

UPP JOURNAL



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The Editor's View



Firstly, may I wish you all a very Happy New Year and I hope 2025 will be a great one for your photographic journey.

You should all by now have received your exhibition catalogue and enjoyed the slightly different format. It takes a long time to put it all together, so I'm hoping it was worth the effort of all those that helped to get the content to myself in a printable form. I thank the authors for the images, the

secretaries that sent them in and Janice, who co-ordinated and titled them all.

It was good to have met so many members at the Convention last September, and to have discussions on all sorts of subjects. The speakers were a joy to hear, and we saw some outstanding images.

In her President's page, Janice has mentioned that since the 2024 Convention, two new Zoom circles have been formed. The first of these is Zoom 12, which is a specialist Portrait circle for colour or monochrome image discussion. It is being run by myself and at present we have eight members, with spaces for four more. The circle meets on the first Friday of each month at 7.30pm.

The other new circle is Zoom 14, with Tom Peck as secretary. It is for images taken on a mobile phone, with manipulation and processing normally done within the software of the device used.

As with all Zoom circles, both of the new ones are non-competitive, discussion only groups. If you are interested in joining either of them, please contact Alan Bousfield (membership@uppofgb.com)

The website is going from strength to strength, with loads of content, including videos from the Convention, plus some excellent tutorials from Ken Payne.

I would like to thank those members that have sent in articles for this issue of the Journal. However, as always it would be nice to receive more articles and images from the membership, as for this issue I have had to reduce the size of the Journal by four pages due to lack of content. So please help me out and put pen to paper - or in this modern world, fingers to keyboards - and send in some outstanding images along with a few words.

My thanks to Colin Westgate FRPS MFIAP MPAGB APAGB for proof reading this issue.

Arnold Phipps-Jones
Editor

The President's Focal Point



I hope you all enjoyed the festive season and I would like to wish you a Happy and Healthy New Year! I do hope that 2025 will be good to us all.

You will, by now, have received your copy of the UPP 2024 Annual Competition and Exhibition catalogue, showing work from all the circles. The Exhibition was on view at the AGM/Convention weekend last September and was very well received. Ray Grace ARPS DPAGB (General Secretary) had once again printed all the PDI, AV and Zoom circle images onto A2 Posters, which were displayed along with the prints from the print circles.

The weekend, as always, was a very enjoyable occasion. It was well attended and it was lovely to meet up in person with friends old and new. On the Friday evening, we were entertained by Colin Westgate FRPS MFIAP MPAGB APAGB, who took us on a photographic journey spanning his 60 plus years of UPP membership; a super start to the weekend.

On the Saturday morning Tesni Ward, from the Peak District, treated us to a wonderful presentation 'Working with Wildlife', in which she shared her experiences, both good and bad, and her love of nature. Her subjects included some of the more common species, both from the UK and further afield, with the welfare of the animals always being her paramount concern. Of particular interest were subjects close to her home, especially those she had come to know so well, such as mountain hares and her beloved badgers. She had spent countless hours photographing these, resulting in some beautiful images.

Andy Mills LRPS (Council Member) compiled a video which was shown after lunch. This included all the images that had gained a Circle Certificate, Highly Commended or a Trophy as well as the winning AV sequence from Circle 52 and the images from the two Gold Star Circles 29 (prints) and Zoom 2 (PDI). These are all now available to view on the website.

Roger Hance FRPS entertained us before dinner with his presentation 'It Seemed Like a Good Idea at the Time!' He showed us images from the many varied photographic genres that he enjoys; some great photography, along with excellent accounts and tips and tricks of how and where they were all taken, thus inspiring us to get out and take photos. Roger also bought along a selection of his prints, which were on display around the room.

News of the Circles,

Sadly, I must report the demise of print Circle 12, following the resignations of two members from the already small Circle. Lionel Squire ARPS had taken over as Circle Secretary from Jim Jenkins last year but

decided that, following his house move, he could no longer continue in that post. Lionel and the remaining members have moved to print Circle 4/26 which was also quite a small circle.

There is however a new 'Portrait' circle, Zoom 12, with Arnold Phipps-Jones the Secretary and some spaces are still available.

Also, a second mobile phone Circle has been formed, and this will run alongside our existing Phone Circle 81. As an exciting new concept, this new Circle is currently made up of new members to UPP and who do not use traditional cameras or computers for their photography. Members will therefore concentrate purely on using a phone and various Apps to process their images and they will, I understand, be set various 'challenges' for later discussion at a monthly Zoom meeting. They will also keep in touch throughout the challenge via WhatsApp. The new circle is Zoom 14 and the Circle Secretary is Tom Peck LRPS CPAGB.

Council members.

Prior to the AGM Richard Burn (co-opted member) and Ed Campbell (Publicity Secretary) both resigned. I am however delighted to welcome Monty Trent LRPS to fill the outstanding vacancy for **Vice President**. It was, however, extremely disappointing that no one came forward to fill the role of **Publicity Secretary**. As you will appreciate, with a declining membership it is essential that we get new members. Like all clubs and societies, we cannot survive without volunteers to fill the Council roles. Colin Westgate has been kind enough to step back in to promote UPP on a very temporary basis, until someone is willing to take this post on. So, if you are interested in helping to get the word out there about UPP, please contact Ray Grace (General Secretary - secretary@uppofgb.com).

But as we all know the best form of publicity is by word of mouth, so PLEASE tell your photography friends about UPP! If our circles are to continue and new ones started, there is also a continuing need for new Circle Secretaries and deputies, These can be very fulfilling roles, so please let us know if you feel able to assist in any way.

AGM/Convention 2025.

Organisation is already underway for this to be held at 'Hillscourt' once again, from Friday 19th – Sunday 21st September 2025, with the AGM being on the 20th. **Please put these dates in your diaries now!**

A warm welcome to the following new members who have joined since July 2024! I hope that you are all enjoying your chosen circles and that your membership with UPP will be a long and happy one:

Hazel Ainsworth (Circle 2/25)

Jim Bennett (Circle 30)

Anita Green (Circle 62);

Anthony (Tony) Sanders (Zoom 1);

Lesley Brown (Zoom 14);

Susan Goodman (Zoom 14);

Linda Jacobs (Zoom 14);

Sheila Tobias (Zoom 14);

Roslyn Trent (Zoom 14);

Margaret Cohen (Zoom 14)

Janice Payne ARPS (President)

In Memory of
Len Holman 1933 – 2024
UPP President 1997 -2000



Sadly, Len Holman passed away just days before our UPP 2024 AGM/Convention. He would have been 91 on 27th September.

Len was a train driver and lived in Grimsby until he retired, at which time he moved to North East Lincolnshire with his wife Jean.

He was an excellent President, who had full possession of the role, and he was the 'life and soul' of UPP, promoting the club whenever he could. During his Presidency he was the Secretary of C.10 and maintained his membership with his typical enthusiasm.

Circle 11 was very supportive of Len, and Circles 10 and 11 held joint rallies in 1998 in Norfolk and 1999 in Stamford. Latterly he became a member of Circle 88 (a 'non-active' holding circle for notable retired UPP members).



The image from the 1997 AGM shows C11 members and their spouses standing behind Len at 'The Top Table'. How many members do you recognise?

From the LH Side: Christine Damen, Richard Poynter, Colin Westgate, Paul Damen, George and Pat Jones, Peter and Frances Yeo, Ed Sturgeon, Liz Scott, Brenda and Brian Whiston.

Please see the website for a full report.

Details provided by Paul Damen and Nick Bodle

In Memory of
Jane Black ARPS FPSA Hon PAGB,
Hon Life Vice President of the NCPF



With sadness, I must report that Jane passed away in December 2024 after a long illness. She had been a member of UPP since the beginning of September 1991 and was a considerable force in the Northern Counties, the RPS and the PAGB.

Dave Coates, Circle Secretary of Circle 36, reports:

Jane was an active member of Circle 36 for over 25 years, until her health forced her to be transferred to Circle 88 in 2022. In 2000 it was her invitation that led to my joining the circle.

Whilst she could be a controversial character at times, she always acted in what she saw as the best interests of our hobby. What is undoubtedly true is that no one could possibly deny the unprecedented amount of work she undertook for amateur and club photography at all levels. I doubt that there will ever be more than the merest handful of people who will ever match, let alone exceed the colossal amount of work she did. Certainly, NCPF is unlikely to ever see the likes of her again.

In Circle 36 she consistently produced some stunning images, and it is quite remarkable to note that in 2022, her last year in the circle, she won the Circle Certificate with a print entitled "Help". It was a super image, which was a superb example of her seeing eye, especially in respect of travel and or street photography, in which she excelled. She also won the Circle Certificate in the 1995 and 2000 Gold Label Competitions.

Please see the website for a full report.



Ramblings of the Idle Rich

Part Four

During my early years as a judge, the premier club in the South had to be Southampton CC. It ranked alongside clubs like Bristol, Smethwick, Northern Counties etc as the only club in the South to run an International Exhibition for Prints and Slides. We did have Spectrum, Guernsey also running an International event, but only for Slides.

Many renowned photographers were members and, dare I say it, some could be very elitist. They could really choose who they invited to judge their competitions and had the money, and contacts, to draw judges from far afield. In fact, more than once, I heard one of our own Federation judges bemoan the fact that they would love to judge there but never had the opportunity.

Imagine my surprise, therefore, to receive a letter of invitation from them (no email in those days!). I say letter, as it was accompanied by a two page document outlining what they expected of a judge and various "do's" and "don't's" - a little intimidating to a relatively new judge. I was half minded not to accept, not because of the Rules (they called them guidelines) but because the Club and I had previous form.

I became interested in photography around twelve years of age and taught myself how to take and process roll films (but that's another story). By the time I had reached fourteen, I had exhausted all the books at the Library and felt in need of greater stimulation. I thought a club would provide this and applied for membership of Southampton Camera Club. My letter was acknowledged but around one month later I received a second one advising me that my application had been considered by their committee but declined. This was because I was a Minor and they felt they could not be responsible for me and/or the corruption of my morals or some such. Mainly this was based on the fact that my father, a workaholic and not interested in photography, could not accompany me.

This really was a setback and thoughts of club membership disappeared. It was not until Carolyn and I were wed and had our first born, that I joined a club where I was welcomed with open arms - but it was not Southampton! By a quirk of fate (a chat with the President of my first club), I learned the reasoning behind their, to me, strange decision. One very prominent member of Southampton CC was a well-known professional photographer who had his own studio in the centre of the City for portraiture, weddings etc. His relaxation was to take nude photographs of young ladies and he had a small group of similarly minded club members, all of whom entered their efforts in club competitions. Their committee thought this might cause a problem for a fourteen-year old - which might have been true!

Fast forward more years than I care to recall and the company I worked for had outgrown their offices and relocated to much larger premises.

These happened to be close to the said studio though it did not register with me at the time. However, one day, the office boys noticed that one of our young lady typists seemed to be rather coy and it soon became apparent she was not wearing a bra. A "friend" of hers, a fellow typist, enlightened us by saying she was going to that self-same studio during her lunch hour to do some topless shots for the very nice photographer who ran it. She had been told by him not to wear a bra beforehand as the straps would leave marks which would not disappear in time for the shoot.

Wondering how she knew the photographer, it transpired that he was a client of the company but not in the area where I operated. The young lady concerned obviously enjoyed the experience, as other young ladies, in both the typing pool and accounts department appeared, similarly unattired, over the following months, much to the delight of the office boys - and a number of the clerks.

Despite reservations I did accept the invitation to judge, which was very daunting. As I was being introduced, I noticed that the whole of the front row of the audience was made up of FRPS's. As the evening wore on, I saw a few long faces but must have done fairly well as I have been back on many occasions over the years and twice judged their International.

Whilst thinking of Southampton I am reminded of another incident with a fair-sized club on the outskirts of the City - during a particularly cold February. Having grabbed a bite to eat with the family after work, I set off and, as I ascended Pepperbox Hill (real name), about 10 miles East of the City) it began to snow and worsened the further I travelled. I was in half a mind to turn back but carried on, reaching the club in good time to be greeted by six members. It was quickly decided we would have a tea break then and not at the usual half time. If it was still snowing at 8pm we would call the meeting off.

8pm came - no more snow and no more members arrived. Rather than set up all the print stands etc I suggested we sit round in a circle and each member should explain their feelings about each print as it passed from one to the other. I would have the final say. Fortunately, it was not a competition that needed scores, just a 1st, 2nd and 3rd and a couple of HC's. This worked better than I could ever have envisaged. Normally I feel a little miffed traveling 30+ miles to a club for only half a dozen, living locally, to turn up, normally due to rain. But it was different this time. The members were keen on this new take on judging and, who knows, it might have just sowed the seeds with one of them to think of becoming a judge....

To be continued.

Circle 30 Go to Bushy Park

For a spot of Deer Shooting!

In late October, Suzannah Jordan organised a get-together for Circle 30 members at Bushy Park. The timing was great as we were into the rutting season, with stags bellowing and herding the does. A week or two earlier and there might have been a little more action, with more stags fighting, but the day was arranged so that the greatest number of the circle could attend.

Suzannah suggested a nearby hotel that she had stayed at before and that turned out to be a great recommendation. This was a nice little hotel within walking distance to the park and with plenty of parking, not easy in the middle of Teddington.

For some of us, it was a new experience as we had no idea where Bushy Park was or what lay in store. Just a day or so before the meet-up we were given co-ordinates and time for a meeting place; it was the coffee kiosk by the car park in the middle of the park. So, like any good photographic day it started with coffee! A bit difficult to focus on coffee though, with the roar of stags outside and the prospect of some great images there. At least one of our circle had made an exceptionally early start and had arrived at sunrise. This was apparently absolutely spectacular with stags and early morning mist providing incredibly atmospheric scenes.



Bushy Park is a small London Royal Park which made it ideal for our short trip as it was easy to rapidly find the action, without wasting time or walking long distances. After a couple of hours exploring the lovely park, we all met up for lunch and some time to share experiences and ideas for the rest of the day. The abundance of plant and wildlife provided

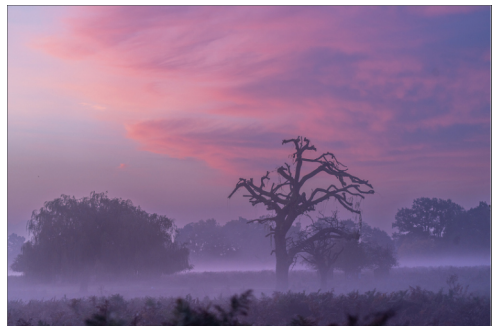
almost endless opportunities for photographs and so quite quickly it was time to head back to the hotel to check in and have pre-dinner drinks. We were reserved a large table at the far end of the restaurant, so we were all able to sit together and have a super dinner with plenty of chat and the opportunity to reminisce.

With the prospect of a good sunrise next day, alarm clocks were set for 6.30 a.m. and just before 7.00 we set off for the park with the hope of good light and more rutting action. We were not disappointed and were greeted with a lovely sunrise and misty backgrounds. It made for an enjoyable couple of hours before heading back for a well-earned breakfast and joining the few that had opted for an extra couple of hours in bed.

After breakfast we returned to explore more of the park for an hour or two before leaving for home. It had been a superb two days with excellent organisation by Suzannah and thoroughly enjoyed by all those who attended

Bryan King (Circle 30)

May I be the first to congratulate Suzannah on a successful Circle 30 meet at Bushy Park at the end of October. Ten of us headed there, to photograph the red and fallow deer rutting.



We were a little late in the season, as the large males had collected their harems before we arrived. Nevertheless, we got some good images of them proclaiming their territory as well as shots of other animals living in the park.

Nine of us sat down to dinner on Thursday night at the Park Hotel. we had a very convivial evening, although unfortunately, because of Chris Philipson's railway ticket, he had to return home and so couldn't stay for the meal. The next morning, Suzannah, Bryan King, Alison and myself met at 7 a.m. to walk down to the park to capture some early morning images of the deer in the mist. It was quite amusing that when hearing rustles and or movement in the bushes, we would swing round to take an image only to find ourselves looking down the lens of someone else's camera! I think we saw more photographers than we did deer! We returned for breakfast with the rest of the crowd, who hadn't bothered to get up or had looked out of the window first and thought "I'm not going out in that"!



Some of our party departed soon after breakfast and the rest of us revisited the park for some more shooting. By lunchtime there were just four of us left - in the rain! After taking our lunch in the café in the grounds of the park, we slowly wandered back to the hotel and got there just as the real downpour started. We enjoyed a lovely dinner again and departed for home the next day.



Fortunately, the M25 wasn't playing up in its usual manner so we got home before lunch.

To help organise the event Suzannah had formed a WhatsApp group, which helped us find each other as we wandered around. (We now have a WhatsApp group which encompasses most of those in Circle 30. The question is, do we keep it going or close it down?)

Hopefully Suzannah will organise another event in the future - Alison and I will certainly be going.

Peter Pangbourne (Circle 30)

From a Wife's Point of View.

I knew that the members of Circle 30 were a friendly bunch as I had met many of them at recent Convention which I had attended as a guest with my husband, Peter. When I heard that a meet was being arranged and that spouses and partners were included, I jumped at the chance. So it was, that thanks to Suzannah's brilliant organisation I found myself at Bushy Park late October 2024.



We travelled by car and train from far and wide and thanks to the delights of WhatsApp found ourselves together at the coffee cabin in Bushy Park on a beautiful sunny day.

The intention was to photograph the deer and we did just that! Unfortunately, most of the rutting had finished as we were a little late

in the season but there were plenty of roaring stags charging about, keeping their harems in tow. We all had ample opportunity to photograph a wide range of situations and wildlife in the beautiful park.



The day passed very quickly and we were soon making our way to the hotel where some of us were staying and where we were having dinner that evening.

The Park Hotel is a short walk from the park and an ideal base as the accommodation is very good, the food delicious and the car park is free! Perhaps other circles might try it?! Nine of us sat down to dinner and a convivial time was had by all! I had wondered whether the conversation would revolve round ISO's and camera types but not so! The non-photographers and relative beginners like me were made so welcome. Some of our number returned home after dinner and the rest stayed overnight.

At 7am the next morning some of us met and walked down to the park to catch the dawn and deer emerging from the mist! Quite magical but sometimes we were startled by a sudden movement and discovered it was not a deer but another photographer!!



The Park was full of them all trying to catch the light. We returned to the hotel for a late breakfast and said farewell to those who were returning home. Then it was back again to be fascinated by the way the herds behave- often a large stag surrounded by hinds with the young bucks at the edge making occasional forays towards the stag. They were soon seen off! The weather was rather cloudy and eventually we were down to 4 of us left. As the rain began, we retired to the Pheasantry café for lunch and to wait for the rain to stop. It eventually cleared a little so we wandered back to the hotel where we were staying another night. A smaller dinner ensued, as tasty as the first. We all returned home the next day with hundreds of images to process.

It was a lovely way to get to know UPP friends a bit more and to share tips about photography. Thanks to Suzannah it was a great success and there are plans to do something else in the future.

Alison Pangbourne



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Which Box are you in?

A tongue in cheek look at different categories of photography.

We humans like to categorise things. It allows us to process the huge amount of information that bombards our daily lives. It helps to soothe our troubled minds. We can separate and judge things more easily. It can however lead us to believe that others must see the world in the same way that we do. This illusion of common understanding soon evaporates when we ask a group of photographers to define different categories of photography. This is especially true of Street Photography.

One of the problems is that many photographers are frustrated artists. They even avoid such a crude word as "category" in favour of "genre" - a more melodic word to artistic ears. The most frustrated artists amongst us often assign themselves to the esteemed category (sorry, I meant genre) of Fine Art Photography. Other mere mortals might describe themselves as Landscape Photographers or Portrait Photographers, where there are clear counterparts in Landscape Painting and Portrait Painting.

Then there are the lowest of the low: Street Photographers. Is there a counterpart in traditional art? If I mention "Street Artist", then you are much more likely to think of a stripe shirted juggler with a quirky hat than you are to think of Manet, brush in hand on the streets of Paris. Even worse, mention street painter, and a man in a fluorescent jacket painting double yellow lines springs to mind.

So, what is Street Photography? The conclusion I have come to after minutes of extensive research is that no-one can agree. Street Photographers don't help themselves in answering this question. Ask them if there needs to be a street in the image and they will invariably answer "not necessarily". Surely it needs to be outside though? That's a whole can of worms best left with the lens cap on.

Photography clubs and associated organisations tend to fudge the issue. They are happy to have a friendly club night on the theme of "street" or even "urban" if they are hoping to attract the under seventies with their new-fangled phones. However, when the stakes are high, Street Photography is nowhere to be seen. When was the last time you heard...."and the Henri Cartier-Bresson Silver Platter for Street Photography goes to....."?

Wikipedia and the RPS have taken different approaches when defining Street Photography. Wikipedia uses forty-one words to try and define it precisely, in tortured sentences that were clearly composed by a committee. The RPS leaves its genres (there's that word again) deliberately vague, so that your Street Photography might fit into several of its categories. They choose instead to leave it up to the hopeful candidates to sharpen their pencils and write why their Street Photography fits into one of the nine boxes provided. Calling photographers "authors" rather than "artists" suddenly makes sense.

I always wondered about that. To be fair to the RPS, using music parlance, they only insist that you categorise that difficult second album or the follow up box set, not your hit singles.

One of the problems in trying to define Street Photography is that it's far too easy to step on the toes of the staunch defenders of other, more lofty categories. I will do my best to explain so that you can avoid inadvertently putting your foot in it: if your shot contains someone famous, then it is automatically Photojournalism, whether the subject is doing anything interesting or not. These photographers are trying to make a living out of this, so don't pick a fight with them; they will bite. For a reference shot think: 'Taylor Swift holding a cup of coffee outside Starbucks'.

If your shot contains unknown people but they are doing something vaguely interesting but not newsworthy, then it's either Documentary Photography or Event Photography. For reference think: 'A day in the life of.....'. If the author has two decent images it may be part of a triptych. If they have four it may even be part of a ten image Photo Essay. These images must be in black and white and include at least three terraced houses or a disused coal mine "up north". Any bins in the image must be metal and have no wheels. If you do have bins in your shot and they are made of brightly coloured plastic and have wheels, congratulations you are now a Contemporary Photographer. Colour may also be allowed if your images involve a hen party on race day or people on a beach who would look better covered up. However, be warned. Anyone who uses a sentence containing "a tribute to" or "an homage to" and ending in the words "Martin Parr" is not a Contemporary or Documentary Photographer they just forgot to prepare something for their photography club meeting. As they sing on the terraces at Bristol Rovers, "There's only one Martin Parr".

What about those photographers in New York seen thrusting their off-camera flashguns in the faces of startled pedestrians? Surely that must be street photography I hear you say. No in my opinion that's just common assault.

If it's an image of no-one famous not doing anything especially interesting but in a place that neither Ryanair nor EasyJet fly to then this is Travel Photography. If you can get a cheap flight, there, then these are your holiday snaps not Travel Photography - and yes that includes blurred gondolas.

If the people in your photograph appear too big in the frame, then this is Candid Portraiture not Street Photography. If they are too small, then they are just giving context and an impression of scale to your Architectural Photography. That is unless there are more than five buildings, at least one of which is more than 10 storeys high, then they are adding interest to your Cityscape/Urban Environs Photography.

So if your image doesn't have fur or feathers or feature a bat or ball and doesn't fit into one of the above categories your image may qualify as Street Photography. But not necessarily. When you show the image in question to a non-photographer can they tell you what it is?

A good test is to give them a print upside down and see if they turn it around. If they look bothered and bewildered but not necessarily bewitched, you may be encroaching into the territory of Abstract Photography or Visual Art Photography. If this sounds like one of your images and you are desperate to sell some prints you may even be a Fine Art Photographer, particularly if it's black and white and blurry. If it is bought by a friend or relative and involves the use of a fridge magnet instead of a frame, then this does not count.

So, is Street Photography what is left over if your images don't fit into a category that someone else wants to lay claim to? Very possibly.

There is definitely something to be said for specialising in any field of human endeavour, including photography. However, when someone asks me what kind of photography I do, I look at my shoes sheepishly and say "a bit of everything really", while others around me seem to be confidently proclaiming their specialty. I used to worry about not fitting into a box. But no longer. I recently gave a talk to my local camera club showing photographs from the last year or so. Many of the images I would have categorised as Street Photography but the more I thought about it the more unsure I became. However, my anxiety was washed away when I was introduced as a Multi Genre Photographer. That sounded great! Suddenly I could hold my head high. Multi Genre Photography: it was both a category and not a category at the same time. Pure genius! Like most of us I might end up in a box sooner or later but hopefully not quite yet.

Legal disclaimer: This article is a work of fiction. Any similarity to photographers alive or asleep is purely coincidental. If you have been affected by any of the comments in this article you are probably a Wedding Photographer in denial.

So here are some of my images that I hope you enjoy. They may or may not be Street Photography but are most definitely Multi Genre Photography.



Uploading to the Cloud



Snip



Kept it under your Hat



Grab Shot

Street photography doesn't have to be all moody mono. You can have some fun looking for interesting combinations of people and places. I usually walk around with my 24-70mm set at 24mm and F5.6 and at least 1/200 sec, set to burst mode. and tracking focus. This allows me to take shots at short notice and zoom in if necessary and it gives me a bit of leeway with the depth of field. If I find an interesting spot to settle in, I can then refine my settings accordingly and even switch to a longer lens, faster speed or shallower depth of field if that is more appropriate. That's what I did with the shot of the soldier and policeman. (135mm, F1.8, 1/1500 sec, ISO100).



Sandals are "in"



Meeting head on



iPhone Zen



British Summer Picnic



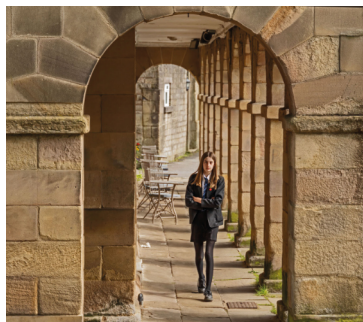
Scouse Hen Party

You never know what you might come across when wandering the streets. I find that busy places and busy times are best for candid shots. At 6' 4" tall it's hard to blend in so I don't try. I just start taking photographs and people usually stop noticing me and just get on with their lives. I do shoot images that end up as moody black and white shots, especially on wet days or brightly lit days where I look for interesting reflections or shadows respectively. However, staying with colour for the time being, in first three images of this set I came across words in shop windows or on posters and waited patiently for someone interesting to come along. In "British Summer Picnic" I came across these unlucky people trying to make the most of their picnic on the clifftops of Bridlington. I suspect they may be holidaying abroad next year. The last photo was a hen party in Liverpool. The two ladies on the right spotted me. I wasn't sure if they minded me taking their photograph or not, but I didn't hang around to find out.

Steve Gray MGP (Zoom 1, 3, 9)

Circle 4/26 go to Buxton

It was early June 2024 and six members of Circle 4/26 and three spouses converged on Buxton, a location that we decided on following our first Rally post lockdown at Hexham in 2023. We chose our own accommodation around Buxton, with some of us making a week of it. We had decided to make the Rally a midweek affair, in the hope that it might be a touch cheaper and the roads a little bit quieter. John Heningham, my wife Dawn and I arrived on the Friday prior to the get together and sussed out some suitable eating establishments for the three evenings that we were all in town. Lots to choose from but unfortunately some were very popular and already fully booked.



Buxton Arcade

We gathered in the afternoon of the Tuesday at the Poole's Cavern café, for a brief discussion on plans for trips out. We had booked the Kings Head for Tuesday's evening meal, and a good time was had by all at a large table in a quiet corner. (well, it was quiet before we arrived!). Our plan was to meet up and take a tour around the Peaks. The weather forecast for the next few days was not too promising, but we intended to make the most of it.



On the Wednesday some of us met at the car park in Castleton and had a coffee prior to embarking on a tour around the Peaks taking in a circle round Edale and then past Stanage Edge.

Finding suitable spots in picturesque locations was a bit of a bind with a convoy of cars, but we managed to stop a few times, and the weather was reasonable although not perfect. A lunch break was taken at the Scotsman's Pack public house in Hathersage. After we had rested and filled ourselves with rather tasty sandwiches, we meandered our way down to the Plague Village of Eyam.



Eyam Hall

We ventured out for a stroll around the village and a few photographs were taken, and a brief history of the village was related to us by a local resident. Tempus fugit and we headed back to Buxton for our evening meal at the Old Hall Hotel, where we nattered about how the day had gone, and what to do on the Thursday during which a downpour was forecast for the afternoon.

Philip Davies had gone to Crich Tramway Museum during Wednesday, and that gave a few of us an idea for Thursdays day out.



Thursday came and six of us headed in two cars to meet at Crich. The others made their way to Chatsworth House, planning on returning in the afternoon to visit Poole's Cavern. We arrived at Crich shortly after opening time and armed with a real penny coin, we headed to see the trams, stopping for coffee on the way.



Pooles Cavern



Mechanical Face

We split up and searched for pictures. I was snapping away - I like things mechanical. Our pennies got us an all-day ticket from the conductor of the first train we rode on. That day three trams were running from different areas and with different degrees of comfort for the passengers. The most comfort was saved for the last tram ride. On all the trams the conductors were informative regarding the actual tram and how the museum operates them. A very enjoyable day out, and the rain only started as we prepared to leave and head back to Buxton.



The final evenings meal had been arranged at the Old Swan Inn. What a magnificent choice to end our rally. Great food and exceptional service in a very busy public house. As most of us were heading for home the next day we said our goodbyes and pondered over a destination for our next gathering in 2025.

The pictures are provided by various members of the circle. I was amused by the destination blinds on the two tram pictures!

John Hackett (Circle Secretary 4/26)

Senlac Jack

The battle of Hastings in 1066, fought at Senlac Hill, is a well-known historical event. Likewise the boat "Senlac Jack" RX1066 has its own place in history, being the first catamaran in the Hastings fishing fleet, the largest beach- launched fishing fleet in the UK.

The hull was purchased in 2005, towed from Colchester to Hastings, and then to an engineering firm in Newhaven, where all the steel work was completed and the two Gardner engines fitted. It was then brought back to Hastings where it was fitted out, and was finally put to sea in May 2006.

It is a superb fishing vessel. The twin hulls offer much more stability, there is extra power from the two engines, and the 17ft wide deck gives plenty of working space. It is versatile, suitable for a wide range of fishing options, and can cope with rougher weather better than conventional single-hulled boats.



I was fortunate during "lockdown" to become acquainted with the owners and crew of "Senlac Jack" and began taking many photos of the boat and the fishermen during my frequent trips to the beach, and was invited to go out with them on one of their fishing trips.

It was an interesting experience. I hadn't fully appreciated all the hard work involved, from the early morning launch, through the non-stop activity on board, then the beaching and unloading of the catch. Finally, there was the cleaning up and refueling by hand ready for the next trip.

The launch itself is quite involved. The boat is pushed down the beach with the help of a bulldozer, sliding along on oiled timber blocks that are manhandled into position by the crew. Once it is in the water, the bulldozer is taken back up the beach and the driver returns to wade out to the boat and climb aboard

The trip that I went on was to catch whelks. Awaiting collection were 8 long lines that had previously been laid out, to which 40 pots were attached to each line. These were lifted aboard, emptied, re-baited, and made ready to lay out again. Meanwhile, the collected whelks are put into a large tray with a grill at the bottom. The small ones drop through the grill and are returned to the sea while the larger ones of the permitted size are then washed and bagged up. The lines of prepared pots with an anchor and buoy at each end are then laid out again.



The Launch



Collecting



Emptying



Sorting



Preparing the lay out pots



Washing & bagging

After a frantic few hours, it's time to clean up a bit and relax on the way back to the beach. Once there though, the hard work of bringing the boat in begins. It is driven onto the beach and one of the crew wades ashore with a line. This is attached to a line from a winch, and once again, with the crew positioning the oiled timber blocks in place, the keel is slid up the beach. Time to then unload the catch, refuel the tanks and make ready for the next trip.

It's cold, wet, hard graft. It's weather dependent, and the prices they get for their catch can fluctuate wildly. The cost of maintaining the boat is not cheap, and the rules and regulations can be a bit restrictive. Not an easy life then; I have come away with the utmost respect for what they do.





Coming ashore



Unloading



Refuelling



For those that like to know these things – all these images were from digital files, converted to B&W as I wanted to create a documentary “feel”. Equipment used was a Fuji X-T3 and Fuji zoom lenses.

A small run of a “Zine” was produced from the pictures, some being sold to the Hasting’s Fisherman’s Museum and a couple of local independent bookshops, so it was a very satisfying project.

Adrian Bowd (Circles 29 & 81)

Date for your diary

2025 Annual Convention
Speakers

Friday 19th September 2025

Circle 73

Introduced by Paula Davies FRPS CPAGB EFIAP/s EPSA

Saturday 20th September 2025

Morning Session Speaker

Leigh Preston FRPS EFIAP MPAGB



Afternoon Session Speaker

Ruth Grindrod



Full description on the UPP website.

Circle Types & Secretaries

Small Print Circles

- 7 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
- 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 FRPS MFIAP MPAGB APAGB
- Zoom 5 IR Chris Harvey
- 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 Tom Peck LRPS CPAGB

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