

UPP JOURNAL



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The Editor's View

Welcome to the July edition of the UPP Journal.

This July Edition is a bumper issue, with lots of varied content, I hope you will find it an interesting read.

You will all have received via email our Presidents letter, this is an important message, and one that has been repeated in his President's Focal Point.

No! UPP is not going under, but defiantly needs some restructuring, not only in the competition and circle rules but also with the convention.

We need you, a position on the UPP Council is not an arduous one, you put in as much as you feel you can. So please put your name forward when the nomination form comes around.

I must thank all those that sent in articles, though I must apologise if yours in not in this edition. Future editions will carry your work. I hope that some of you will be prepared to write an article or two over the next months and years, so please keep putting pen to paper along with some of your fantastic images.

Even just your images would be nice with titles.

Since the last edition, we have had three new members and one rejoining after a few years sebatical.

Mariana Bento de Araujo	Circle 7
Edward Gavigan	Circle 61
Margaret Salisbury	Circle 29
Phil Smith	Circle 30 (rejoin)

I must once again thank our sponsors Carmarthen Cameras and Fotospeed for their continued support.

Arnold Phipps-Jones

Editor

Sub edited by Jenny Walton.

The President's Focal Point

UPP needs you — and it needs you this year



This column is about one thing only, and it is the most important I have written. UPP is in real difficulty, and the next few months will decide its future. I am writing to ask for your help — plainly, and in good time for us to do something about it.

First, three people we owe a great deal. Janice Payne — our former President, and our Exhibition and Competition Secretary — and Ray Grace, our General Secretary, will both step down at the September AGM. Ray has kept UPP running as smoothly as a Swiss watch: the Convention certificates, the circle panels, the team that hangs the Exhibition, and a great deal more besides. Janice has carried the competition and exhibition for years. They have given UPP enormous service, very often with far too little help. Both will see us through to September — but then we must manage without them.

There is good news too.

Barbara Beauchamp has offered to become Vice President and succeeds me when I retire in September 2027. Her kind offer has resolved a great difficulty and I am grateful to her.

Ali Wright has joined us as Publicity Officer, taking over from Colin Westgate, who held the role with great dedication for many years and remains as a life member of Council to share his experience and support. My thanks to them both.

Now the difficulty

- We have no one in line to replace Ray or Janice.
- Francis Ouvery, our Treasurer, has so far had only 30 replies to the Convention booking form — sent out early to help you plan. If you mean to join us, please book.
- Membership has fallen from over 400 to just over 200 and is still falling: we lose more each year than we recruit. Our accounts run at a deficit, and although our reserves are healthy today, on present trends they will be gone within a decade.

I will not dress this up. Without enough people to run it, UPP cannot continue in its present form.

But let me be clear about something else: this is not beyond us.

The work that two overstretched officers used to carry alone can be shared among several people, each doing a small, defined part. That is the change we need to make, and it is well within our reach — if enough of you come forward.

Think for a moment about what is at stake for you. Your circle and the friendships in it. The pleasure of meeting old friends and new, face to face at the Convention. An Annual Exhibition that has run, without a break, every year since 1937. These are worth keeping.

I am asking you to do one of three things.

1. Take on a role — you will not be on your own. We need a General Secretary, a Competition Secretary and an Exhibition Secretary. None of these now means doing everything single-handed. We will split the work, support you, and let you learn alongside Ray and Janice before they leave in September.

2. Or take on one small job. If a full role is too much, we still need: people to help hang the Exhibition (one day, with guidance); someone to manage projection at the Convention; one person per circle to gather competition entries; and a steward to attend the July judging. Small, specific, and genuinely useful.

3. Help us recruit — you are our best hope. Word of mouth works best. Speak to friends at your camera club, mention UPP when you judge or give a talk, keep our new leaflet in your bag and hand it out, and add a link to our website from your club's site.

Council is already working on this. UPP is no longer really one society but three — Print Circles, Digital Circles and now Zoom Circles — some competitive, some meeting simply to share and enjoy their work. We are looking hard at how to organise around that, with small teams rather than a handful of exhausted officers. If you have ideas of your own, I would genuinely like to hear them.

I am determined that UPP will not go under on my watch. I have no intention of being the captain who let it sink — but I cannot keep it afloat without you.

Please reply by 27 July Write to me at monty.trent@gmail.com, or telephone me (07595 735725), or catch me on Zoom, and I will tell you more and talk through what is involved — with no obligation at all. One message from you could be what makes the difference.

With my thanks and very best wishes,

Monty Trent President, United Photographic Postfolios

In Memory of Jonathan Ratnage



It is with great sadness that we have to notify you of the passing of Jonathan Ratnage

Jonathan was Born in Chigwell, Essex on 17th March 1961 and sadly passed away in the Northern General Hospital, Sheffield 4th February, after suffering a heart attack.

Jonathan was brought up in Essex and was a geography graduate of Exeter University retaining a keen interest in geography and geomorphology throughout his life. He was a fellow of the Royal Geographic Society.

He was a chartered accountant by profession, working in various finance roles in the NHS for the last 15 years of his career, before retiring in 2021. He had lived in the village of Eyam in the Peak District since 1991.

His interest in photography started when he was at school. He travelled widely throughout his adult life and always took his camera with him. He published an extensive portfolio of photographs on the Flickr website under the name Geospace.

<https://www.flickr.com/photos/geospace/>

Also he was a long time member of the Royal Photographic Society and was actively involved in their Travel Group. Also a long time member and past president (1998-2000) of the Chesterfield Photographic Society.

He Joined UPP back in 1994, having been introduced to UPP by Brian Davis, when he joined Circle 31 (a slide circle) and later a print circle (not known). he was an very active member attending weekend rallies (he can be seen standing to the far right in the above image taken in Derbyshire in 1995).

Jonathan continued as a member of Circle 62 and then when Zoom circles came about, joined Zoom 7 IR and then moved to Zoom 5 IR as co/host alongside Chris Harvey, when Chris decided to leave UPP, Jonathan continued to co/host alongside Alan Bousfield.

In Memory of Hugh Milsom

A reflective eulogy in Tribute to Hugh Milsom



There's a deeply felt echo of sadness throughout our photography world following Hugh Milsom's very recent passing. Hugh was a Lode star in my own and many other's photographic lives, he had a certain aura of permanence and such an extensive and emotively brilliant body of work.

It's difficult to express what he meant foremost to his family, the gentle man he was, husband and father, as the grief and memories become such difficult companions. His life, all those 91 years, ebbed away quietly like a receding tide on his favourite Luskentyre beach. He meant so much to those he guided along a different path, changing perceptions and

attitude within their landscape photography. A rich seam of accolades came with that, from an RPS Fellowship to the panel that earned him his MFIAP distinction, not forgetting a thousand, yes a 1000 acceptances in international exhibitions. His landscape photographers 'voice' was revered by those who attended the workshops he ran with Iain McGowan. That voice was of a dedicated man married to his own sense of amazement, one which once echoed in many clubrooms, now sadly unheard. His many books, filled as they are with deeply resonant pictures, remain with us, pages holding a printed legacy that rewards repeated viewing.

Hugh was a photographer who had an unerring skill in expressing what he felt in such a significant and emotionally intelligent way allowing an underlying spirit to animate and inhabit his pictures. While others play on the obvious notes, Hugh looked for descant and improvisation, employing lost, often foreboding chords or delicate, pearlescent nocturnes. He understood just how potent restraint could be.

Hugh had a succinct and defined attitude to the photographic medium. His work has an honest individualism, deliberately non-conformist, principled, thereby side-stepping the mainstream. Much is allegorical, pensive, undefined and based around abstraction, while other pictures use deep impact apertures to benefit distant detail.

In his extensive portfolios you can find poetic menace, revealing the measured beauty of an apprehensive calm, that perturbing silence before the storm. Those images carry his own unpretentious echoing truth, a harmonic signature of time and gold standard empathy.

He had a profound dislike of images manufactured for instant impact, the cold and the soulless anonymity often found among exhibitions now.

He was a member of Arena and the London Salon. Hugh 'graduated' on his own terms in the darkroom, with an aptitude for chemistry & film development, a master with Infra-Red film and gifted printer. Digital capture transformed brought him a softer lyrical style using harmonic pastel colours, personal psalms and arias, with a euphoric cadence and balanced precision, in reality marvels of economy and craft.

Hugh was also a long-standing member of UPP, having joined the group in the 1960's while still a relatively nascent photographer. His contributions and shared knowledge, including his perceptive comments on his fellow members' images over the years, were greatly appreciated and as a result, he helped others enhance their own photographic journeys.

He was an enthusiastic producer of books until the very end of his life, and his latest one, on American landscapes, which he completed just prior to his passing, will be published posthumously.

The painter inside his soul constructed and the photographer in him disclosed. Hugh made photographic confessions to the viewer, a highly acclaimed landscape photographer who dealt not just in landforms and geology but in loyalty to his art and the telling atmosphere of solitude - he's given us all a sublime and coherent portrayal of the 'serious still'.

Leigh Preston



Ramblings of the Idle Rich

Part Seven

It is often said "It is not what you know but who you know" and this was most certainly the situation leading to one of the most interesting judging's I have been involved in.

A husband and wife who were in business together in another Town, and who were also clients of mine contacted me with a proposition. His hobby was photography and she was a very skilled artist and writer. Relating to her writing skills I used to love receiving her letters (no e=mail in those days) written on their behalf as she could make the most mundane of subjects eg insurance, sound exciting - a challenge few could achieve.

Anyway they had a long running "friendly" dispute - as only husbands and wives can. He was a member of the local Photographic Society (not common camera club) and she a member of a Painting Group. The latter were also part of the local Art Society which, besides painters, included sculptures, poets, writers, metal workers etc. He maintained that photography was art but she, strongly, disagreed.

To try and settle things the Photographic Society applied to become a member group of the Arts Society and were declined because the latter did not consider photography to be an "art form" merely a means of recording everyday scenes. This incensed the PS members including the aforesaid husband. To stop him "banging on" about the narrow minded attitude of the AS she, cheekily, suggested a competition between her group and the PS. He leapt at the opportunity and I was suggested to be the judge.

"Know anything about painting, Leo? Have you ever painted or drawn?" She enquired

"Not since school" I replied

"Good, you are just the chap we need. The less you know the better" was the husband's reply

"I am not so sure" was my response "I am not so sure it can be done as it might appear too one sided. Maybe you need two judges - one a photographer and the other an artist"

"OK" he said. "If I can organise it would you do it?"

Reluctantly I agreed and this was not because I feared losing their business if I refused.

A date was set and I was surprised, a little later, to receive a telephone call from the President of the PS. He said he had got wind of what their member was organising and was well aware of the problems it could cause.

He had been in touch with his counterpart in the Art/Painting group to establish a few ground rules and wished to ensure that I was still happy to go ahead. They were:-

Neither I, nor the art judge, had ever seen any of the images before.

Each group should only submit twelve images to be judged and, the photographs must only be prints (up to A3) no pdf's allowed.

Both judges will outline their views about the print/painting before them but will only record their score on a sheet given to them. This, we hope, will build up the tension before they are officially announced at the end of the evening.

Because the art group does not cover as wide a range of subjects no Nature photographs to be included in the PS prints.

Both judges will be invited to judge all the work entered though it is accepted that they may wish to speak on their own genre more widely and only make the odd comment about the work that is not normally their remit.

The Ground Rules having been agreed it was soon THE night. I arrived early in hope that the prints and photographs would be displayed but both Presidents had decided this was not to be in case this provoked discussion between the two parties before they had been judged. I do not mind judging photographs "cold" but it might be difficult with paintings. I decided to let first impressions count and not try to be too technical.

Suddenly the door flew open and our lady "Art" judge entered wearing a diaphanous (I have always wanted to use that word!) robe over a "flapper" dress complete with headband and feather. All she needed was a foot long cigarette holder to create a feeling of the 1920's. Once introduced we got on very well together though standing next to her during the introductions I went from being dressed 'smart casual' to scruffy.

During the actual judging her knowledge of both artwork and photography was wide though she used quite a few words and phrases which I think left some of the audience baffled (eg Modernism, Abstract, Expressionism, Minimalism, Cubism, Dynamic, avant-guards and Conceptual).

However one photograph, near the end of the first half, concerned her. It was a shot of the High Street in the clubs town - a very wide street which used to have a market once a week with the traders stalls running down the centre.

Although the market has long gone the space is utilised for short term parking for cars and is very popular both daytime and evening when people attended the cinema a stone's throw away.

At the top end of the street, in front of the Town Hall, was normally occupied by an ice cream van and at the bottom sits a kebab van sometimes until 2am I am informed. .However in the photograph the whole street was devoid of any vehicles, people and the whole area was completely clean. It must have taken hours using Photoshop or the like to present such a pristine view.

Our lady judge, who did not know the location, did comment on the lack of vehicles and it turned out she gave it a middling mark as did I.

All was well after the tea break until we reached the very last image to be judged. It was a large painting of the very same High Street from a similar perspective but what a difference from the earlier photograph. The artist had included everything including vehicles, people, litter bins, yellow lines and even a sign attached to a lamppost pointing the way to the Public Toilets. I think we were both a little taken aback and took time for it to sink in. We both tried to do justice but it was an extremely complicated piece of work.

The judging over the President of the Art Society, having announced the scores etc, threw the meeting open to the audience. We had some very interesting comments until one of the photographers said he was surprised at the amount of detail in the High Street painting and marvelled at the author remembering it all. The Author replied she does not have a good memory and her painting was created from a "snap" taken on her telephone. The meeting erupted and one senior photographer was loud with his comment that the Art Society were two faced in trying to keep the Photographic Society out of their "elite" group when they used photography themselves. The meeting terminated to avoid further comment.

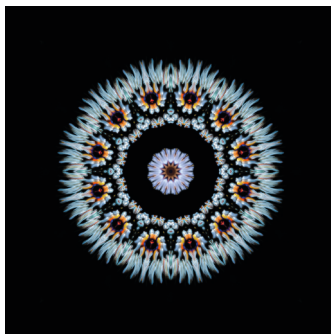
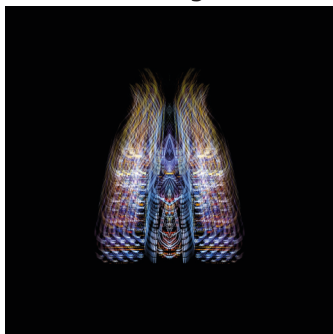
The outcome was a couple of weeks later when the Art Society invited the Photographic Society to join them. The offer was, politely, declined as they had already decided it would serve no useful purpose and that they would put the membership fee indicated to better use purchasing a new Print Stand. It does not end there.if you have not guessed already ...the artist who painted the High Street scene turned out to be none other than the wife of my photographer friend. I was dreading that he produced the photograph but he did not and I retained my business connection with them until they sold the business a few years on!

To be continued.

Symmetry from hallowlight

Symmetry

I have always been fascinated by geometrical images and symmetry in particular. It's everywhere you look in nature, but is also fundamental to much that is man-made. One art form where symmetrical design is common is architecture. Some of the most intricate and beautiful geometric patterns appear in Islamic buildings, while our British churches and cathedrals are exemplars of traditional symmetries, both in terms of their external structure and internally, with their frequently ornate stained glass windows.

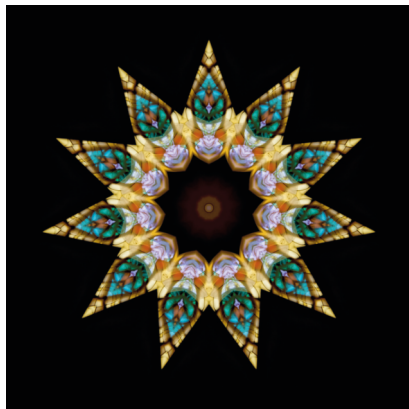
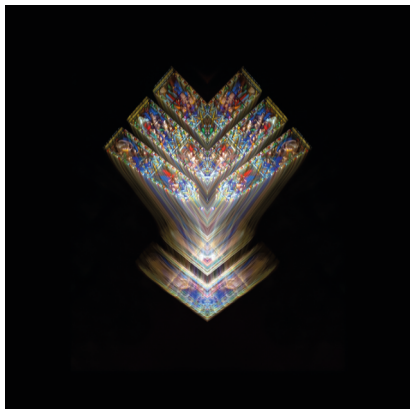


Churches and the light from stained glass windows

While I love the magical light created in churches by stained glass windows, I find straight record shots of them rather dull (my apologies to anyone who specialises in these). The structure of church windows usually has reflective symmetry along a vertical axis, or rotational as in the Rose window at York Minster. The actual glass images within the frames are rarely symmetrical, usually depicting bible stories or local benefactors or heroes. However, for me the narrative content of the windows pales into insignificance beside the magic of sunlight shining through them. It is simply the quality of that light which fascinates me. It constantly changes according to time and the weather, slowly moving coloured pools of light across walls and floor.

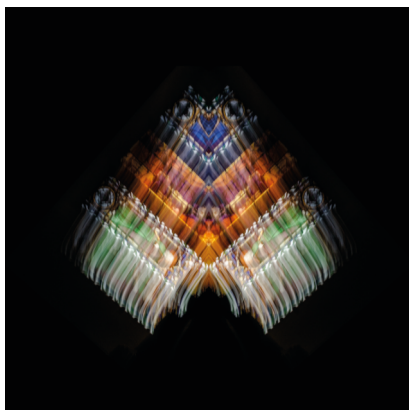
I tried to find the words to describe this gorgeous evanescent phenomenon, for this article. The only suggestion I found was vitreous ombre (glass shadow) which doesn't roll off the tongue easily. A writer friend suggested 'dreamstreams, making dust motes into fireflies'. After more thought and searching, I decided to settle for hallowlight, to describe the beams coming through the windows; and glorypools for the puddles of coloured light where hallowlight settles onto surfaces inside the church.

An internet search showed that these words have been used for other purposes, but I think they fit this church light usage well. If there are established words that do this job I'd be delighted to hear them!



Making symmetry out of hallowlight

In order to make the pictures shown here, intentional camera movement was used to capture the light, producing soft lines and light trails. These ICM images were then used to recreate some of the original symmetry of the windows as well as some imagined symmetry. Six pictures have been selected here from a wide range of images, with varying amounts of detail and blur.



The intention was to emphasise the effect of the light alone, by isolating it from distracting surroundings. By darkening the backgrounds, only the captured hallowlight is clearly visible. These new symmetries are both reflective and rotational, in keeping with the original intentions of church architecture. Essentially this transformation is a simplification of what I saw, abstracting the ethereal light from the physical elements of the church window construction.

These hallowlights were seen in Gargrave Church, Leeds Minster, Pocklington Church, Selby Abbey, Syracuse Cathedral and York Minster. Bragging rights are available for anyone who can work out which is which.

Using Infrared in Ireland

Many landscape photographers tend to shun the summer for making images. The light is a bit harsh, the colours too bright, the blue sky is featureless. But those are the right conditions for trying out infrared photography. Ireland is well regarded for its scenery, being green and wild, and one aspect of infrared is the way it presents green foliage. So my strategy was to combine using an infrared converted camera body in sunny and/or green conditions with complementary standard bodies for more colourful digital images. Of course this meant that I had to carry a body for each approach – in fact, I carried three bodies, which I discovered was a little heavy. This article accompanies some of the resulting infrared images.

In September 2025, I joined a trip to the Wild Atlantic Way, organised by UPP member Tom Peck (of Quest Photography). It's a route along Ireland's Atlantic seaboard. We spent the first four nights in a delightful B&B on Inch Strand, with four more nights at an hotel in Ballyvaughan, with a delightful whiskey bar nearby (yes, I did imbibe there).



The Wild Atlantic Way offers photographers a huge array of fascinating subjects including the highest sea cliffs in Europe, endless sandy beaches and dunes, hidden coves, remote valleys, mountain ranges and old forests. Nestled in among these are colourful towns and villages, ancient tombs, abbeys, castles and dry-stone walls galore.

And don't forget the people carving out a living in this rough landscape. The first day's photography took us around the Ring of Kerry, starting with the Torc waterfall, and going on to Lough Leanne. The weather was very changeable, providing scenes with impressive cloud formations. There was more travel next day with a variety of views and a drive round Sleat Head where a ruined house overlooked misty seas.





Day three took us around the northern side of the Ring of Kerry. On crossing one bridge we discovered a little stream that provided a rocky scene including the bridge itself. Our options included shooting some interior landscapes within the wider scene. At the top of the Kerry cliffs the wind was blowing so hard that only two members of the group ventured out of the car, though I took the opportunity to shoot through the windscreen as I liked the textured effect the rain created. We also visited the Skellig Chocolate Company where we drank some hot chocolate to revive us after the rainy weather.

Our group began the fourth day by first walking onto the nearby Inch Strand as there were interesting cloud formations. We were then driven along a minor road with many ruined houses, and went through Conor Pass where the mist was rising before reaching Wine Strand. A lot of seaweed was washed up on that beach and one group member suggested



that infrared would reveal a typical whitish result from its foliage. So while we had expected to spend five minutes there, we actually stayed for an enjoyable three quarters of an hour, and then completed the day with a sunset shoot at Dunquin Harbour.

On 16 September we transferred to the Ballyvaughan hotel and spent some time at the Cliffs of Kilkee, which is where I found

some intriguing patterns in the clifftop grasses. They were used as a foreground to an off-shore island shot.



Next day, as I enjoy shooting against the light, I did so in a typically Irish cemetery at the site of the not quite perpendicular Kilmacduagh Round Tower.

Our final morning was misty and saw the group photographing lots of stone walls on minor roads in the middle of the Burren. These were built in a typical Irish style which is very different to the

stone walls you get in the Peak District or Yorkshire. We then discovered an unnamed graveyard with Celtic crosses. One group member was very keen to photograph trees and so we detoured and found some striking examples in other parts of the landscape.

Thanks to Tom, I managed to kiss the Blarney Stone!

Below and on the next page are a selection of images from the trip.

Peter Karry - Circle 61 & Zoom 2





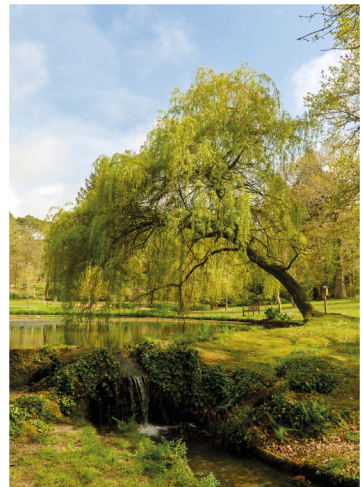
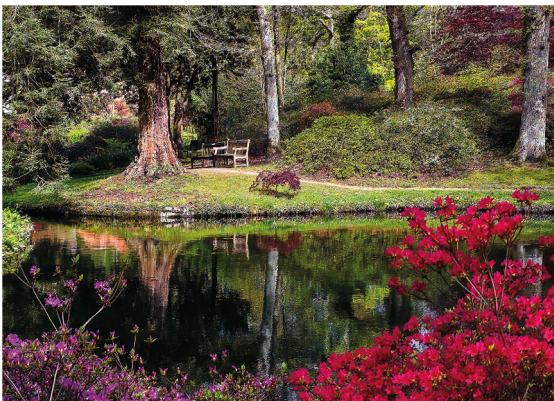
"The Eighth Wonder of the World"

Paul Hoffman CPAGB BPE3 EFIAP - Circle's 60 & 64 recommends a visit to Exbury Gardens and steam railway near Southampton*

On a recent visit to my favourite bookshop I was glancing through a volume titled Top British Gardens, and to my amazement Exbury wasn't included. Why? In 1923 the great plant hunter Frank Kingdon-Ward described Exbury Gardens as the eighth wonder of the world.



The gardens were built by Lionel de Rothschild, who bought the 200 acre estate beside the Beaulieu river in 1919, and went on to employ some 150 workmen and 60 gardeners to create a new landscape. In 1924 he financed plant hunters to explore the Sino-Himalayan region in pursuit of new shrubs and trees.



After Lionel's death in 1942, Exbury house was taken over by the royal navy, becoming a 'stone frigate' (HMS Mastodon) that was used for landing craft admin and training in preparation for D-Day.

In June 1945 Edmund de Rothschild, Lionel's eldest son, took over the development of the gardens and house. He introduced the Solent range of azaleas, enhanced the already huge range of rhododendrons, and amassed one of the UK's best collections of acers.

January 1955 saw Exbury Gardens become a charitable trust and open to the public to ensure its future for posterity.



In 2000 Lionel's youngest son, Leopold, built a small narrow gauge steam railway in the top half of the garden. It runs for 1.5 miles, and with its stations and engine sheds, it's a photographers' delight as the trains steam up through the landscape.



Continued on Page 24



United Photographic Postfolios of Great Britain



Notice is hereby given that the

2026 Annual General Meeting

Will take place on

Saturday 19th September 2026

At 1.45pm

Hillscourt Conference Centre

Rose Hill
Rednal
Birmingham
B45 8RS

Friday Evening 18th September at 8.00pm

An Evening with

Zoom Circle 2

Secretary: Monty Trent

Presents

Members will be showing off their work during this presentation.

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 - John Birch
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 2026
3.15pm	Presentation of Awards and Conference Photograph followed by Raffle
4.00pm	Mid-Afternoon Break - Tea/Coffee and Biscuits
4.30pm	Lecture - Jonathan Vaines
7.30pm	Convention Dinner

Saturday 19th September. 10.30am

John Birch

John is giving two 45 minute lectures

Hiding from Grouse and Our Wild Pennines



John Birch is an award-winning wildlife photographer and former police detective turned freelance photojournalist, based in the rugged Cumbrian North Pennines.

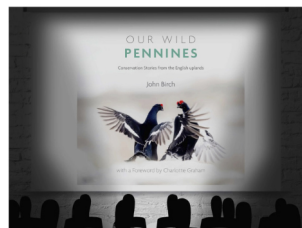
He is passionate about capturing images and sharing stories of the incredible creatures with whom we share our world. His focus is on what the land itself reveals — ecological mechanisms, shifting wildlife populations and the lived realities of conservation. His writing offers a calm, balanced voice grounded in the field, not the politics.

<https://www.johnbirchphoto.com/>



Hiding from Grouse

Exploring the art of concealment in wildlife photography, revealing the techniques used to photograph some of Europe's most secretive birds. From blending into the heather to capture red grouse on the northern moors, to lying low at dawn beside a black grouse lek in the North Pennines, and waiting unseen in Finnish pine forests for Capercaillie, this presentation shares fieldcraft, patience, and close encounters from years spent hiding from grouse.



Our Wild Pennines

Following a journey in conservation photjournalism through the contested grouse moors of the English North Pennines. What began as a focus on the hen harrier grew into a deeper exploration of an entire ecosystem—its wildlife, conflicts, and conservation challenges. This presentation reveals the wider story behind the headlines, using photography to illuminate the beauty, complexity, and fragile balance of this remarkable upland landscape.

Saturday 19th September. 4.30pm

Jonathan Vaines

"Creative Expressions"



His presentation will be a comilation of his three print talks and will include a bit of abstract too.

He will also be showing some of his print work.

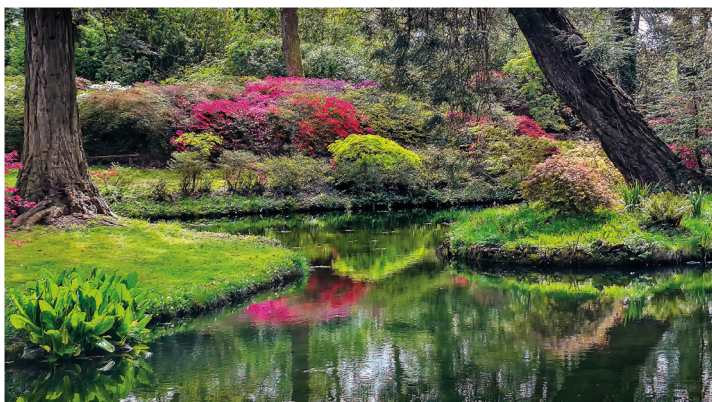
Jonathan is a photographic educator based in Bedfordshire. Relatively new to photography, buying his first camera in 2011, his foundations are purely digital. He has many photographic acknowledgements including London Salon medal awarded in 2017 and he became a member of the London Salon of Photography in 2024. He educates for several online organisation with a global reach and the RPS. He is an A panel National Judge and circuit lecturer visiting 150 clubs each season. Jonathan is a PermaJet Envoy, DxO Labs tutor and is affiliated to Wex Photo Video, Jessops, Cartridge Monkey and Q-Image. He is a honorary member of Cambridge Camera Club and a member of Beyond Group. His images are created using several in-camera techniques and he uses post processing to "polish" his work.

<https://www.blueroomphoto.site123.me/>



What can you expect when you visit the gardens with their 22 miles of footpaths, myriad of utter delights and magical joy.

In late April and May Exbury offers an explosion of colour from the azaleas and rhododendrons, set among perfectly placed acers and innumerable trees, including some stunning giant firs. Plan a whole day and arrive early. You'll be spoilt for the choice of shots you'll want to take. The lakes, of which there are many, are well placed for great reflection shots.



The garden is renowned for its hydrangeas and herbaceous planting in summer, while the autumn is just a moment of joy as the colours return - and so will I!

In short, Exbury is a photographers' dream as there is so much variety you can't help but capture good images.



Navigation is very easy. The signposting is excellent, the main footpaths are level and wheelchair friendly though some of the smaller paths are not.

My own manoeuvrability isn't great anymore, and I managed the whole garden even though I did struggle to get back to the entrance from the river.



My only suggestion is that on entering the garden for the first time, you go right first and do the top half of the garden.

By the way - the chocolate cake is very good! Enjoy your visit.

Developing a Hobby

Ron Henry's journey through a lifetime of photography



I developed my first black and white print at round about the age of 12. That was a long time ago, for the next sixty-five years I produced a few hundred 20 x 16 (later to become 50 X 40 cm) mounted prints. I also had two metal four-drawer filing cabinets of slides and a garage decked out as a laboratory - before I gave up printmaking and slide creation.

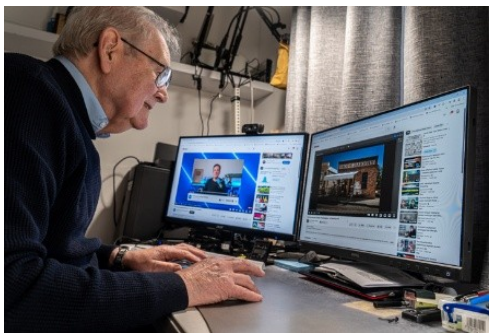
Since the early 1970s I have been interested, or some say obsessed, by slide-tape programmes which, with the 'development' of digital photography, metamorphosed into audio-visual in the noughties. Had it not been for a-v, I would most likely have given up photography many years ago. I know, there are plenty of enthusiasts who have been taking pictures for as long as I have and continue to do so, but I seemed to need a wider angle.



If you use Photoshop, you'll know what I mean by 'constant learning'. I just begin to master an aspect of the software when Adobe 'improve' it. Well, that's not a bad thing (providing they don't increase the subscription because of it!) It keeps the old brain active. With a-v, however, I use Lightroom, Photoshop, Audacity, Word, Pictures to EXE, DaVinci Resolve and many search, sound FX and music creation programmes so learning is a constant.

Each a-v I create I learn a huge amount about the chosen subject. I overcome several problems or techniques in photography which I haven't encountered before. And I often need to persuade or 'charm' people into allowing me access to locations. But one of the most enjoyable aspects is sitting at the computer attempting to develop a slick way of telling the story.





Of course, it's all become easier with modern software (I'm not saying the words, but they begin with an A and an I). I have just completed an a-v programme for a friend telling the story of his trip to Russia some twenty years ago. I've never been to the country but just copy and paste an image into Google and type, "where is this" and up comes the full description.

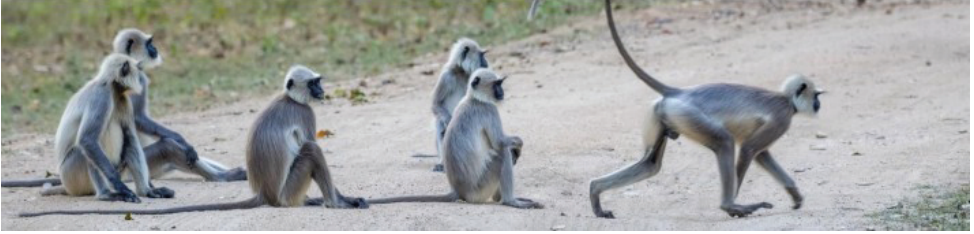
During my early years of photography, I learned a lot from entering competitions and even attained an ARPS distinction but found that I had unknowingly been channelled into a style which satisfied the requirements of judges. You can still enter competitions and distinctions for a-v but there are so many elements to the hobby that rules are more like guidelines and give more freedom to be yourself. Circle 52 the a-v circle of United Photographic Postfolios of Great Britain, has always been liberal in its advice and comments on member's a-v programmes without being too judgemental.

I'm aware that we all have our own needs and some have less time than others. Heavens, some people even have more than one hobby (I'm not mentioning the word, but it begins with a 'G' and you hit white thing with a stick!). I'm just saying, I find producing a-v programmes a complete hobby which enables me to continue to develop new skills, share my hobby with like-minded friends in the UPP and anyone interested in being entertained or learning about a subject. And you don't have the problem of what to do with hundreds of 20 X 16 mounted prints and two metal filing cabinets of slides.

The Day After I finished writing this article, BBC Breakfast programme delivered a ten-minute segment on the comeback of good old-fashioned film. It turns out there's a whole new wave of enthusiasts, aged between 16 and 35, buying up vintage cameras and diving headfirst into the joys of analogue photography. Perhaps they're searching for something beyond pixel peeping—maybe they're after a broader interest than just taking photographs. Give it time, and they might discover the magical, mysterious world of audio-visual, where storytelling meets technology and you don't have to worry about running out of film or environment polluting chemicals.

Ron Henry - Circle 52 Audio Visual

An India Adventure



Being keen wildlife watchers and photographers Steve & I booked a trip to the tiger reserve of Nagarahole in Karnataka, south west India.

The idea to leave the British weather behind for a few days in January whilst experiencing these majestic big cats was born during an evening with friends and the 4 of us flew from Heathrow arriving at Bangalore International Airport in the early hours of 8 January 2025.

Having been ill with flu from Christmas until the New Year I was still suffering from respiratory symptoms and the idea of a day's tour around Bangalore was dismissed when there was an "Air Quality Index" alert because of high pollution and foggy conditions.

So a quiet day in the hotel and a good night's rest saw us embark on a 225km, 4.5hr journey along route 33 south west of Bangalore, bypassing Mysuru before dropping south to the banks of the Kabini River.

Most of the journey was on a 2-3 lane dual carriageway which was very busy. We shared the space with everything from tuk tuk's, cars, a lot of motorcycles and many HGV's, (the majority of which do not look, or sound, like they would pass a british MOT or emissions test), and the occasional cattle.



Drivers suddenly stop on the side on the road, get out and pray before returning to their vehicles to continue on their way. Our taxi driver, with no warning did just that.

Traffic did not always travel in the same direction and at one point we found ourselves travelling against the oncoming flow to reach a very nice coffee and comfort stop! Apparently this is all perfectly normal behaviour.

On leaving the major road the next few miles were a pleasant, if still busy, journey through the rural landscape, several villages and small towns. Goats, dogs and cattle mingle with motorcyclists in a sort of organised chaos in which no human or animal appears to get injured.



Ladies working the field in their beautiful sarees was a sight to behold.

For the next week we would be based at a lodge, on the banks of the Kabini River. The river was dammed in 1974 to form a reservoir supplying water & electricity to 22 local villages & 14 hamlets. It has an area of 2,142 sq km (Suffolk's Alton Water has 1,642 sq km).

A former hunting lodge of the Maharajas of Mysore, Kabini River Lodge in its current form was the brainchild of R. Gundu Rao,

a former Chief of Karnataka, and Colonel John Wakefield.

John was born on 21 March 1916 in Gaya, Bihar, he came from a long line of Englishmen, starting with his great grandfather, who came to India in 1826 to join the army of the erstwhile Bengal Presidency under the East India Company. His father, meanwhile, was employed by the Maharaja of Tikari in Bihar.

Growing up in the private forest of the Maharaja he picked up his first passion for hunting. He shot his first tiger at the age of 9 and first leopard when he was 10. It was a childhood largely filled with fun and adventure, but his father soon sent him to England for his formal studies. Upon his return to India, he furthered his passion for hunting. During the second world war he saw service in Burma before rekindling his love of hunting when returning to India in 1954. He ran tourist hunting trips to local areas.

Poacher turned Gamekeeper It was during the 1970's, with growing public discourse on wildlife conservation, highlighted by news of the dwindling number of tigers and the subsequent enactment of the Wildlife Protection Act of 1972, that finally converted him into a conservationist.

With his extensive knowledge of the forest and the wildlife that lived within it he, together with R. Gundu Rao, Chief Minister to Karnataka, transformed the former hunting lodge of the Maharajas of Mysore from a tourist destination full of guns and death into a place of tranquility, filled with those passionate about wildlife.



The only shooting done today is that with a camera. We spent many a pleasant evening in the original hunting lodge with its well stocked bar including local beers and my favourite, a G&T, whilst bats flew around the lights and wild boar ran across the lawns.

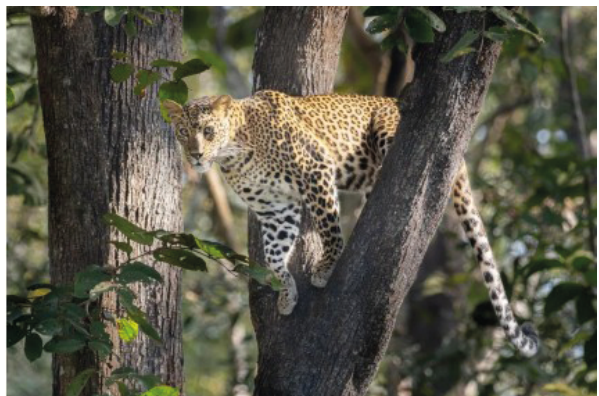
Many original photographs of its previous gruesome life as a hunting lodge adorned the walls.

"Papa John" (pictured above) as he was known to the locals, offered employment to the local villagers, brought produce from the local farmers and educated both tourists and the local community in conservation. He ran tourist trips into the nearby Nagarahole Tiger Reserve.

By involving those from the local community, showing them the benefits of tourism, the venture was a success and has the same philosophy today. He lived in Kabini for over 30 years and, until his death in 2010, at the age of 94, was still heavily involved in the conservation of wildlife in India. His ashes are buried in the grounds of Kabini Lodge.

Nagarahole tiger reserve forms a critical connecting habitat for tigers and elephants to other areas of Western Ghats through Brahmagiri wildlife sanctuary and to the Eastern Ghats through Bandipur Tiger reserve. It covers an area of 847.981 Sq km. and is acclaimed as having one of the highest populations of tigers in the country.

Each morning we would rise at 5am, coffee at 5.45am and be in the reserve by 6.30am.





The climate was very pleasant with cool mornings necessitating a jacket and hat in order to keep out the cool air whilst travelling in the open safari vehicle.

These mornings made for some very atmospheric misty light in the forest. Afternoons gave way to warm but pleasant

temperatures allowing for shorts and T-shirts and the evening game drives from 3pm until 6.30pm were warm also.

The weather was very dry and a scarf or face covering was essential to keep the dust off your chest. The amount of dust in the atmosphere,



together with low light conditions made the photography very challenging, often pushing my ISO to 10,000, much higher than I would normally use.

As well as tiger we also saw many leopards, langur monkey, macaque, sunbirds,

peacock, serpent eagle, sambar and chital, elephant, mongoose, wild boar, wild dog, scops owl, brahminy kite, guar, Indian mouse deer and a changeable hawk eagle.

After a wonderful 7 nights it was time to reverse our journey, endure the delights of Route 33, and return to Bangalore for our flight back to the UK – *Thankfully we were going with the flow of the traffic and, on this occasion, to peel off to our coffee stop.*

Chrissie Hart ARPS DPGAB. - Circle 29

Photography at the National Coal Mining Museum

In late summer of 2025, the National Coal Mining Museum for England held an Open Day for prospective Volunteers. Although the museum is only 20 minutes from me, in Wakefield, I had only ever visited once



A View over Caphous Colliery

before, but I was curious as to what was involved so I went along. That visit changed my photography life! From being mainly, a landscape and street photographer I now find most of my work would fall into the Documentary genre.

Following a chat with Kate, the Volunteer co-ordinator, I decided to sign up and was handed an application form to complete. Amongst all the usual questions there was one about other hobbies and interests. I answered pétanque (look it up!) and photography. Talk about being in the right place at the right time!

As soon as Kate saw this and that I had acquired the distinction of Associate of the Royal Photographic Society she introduced me to the museums Marketing officer.

(My ARPS had been awarded for a panel of black and white photographs depicting the Industrial Archaeology of Derbyshire where I lived at the time so was a great fit for a coal mining museum!)

The marketing dept needed to expand their photography library and I was handed a list of about 20 'targets' that they needed as a priority. I was given the title 'Photography Volunteer' and I even had a badge specially made by one of the other volunteers, an ex-miner, at the museum!

After completing the target list, I was given a free hand as to when, what and where I took photographs but very often, I am asked to cover a specific event.

One aspect of photographing people, and especially children, that the museum is particularly keen on is the need for subjects to complete a Consent Form. This confirms that they give permission for themselves and/or their children's images to be used by the museum for advertising and promotional purposes. Getting the forms filled in is a bit of a bind but must be done.



Rugby Day

Quite a lot of parents ask that their children are not photographed in any recognisable way.



Bold as Brass Competition



Colliery Canary

I photograph all the regular workshops such as 'Feel Good Friday', the adult art workshops and the many special event days. These have so far included a Rugby Day, 1940's event, Bold As Brass and Dino Day amongst many others.



1940's day. Best Dressed winners with Judge

All these days are very interesting to photograph but I particularly enjoyed the 1940's day because all the participants dress up for the event and those judged as 'Best Dressed' win a prize. Also, maybe because I was born in the 1940's!

During one of the workshops on Portrait Photography, I even managed to get an un-planned 'selfie' in a mirror. When I saw this during the editing stage, on my next visit to the museum I set up the shot properly and I'm now using that image as one of my Profile pictures!



Portrait Photography Workshop



Eric & Ernie 21st Birthday Portrait



Grimethorpe Colliery Band down t' pit

One memorable event was when a small number of musicians from the Grimethorpe Colliery Band performed underground at the pit. Photography is not normally allowed down the mine for safety reasons, but I was granted special permission to go down with them. The sound of a brass band underground was magnificent but at the same time a bit surreal!

I lead a photography walk once a month around the site. This year we have changed the day from a Friday to the second Saturday of the month, and this has resulted in a greater number of people taking part. Another change has been that each month's walk now has a theme and we produce an A5 handout specific to that walk.



Playing with Fire

Last year we held a competition in conjunction with World Photography Day, and plans are in hand to repeat that in 2026. World Photography Day every year is on August 19th, and this year's theme is 'Home'. For our competition all the entries must have been taken at the museum during the year and we have two categories – over 18 and under 18. The category winners receive a unique trophy at a special presentation event and get their photographs professionally printed and put on display in the Visitor Centre.

I thoroughly enjoy taking all these images and being involved in the associated activities but another great thing for me is that my photographs are regularly used on social media and in the museum's various publications. They also make it occasionally into the Wakefield Express. It's a great thrill to see your work in 'print'!

Roy Henstock ARPS - Circle 2/25

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A Walk in the Forest

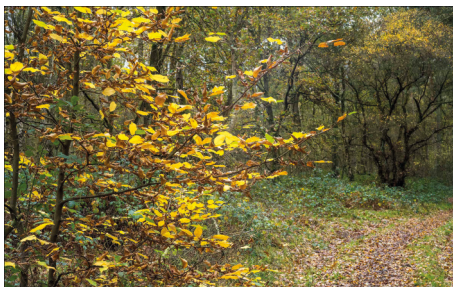
I have been a member of Circle 11 for well over twenty years in total during, which time I took a ten year break, but I rejoined towards the end of 2025. It is good to be 'back in the fold'. Readers may not be surprised to be told that I missed getting the monthly "boxes", which is a 'give away' as to how long ago I first joined. Nowadays C11 circulates Envopak, a medium I had never previously heard of.

In early 2004 I was fortunate enough to be offered sponsorship by Fotospeed, and that lasted for nineteen years, up to the point I resigned in March 2023. With free ink and access to the whole range of top-class Fotospeed papers, I was able to make lots of prints that I was invited to show at camera clubs all over the UK, from the south coast of England to north of Inverness, and from Norfolk to north Wales, with most talks presented in the West and East Midlands, Yorkshire and the North East.

In late 2022 a completely unexpected two week stay in Lincoln County Hospital left me cured of a medical problem I had never heard of and that I didn't know I had. It also left me with a reluctance to drive for an hour or two each way, to present a talk, especially on cold wet winter evenings. This new situation led me to resign from PAGB Lecturers and Judges lists, and my Regional Federation, N&EMPF, lists. This left me with quite a lot of time on my hands so I joined a club, but this was still not enough and rejoining UPP was an obvious answer. I applied to rejoin C11 and was accepted. So far I have had half a dozen Envopak and it is almost as if I had never been away; most of the members I knew from years ago are still members, apart from three who have gone to join the celestial darkroom up above, and a couple who have moved on to other Circles.

The recent request from UPP's Journal Editor made me think "What can I do to help?" It occurred to me that in the last few weeks of 2025 I had been in the habit of going for 'health enhancing' walks in Forestry Commission and private woodland north west of Gainsborough, about ten or twelve miles from my home. In the last few weeks of 2025 there was still enough colour about, from the few remaining leaves on silver birch and the dying ferns that formed the undergrowth, to attract my attention and encourage me to take some photographs.

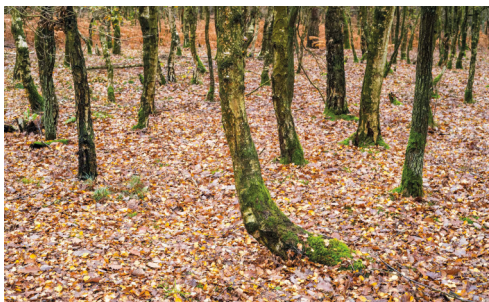
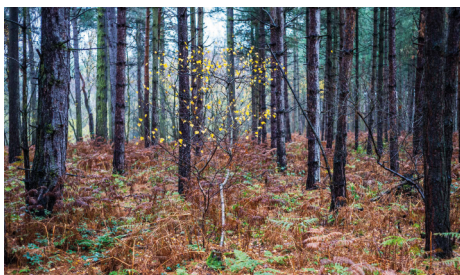




The images I have supplied were taken on either a 35mm or 50mm lens; that may seem to be quite a limited range but, by limiting myself to using just one or the other, I was left to think of only of subject selection and not have to worry about zooming back and forth, thereby eliminating the possibility of creating

confusion and introducing unnecessary choices into the activity. I can thoroughly recommend keeping choices to the minimum.

Similarly I can recommend reading the book "Still" by Paul Sanders, former picture editor of The Times newspaper, published by Ilex, a division of Octopus Publishing Group Ltd, visit www.discoverstill.com His personal circumstances and manner of tackling them may resonate with UPP members, particularly those of "a certain age", like me."



Peter Yeo FRPS, DPAGB, APAGB - Circle 11

A member of Newark & DPS and of "Gainsborough Snappers"

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- 9 Colin Tompson
- 29 Colin Westgate MFIAP MPAGB APAGB
- 30 Janice Payne ARPS

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- 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 MPAGB HonPAGB
EFIAP/p Hon EFIAP
- 71 Andrew Nicoll
- 73 Paula Davies FRPS EFIAP/s 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 CPAGB

Audio Visual Circle

- 52 Val Johnston DPAGB

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- Zoom 2 Monty Trent
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- Zoom 4 David Lloyd LRPS
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DPAGB BPE1*
- Zoom 6 Barbara Beauchamp
- Zoom 7 IR Ray Grace ARPS DPAGB
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- Zoom 9 Panels Eric Ladbury
- Zoom 10 Mono Arnold Phipps-Jones
- Zoom 11 Mono Arnold Phipps-Jones
- Zoom 12 Portrait Arnold Phipps-Jones
- Zoom 14 Phone Camera Monty Trent

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