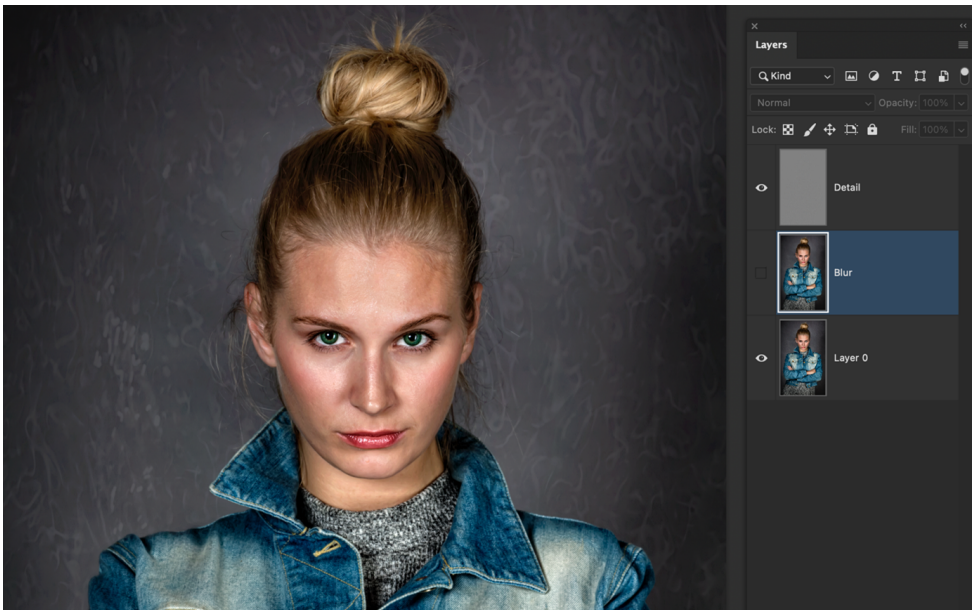
Go to the top menu ribbon and click on filter > blur > surface blur. Surface blur gives a similar result to that of gaussian blur, however the key difference is that surface respects the edges of the subject. It detects the edges by shifts in luminosity and colour. In the surface blur dialogue box shift the radius to 30 and the threshold to 14. The settings will always remain the same regardless of what subject you have or file size. You will now see that the image detail is lost thus lowering the frequency of the pixels.

Switch on the detail layer and make it active by clicking on it. We are now going to apply some mathematics to the layers by asking Photoshop to see the difference between this layer and the layer where we have lowered the frequency. If we can then subtract one from the other we should have one layer with all the detail and nothing else. To do this go to image > apply image, and you will now have a dialogue box. In this box you need to select the image that you wish to work with. This should default the image that you are using.

You now need to select the layer that you wish to apply this mathematical equation to. Click on the Chevron in the layer box and select the blur layer. Now select the channel which will be all of the channels. i.e. RGB. Now moving down to the lower box, select the blending mode subtract. This is because we want to subtract the lower layer from the upper layer allowing the upper layer to retain the detail. Set the capacity to 100%, scale 2 and offset 128. The settings are the same for any detail extraction. Scale at two is effectively its way of setting to fully active and the offset being at 128 is the midpoint of 0 to 255 i.e. mid grey. You will notice that when you applied the blend mode subtract at the layer switched to mid grey. With these three settings in place the maximum amount of detail will be extracted and retained in the upper layer.



By clicking okay you will come out of the apply image dialogue box and back into Photoshop. We are now looking at a mid grey layer with the outline of our subject. This now needs to be blended back to the base image using a contrast blend mode. In this instance we will use the blend mode vivid light. Blend mode selection is in a small drop-down just above your top layer. The image will now reappear in colour but will lack detail. This is because it is blended back on the low frequency layer which you have named blur. You can now turn the blur layer off or dispose of it. The image now appears with more detail.



The extraction is subtle and more extraction may be desired. To increase the detail extraction simply duplicate this grey layer with control or command J. This will jump the layer from itself and each duplication will increase detail.

To extract detail in a specific area then simply use a mask to reveal and conceal where the effect is required or not required. If you do this with one detail extraction layer in place then when you duplicate the layers, it will also duplicate the mask. You can then manage the layers by adding them into a group.



This method is very effective and is quick to apply. You can speed this process up further by writing an action to automate the process.

To be continued.

the traveling lens

small group creative photography workshops

with

Jonathan Vaines & Deborah Loeb Bohren

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THE MAGIC OF VENICE

April 28 - May 4, 2026

THE PULSE OF BERLIN

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"Lesson 42: never point
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United Photographic Postfolios of Great Britain



Notice is hereby given that the 2025 Annual General Meeting

Will take place on
Saturday 20th September 2025

At 1.45pm

Hillscourt Conference Centre

Rose Hill
Rednal
Birmingham
B45 8RS

Friday Evening 19th September at 8.00pm

An Evening with

Circle 73

Secretary: Paula Davies FRPS EFIAP/s EPSA CPAGB

Presents

A view of work from Circle 73

Programme of Events

Convention Programme - Saturday

9.30am	Tea/Coffee and Biscuits
10.00am	Call to Lecture Room
10.15am	Informal Roll Call
10.30am	Lecture - <i>Leigh Preston FRPS EFIAP MPAGB</i>
12.30pm	Lunch (pre-booking essential)
1.45pm	Voting for The People's Choice Trophy closes
1.45pm	Annual General Meeting
2.45pm	Digital Presentation of Gold Label and Certificates plus Trophy Winners 2025
3.15pm	Presentation of Awards and Conference Photograph followed by Raffle
4.00pm	Mid-Afternoon Break - Tea/Coffee and Biscuits
4.30pm	Lecture - <i>Ruth Grindrod</i>
7.30pm	Dinner

Saturday 20th September. 10.30am

Leigh Preston FRPS EFIAP MPAGB



Leigh's photography is mainly thematic, often using dramatic lighting in wilderness situations, or monochrome in the man-made landscape. Much of his work is about the Urban landscape, depicting a changing industrial landscape or portfolio work in far-flung locations. Over the past 40 years he has travelled in the USA to make images on the empty Prairies or in deserts, to Greenland, Iceland, Norway, the Baltic, the mountainous areas of the UK to find winter landscapes or the exact opposite in Australia. Trips to Cuba, India and Georgia, has given opportunities with a reportage style of portraiture. To avoid being forever known as 'Mills & Gloom', recently work has been about street characters, humour or aspects of absurdity, making images at rock concerts and tackling architectural abstracts. He prefers to work alone, influenced by the environment he grew up

with, and the photography of Bill Brandt, John Gray, Michael Kenna and the artists L.S.Lowry and Atkinson Grimshaw. Lyricism and narrative have become increasingly important in the documentary work he is now producing, linking influences such as J.B. Priestly, Jonathan Raban, Beryl Bainbridge alongside songwriters like Bob Dylan, Bruce Springsteen and Roger Waters, and the composer Vaughan Williams and Sibelius.

He has produced four books of his pictures – 'Shadows of Change', 'Five Essays', 'Editions' and very recently 'Liverpool, a place apart' which depict the various aspects of his photography as outlined above. He is a double Fellow of the RPS, and holds FIAP and PAGB distinctions, has taught photography for Gloucester and Cheltenham colleges, for Jessops, Permajet and on landscape workshops, both in the UK and abroad.

www.leighpreston.co.uk

Saturday 20th September. 4.30pm

Ruth Grindrod



Ruth Grindrod is a landscape photographer living in Norfolk. Her work has been recognised throughout the UK and further afield.

She was the overall winner of Scottish nature photography awards in 2019 and a LPOTY winner in 2015 and 2021.

Her website lists her other awards.

She is a firm believer in interpreting the landscape as it presents itself to the photographer, rather than seeking to make all photographs look similar in style.

Nonetheless her style is particularly distinctive.

Her special love is coastal photography.

"My vision my practice" will examine what inspires Ruth and then looks at how she approaches her work in the field. Ruth is a very experienced and entertaining speaker who seeks to enlighten, inform and entertain when presenting to the public.

www.ruthgrindrodlandscapephotography.co.uk

Istanbul – A Photographer's Delight

Article by Roy Essery MPAGB
Member of Circle 29 and Zoom 12 Portrait Circle.

My love of Istanbul was triggered by a book Tony, my Brother-in-Law, gave to me around 2008/9. "Istanbul" was its simple title and each of its 207 pages contained, for the most part, a single photographic image each with two lines of Turkish text. Initially I didn't understand what the words meant. However the images, mainly in colour, really, really impressed me. My response to many were simply "WOW".

At that time one member of Colchester Photographic Society was Turkish. His name was Aysu Bilgic. And he was studying at the nearby university. Having reached the end of his studies Aysu was shortly due to return to his home in Turkey and one evening I took the book that I so admired along to show him. In so doing he explained that the first line of Turkish text was the name of the photographer who took the image, the second line being the location in Istanbul where the picture was captured. Aysu then kindly invited me and Arnold Phipps-Jones, to come over and see Istanbul for ourselves and where he would then take us to some of the locations illustrated in the book.

Clearly this was an opportunity too good to miss and so in October 2010 Arnold and I went to Istanbul for around five days and had a brilliant time. Istanbul is steeped in history and a lot of its architecture, streets and interior spaces are just made to be photographed. It is believed that its origins can be dated all the way back to 6700 BC. One place Aysu (who still remains a Country member of Colchester P.S. to this day) took us to was a gallery where the work of Ara Guler, a very well known Turkish photographer, was on display. In fact at the time Ara lived in the building adjacent to the gallery (sadly Ara has since passed away having reached 90 years of age). Neither of us had heard of Ara before but his images were very good.

When arriving in the airports departure lounge for our return home I saw a bookshop and there immediately facing me and taking pride of place stood a large book containing Ara's work. His images were simply amazing and very impactful. I had to buy the book then and there, even knowing that I could undoubtedly get it cheaper through Amazon when I got home. With the book proudly in my hand I returned to sit back alongside Arnold. I showed him some of the images and made the decision there and then to return the following February in the hope of capturing some of the moody, atmospheric winter images like those shown in the book. So that's what I did, my second visit to this amazing capital in the space of approximately 4-5 months. The weather wasn't what I had hoped for with sunny, blue skies. Nevertheless I had a great time just on my own wandering the streets and going to places off the normal tourist route. It was simply brilliant and resulted in many, many pleasing images.

Since then I have returned two more times, the last being in November 2023. Much has of course changed since my initial visit 13 years prior. Istanbul is the largest city in Turkey with a population of over 15 million and was noticeably busier than during my previous trip five years earlier. Some areas has seen some refurbishment to its buildings but one notable improvement is that it is now possible to get from the modern and excellent Sabiha Gokcen International Airport into the Eminonu district, the ideal place to base oneself, by the new and fast metro system rather than having to resort to busses.

Getting around Istanbul is easy, either by foot, tram, bus or the wonderful and very photogenic ferries that ply their way up and down the Bosphorus Strait or across the Gold Horn waterway. It is a place full of photographic opportunities day and night. As expected, it is important to remain security conscious, just like every other big city but I have always found the people friendly and food good. One tip though in that you might imagine that November might be warmer than the in the UK. Based on my experience this isn't that case and during my last visit it was very cold, wet and windy, so if you are thinking of going just be prepared and take the right clothing. I guarantee you will enjoy the experience of this wonderful city.

Here follows a Images of Istanbul to whet your appetite.





Boat trip across
the Bosphorus

Early Morning
Ferry



This Lady was
selling purses
and small bags



Buyuk Mecidiye
Mosque



Foot washing and
cleansing before
prayers



An Infrared shot of
the Blue Mosque



This gentleman told me he used to play the guitar in the backing group of Cat Stevens



Fishing the Bosphorus



Fisherman on the Galata Bridge

We would call him a rag and bone man, or a street seller





Prayers in the mosque



When Arnold and I went to Istanbul, I particularly wanted to find this building as I had seen it in a book, we came upon it by chance.



Kissing Cats

Towards 21



Circle 11 Go to Heythrop Park



From L to R

Paul Damen (seated), Brenda Whiston, Brian Whiston, Peter Yeo, Bob Norris, Richard Poynter (seated), Barbara Norris, Frances Yeo, Colin Southgate, Jenny Southgate, Christine Damen (seated).

In early June 5 members of Circle 11 met up at Heythrop Park in Oxfordshire for a 4 day meet up. Heythrop house is a Grade II listed 18th century house with extensive parkland grounds now run as a hotel and leisure centre by Warners. Your first impression of the place is established by the one and a half mile drive up from the gates on the main road to the front door winding its way through mature woods past several signs telling you to keep going lest you think you have made a wrong turning and that it cannot be so far from the entrance to the check-in desk!

It is the grandest of places and exploring the house and grounds can take up several days of your stay and there are some well sign posted walks leading you through the woods and lakes. If you felt more sporty there were bowls, archery, swimming, a spa and even axe throwing lessons if you fancied something a bit more unusual to pass the time. Also a golf course, the only one I know of that has a cemetery half way along one of the fairways but that's nothing to do with the golf but associated with the house's earlier use as a Jesuit college – all part of Heythrop's interesting past. Lots of activities were available within the house as well for those of us who didn't want to go out taking pictures and you could attend quizzes, lectures on the history of the house or do some wine or gin tasting. Maybe Circle 11 could have added an event about photography for the rest of the guests!

The park was situated close to several places of interest and some of the circle went off to Chipping Norton one day, site of a much photographed Bliss Mill. Also nearby is Blenheim Palace. Myself, I spent the pleasant 4 days just exploring the grounds and forests and ambling along the quiet country lanes around the site. One day a couple of us came across a small private zoo which specialised in supplying animals for theatre and film productions. The rest of the circle were a bit disbelieving when we returned and said we had seen Zebras, African Cranes, Penguins but they were all there within a mile of the hotel.

Two past members of Circle 11 also made the journey over for the meet up; one Clive Haynes and his wife Gill joined us for a day and Peter Yeo and his wife Frances who joined us for the whole week. With all the daytime activities and evening chat about photography and looking at various pictures members had brought along we are delighted to report that Peter has decided to rejoin the circle. All in all a super break in the Cotswolds for us and our membership has grown as a result.

Richard Poynter (circle 11)



Heythrop House
by Paul Damen BA



Entrance to south wing and the RH one taken
down the side is exterior of the theatre.
by Colin Southgate FRPS DPAGB



Accommodation Entrance
by Paul Damen BA

Heythrop House Lake
by Paul Damen BA





Forested Islands on Archers Bridge
Peter Yeo FRPS



The Orangery
By Paul Damen BA



The Hand
Peter Yeo FRPS



The Entrance and RH one of the Staircase
By Paul Damen BA



Circle Types & Secretaries

Small Print Circles

- 7 Colin Douglas ARPS AFIAP DPAGB BPE4*
- 9 Dennis Apple
- 29 Colin Westgate 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
- 36 David Coates ARPS EFIAP/p MPAGB Hon PAGB
Hon EFIAP
- 71 Andrew Nicoll
- 73 Paula Davies FRPS EFIAP/s EPSA CPAGB

Projected Image Circles

- 31/32 Ian Whiston EFIAP/p DPAGB FBPE EPSA
- 46 Douglas Hands (Natural History)

On-Line Circles

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

Audio Visual Circle

- 52 Val Johnston DPAGB

Zoom Circles

- Zoom 1 David Lloyd LRPS
- Zoom 2 Monty Trent LRPS
- Zoom 3 Barbara Beauchamp
- Zoom 4 Colin Westgate MFIAP MPAGB APAGB
- Zoom 5 IR Alan Bousfield BA Hons ARPS DPAGB BPE1*
& Jonathan Ratnage
- Zoom 6 Barbara Beauchamp
- Zoom 7 IR Ray Grace ARPS DPAGB
- Zoom 8 Panels Barbara Beauchamp
- Zoom 9 Panels Christine Hodgson BA Hons (Photo) ARPS
CPAGB
- Zoom 10 Mono Arnold Phipps-Jones
- Zoom 11 Mono Arnold Phipps-Jones
- Zoom 12 Portrait Arnold Phipps-Jones
- Zoom 14 Phone Camera Tom Peck LRPS CPAGB

If you wish to contact any
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Please send your inquiries
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in:-

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