



THE IRIS

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Field Meeting Reports

Please send these directly to the Editor (address above) by post or email.

Editorial

I can hardly believe that it is October! Where did the summer go? I don't know about your region, but here in the Midlands it has been a pretty dire one, and autumn looks like being the same. Wet! Many of us have been hoping for a good fungus season but it seems likely that we will be disappointed once again.

In this issue you will find articles and images from Alaska, Kenya, Tobago and Zambia plus a few places closer to home; a 'photo-biography' of one member and ideas from another member on how to use your images to create greetings cards for a variety of uses.

The Entry Form for our 2005 Exhibition is also included (pull out the centre pages). We have revised the categories to encourage you to enter a greater variety of subject matter, but please read the conditions of entry carefully.

Nick Jarvis is counting on many of you offering to host Field Meetings during 2005. Please don't disappoint him! Field Meetings are a splendid opportunity to meet like-minded photographers, make new friends and renew old friendships. Leader's are not expected to teach or have any specialist knowledge, other than a familiarity of the site and what can be found there. The form is on page 28 - cut it out or photocopy it, but please don't put off filling it in. Also on page 28 is a Nomination Form. If you or a friend feel that you could be of value to Nature Group by serving on the Committee, please complete the Nomination Form.

There are also a number of events announced, including a Nature Group Field Meeting Weekend. And, if you have not yet booked your ticket for Chairman's Day, get your skates on! There are a limited number of tickets still available - give Robert Hawkesworth a call to check availability. It promises to be a very enjoyable day!

Just enough space left for me to wish you a Merry Christmas and an interesting year of photography in 2005.

PS. I could do with receiving a few articles.

From the chair

In mid-August my wife and I spent two delightful days visiting one of the old lead mines in the White Peak of Derbyshire. Lead mining was once a common industry there and the region is dotted with such sites. At some all that now remains is a number of shafts, mostly covered for safety, and a few lead spoil heaps; whilst at others there are some of the old buildings, which being wrought from the native limestone give the appearance of having grown out of the land. The surroundings are rich in discarded minerals, especially lead ores, and develop a unique flora, some plants being more tolerant of lead than others, enjoy the lack of competition - Spring Sandwort locally called Leadwort (*Minuartia verna*) is one such and in May can carpet the ground. In late summer Mountain Pansy (*Viola lutea*) studs the spoil heaps with its clear yellow discs. The photographic opportunities were almost endless, industrial archaeological landscapes, flower habitats, close-ups, the only downside was that the weather deteriorated. Milky grey skies replaced the blue, the visibility began to close in and whilst the light was still fine for close-ups it was not good for landscapes. But we had discovered a spot with great potential.

The next day dawned with pale clear blue skies and fluffy white clouds; it was a case for an early breakfast and a return. We had the site to ourselves and the morning simply raced away, the light remaining ideal, the sun never too harsh. As we pottered back we both had that great contentment which comes from days well spent, it mattered not that we were only thirty or forty miles from home.

Travelling is wonderful and we have enjoyed similar days thousands of miles away, but this was on our doorstep so to speak and it made it all the richer. I tell you all this because it highlights what has always been for me the great thrill of nature photography, the chase, or hunting the quarry, whether it is a flower, a fungus, a butterfly, or any subject, it matters not and once found how best to capture the picture. How to approach it without damaging the immediate environment or stressing the subject, do I need a little more light on this

side or the other, how do I achieve enough depth of field without creating a confusing background. Making the picture in the camera gives me a buzz that I hope I never lose. I speak only for myself of course - but subsequent darkroom processes whether digital or chemical have never really grabbed my interest, which is why transparency film has always suited me. Having taken the pictures away goes the film and on its return I can spread the results out on the light box, which is when I get the next great buzz. The glow of lovely rich colours is wonderful! Oh I know that some have to be discarded and there are always some disappointments, but overall it's great. So I shall be slow to move to digital, though I shall surely have to do so, but I do hope transparency film stays around for some time yet.

Apropos digital matters, by the time you read this we shall have had our next Committee Meeting when amongst other matters we shall surely have to consider what plans we may need to make with regard to digital entries for the Annual Exhibition. We shall of course keep you all informed.

I write this as we are on the cusp of autumn and after such a wet August a number of my chums are predicting a bumper fungus season. I hope they are right, but I shall not hold my breath. One of the few certainties in the natural world is that fungi do not read the information books.

I wish you all a very Happy Christmas and a Prosperous New Year.

Field Meeting Reports

Cloatley Meadows, Wiltshire, Sunday 13th June 2004

Selecting a venue for a Field Meeting within a reasonable distance from my home can be tricky as a reconnaissance is needed the year before to assess whether and at what time a particular place is suitable, with the inevitable risk that circumstances will change prior to the event. In previous years this has not been a problem, but in the two weeks leading up to 13th June plans were completely upset as during one of my last minute checks, a herd of steers was unloaded and given almost complete freedom to roam across the Reserve. Although one of Wiltshire Wildlife Trust's Management processes, the timing was very unusual. Several areas which had looked so promising were trampled down within a couple of days and rendered virtually useless for photography. The idea of cancelling was impractical as I had little idea who might be attending the meeting, so my solution was to move the main venue to Ravensroost Meadows.

On the day, six members joined me at Cloatley and we walked around the parts of the Reserve not affected by the steers. Two small ponds were fairly useful as home for common damselflies and a few pictures were taken. Between the ponds several Chimney Sweeper Moths were flying but not alighting! Nearby, in a small but flourishing patch of Devil's Bit Scabious one member was able to get close enough to a Marsh Fritillary for photography - this was one of the highlights of the day, not least as it was the first I'd seen on this Reserve.

Later we moved on to Ravenroost - the breeze stiffened and only subjects low down in the grass were still enough for photography. Ravensroost has a reasonable range of flowers but the site is still recovering from recent use as an Equestrian Centre. We saw plenty of butterflies, among them several Small Coppers, Small and Green Veined Whites, Brimstones and a few late Orange Tips, but were unable to photograph many of them. I scrapped most of my slides because of blur!

All in all, a day more enjoyable than I feared but not as good as I'd hoped. To those who attended "Thank you for your support".

John Hankin

Oxwich Bay, Sunday 6th June 2004

On a brilliantly sunny day we met to explore the Reserve. None of the photographers who have become such familiar faces at this annual event attended this year, but a member from Tenby attended for the first time. However, there were 60 WCPF members who had come down for the weekend. Harold Grenfell FRPS was on hand to assist; his knowledge of flowers, etc. was very much appreciated. He displayed the use of his 'flower tent' - this eliminates movement from wind and softens harsh light and was put to very good use indeed.

South Wales, as with much of South and East Britain, is suffering from lack of rain, thus, in spite of a goodly list of flowers seen, many were much smaller than usual. Yellow Flag, a big Mugwort, many varieties of the Geranium family, including Bloody Cranesbill, also Marsh, Bee and Pyramidal Orchids, Marsh Helleborine, Round-leaved Wintergreen, Lesser Twayblade, Orobanché and Sea Stock were found. Although not quite in flower, there were many fine examples of Sea Holly interspersed with Sea Bindweed, Evening Primrose and Yellow Sedum. Indeed, more flowers than can be listed here.

This year was very good for Common and Small Blue butterflies and many day flying moths, including Cinnabar. A small pond, somewhat shrunken due to the lack of rain, had many Toad tadpoles, and we heard a Cuckoo calling across the marshes.

Following lunch we headed down on to the beach to explore the rockpools. We found many clusters of Dog Whelk eggs, shore crabs, a female carrying a large mass of orange eggs, Velvet Swimming Crabs a plenty, Pipe Fish Worms, sponges and Sea Potatoes, also known as Heart Urchins; patterns in the seaweed and sand were also photographed, while a sea mist which appeared throughout the day gave excellent opportunities for pictorial photography.

It was a stunning day, hugely enjoyed by all. Hopefully it will be possible to hold another meeting at Oxwich on Sunday 5th June 2005.

Margaret Hodge FRPS

Chartley Moss Field Meeting

by Paul Charie

On receiving my first copy of *The Iris* since joining the Nature Group, I felt that I should take advantage of the field meetings, the obvious attraction being to visit a sight of known photographic interest at an appropriate time of the year with the leadership of someone with specialist local knowledge. I found myself spoilt for choice with five events in June alone and indeed three in one weekend. I chose the 360-mile round trip to Chartley Moss in Staffordshire because I sensed from the few words in *The Iris* that this would be an unusual experience - more than confirmed when I rang Alan Hartley to reserve a place.

We set off from our cars on a hot and sunny June morning with the warden, Tim Beynon. The near uniqueness of Chartley Moss soon became apparent as Tim introduced us, in considerable detail to the geomorphology/history, flora and fauna of this English Nature reserve and to the obvious danger of walking across a sphagnum bog floating on some 40 feet of water too acidic for frogs and toads to breed. Not only is Chartley Britain's largest example of such a 'schwingmoor', but its formation is believed to be internationally unique, resulting from subsidence of the underlying rock. *Odonata* were seen in some numbers, including Banded Demoiselles, Emperor Dragonflies, White-faced Darters and Four-spotted Chasers.

I am sure I need not remind members of the Nature Group that seeing such creatures is one thing but getting useful photographs requires considerable time - we had just one afternoon at a location that also offered much of botanical interest. I was not alone in deciding initially to concentrate on the dragonflies that were active in a narrow ditch. Tim assured us that the banks comprised a sound surface where one could work without the sinking feeling that we had experienced in parts of the western raft earlier in the day. There were tufts of vegetation mid stream which were in regular use by the insects as they rested between sorties, even so I could not fill the frame with a 400mm lens but was rewarded with worthwhile images throughout the time spent there.

Butterflies, plants, the extraordinary landscape and much more had to await another day, but a fungus growing on what appeared to be a dead silver birch, (and believed by Dr Brian Spooner of the Royal Botanic Gardens, Kew to be *Daedulea quercina* of the family *Coriolaceae* within the order *Poriales*) lit to advantage in the late afternoon sun, was irresistible to at least two of us, despite the heat and the failure of the dragonflies to feed on the mosquitos fast enough to stop them feeding on us.

It was a remarkable experience and I look forward to a future opportunity to explore the reserve further with a camera.



Above: *Libellula quadrimaculata* (male)

Below: *Daedulea quercina*



The trip of a lifetime - The Polar Bears of Churchill, Manitoba, Canada

by Derry Wilman ARPS



My dream, which started in 1986 finally came to fruition in the autumn of 2003, to spend time at Cape Churchill as the polar bears gather, awaiting the freezing of Hudson Bay, eager to spend the winter on the ice hunting seals.

My visit was for 5 days, three nights living on the tundra in the Great White Bear Lodge and two nights in a motel in Churchill itself, with each day devoted to photography from dawn to dusk.

Although situated at the same latitude as Inverness in northern Scotland, the climate was very different with the air temperature being below freezing each day! Despite predictions of snow every day we had good light and only half a day of white out.

I used both a Canon D30 and a Canon EOS 3 and took 850 slides and 230 digital images. Most of the images were taken with the Canon 100-400mm IS lens, with the use of Canon 1.4x or 2x converters as necessary.

Observing the bears and understanding their behaviour was an essential part of the whole experience for me and this enabled me to begin to predict their actions and achieve images showing behaviour which I would otherwise have missed. The Mother and Cubs photograph was only achieved after waiting until the mother lifted her head once she smelt the large male I had seen in the distance. This and other images have already enjoyed success in competition and exhibitions, most notably Polar Bear Walking on Ice is currently in the RPS International Print Exhibition.

I am so pleased that in early 2003 Rosemary told me to get on and go to the polar bears, as long as she too could have a holiday.

If you would like to enjoy more of my experiences, additional images can be found at www.wilmanphoto.co.uk

Previous page

Bottom left: Polar Bear walking on ice

Top left: Polar Bear leaving tracks

This page

Below: Polar Bear Mother and cubs

Right: Polar Bear in snow hole

These images form a fitting climax to Derry's photography, taken as they were only a few weeks before he began his unsuccessful fight against cancer.

Rosemary



Digital in Tobago

by John Bulpitt FRPS



Red-billed Tropic bird

Taking a camera with which one is unfamiliar to a location not favoured by photographers, would normally be a recipe for a photographic disaster. But I did this in March of this year and came back with a few reasonable shots. The camera was a Canon 1D which I bought second hand from an RPS nature group member. The location was the Caribbean island of Tobago.

There have been several excellent articles recently in the *Iris* about digital photography and I do not want to go over old ground. My learning curve was particularly steep as I had no previous experience of a darkroom, nor was I familiar with Adobe PhotoShop or a photo-quality printer. Photographers, I have found, are particularly generous with help and advice, which is great when everybody is in agreement. The problem for me was that so much of the advice was contradictory. For what it is worth this is what I am doing at the moment. For image capture I am using high quality JPEGs and 512MB flash cards, which allow me to take about 180 images. I have purchased one high quality pro card and one relatively inexpensive one - I cannot tell the difference, except perhaps that the pro card is slightly faster in writing to the buffer. One can buy cards with 4GB capacity but I see a real danger in having all ones eggs in one basket as it were. I also have a 30GB X drive to download images from flash cards in the field.

The camera is set to do a small amount of sharpening and generally I find that I do not need to sharpen further in PhotoShop. It is a matter of personal taste but I find that there is a tendency to over-sharpen digital prints.

Images are downloaded to the PC using the Canon software (which is a bit slow) and manipulation and colour correction are done in PhotoShop Elements 2 - I have still to be persuaded that PhotoShop7 is worth several hundred pounds extra! My monitor has not been professionally calibrated: I am happy with the results I am getting and I have heard opposing views on the value of calibration. I have an Epson 1290 printer and am currently using just two Epson papers : Heavyweight Matt and Premium Glossy. I have also had some digital files converted to transparencies. However, a file which produces an acceptable print will not generally produce a good slide, and one has to learn to make adjustments. In view of the way that photography is moving I wonder if there is any point in continuing with slides. All of this may change over time, but as with anything new and complicated I have found that it pays to keep things simple.

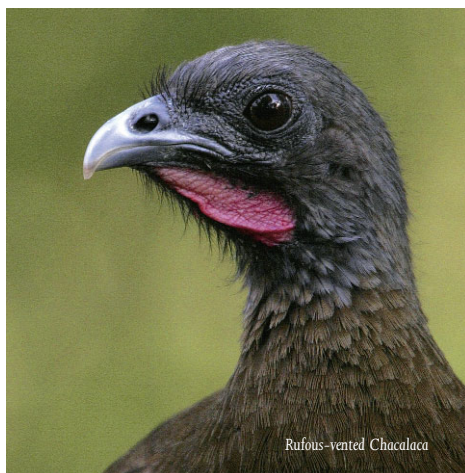
My experience so far is that I take about double the number of images compared with a conventional SLR. This is a mixed blessing. Whereas before the Lab did all of the work after

the taking stage, now it is down to me. I have had to devise a filing method which prevents my system from being overwhelmed as well as finding time to print. Obviously one has to be ruthless in selecting images and I still find it easier to edit 36 slides on a lightbox than to edit the equivalent number on the PC. The other issue with digital is that I think I may become a bit trigger happy, not thinking sufficiently about composition or exposure, on the grounds that images cost nothing at the point of taking and that if I take enough I am bound to get a few usable images particularly given the benefits of PhotoShop.

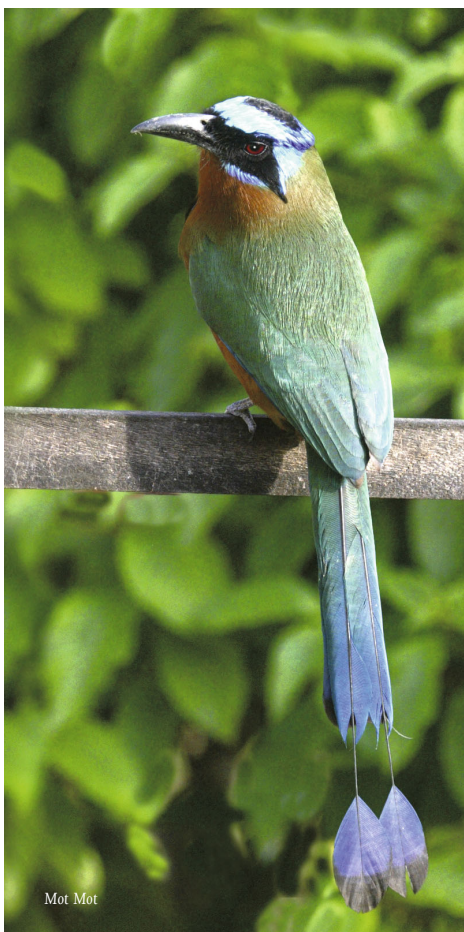
But of course there are huge benefits - not least the ability to alter ISO settings, using the histogram to check exposure and above all, the preview facility. In Tobago I could not see whether or not I had captured a catchlight in the bird's eye but I soon discovered that it is fairly easy to put one in using PhotoShop. This admission will probably get me drummed out of the RPS Nature group but then it is what you would expect from somebody who gained their distinction in the Visual Journalism category!

When my wife said that she fancied a bit of winter sun my thoughts turned immediately to the Anhinga trail in Florida for a spot of bird photography. This was quickly knocked on the head - what she had in mind was an all inclusive resort in the Caribbean. Tobago was her choice: a small unspoilt island where friends had said there were plenty of birds. Our friends are neither birders nor photographers, so I was unsure what this meant. However, they gave me the name of a local naturalist, Peter Cox, (www.Tobagonaturetours.com) who organises day trips. Prior contact with Peter suggested that there would be things to do other than lie on the beach and drink rum punch, and as Virgin had recently put on a direct flight I was persuaded.

Tobago is about 200 square miles with a long rocky coastline a number of small offshore islands, and a large central area of pristine rain-forest. It boasts about 220 varieties of birds about half of which are endemic and half are migrants. There are large varieties of butterflies, frogs and insects together with Cayman and red squirrels. Leather-back Turtles breed and the first of these arrived in early March the day before we flew home.



Rufous-vented Chacalaca



Mot Mot



▲ Bananaquit

▼ Green Heron





Our first trip was to the rain forest. There are six varieties of humming bird in Tobago and on this day we saw four, two of which were nesting. We saw them clearly through binoculars but photography was not possible. The highlight was good sightings of the shy and elusive Cayman. I was able to get close enough to take pictures but because of torrential rain the night before the rivers and ponds were a very unattractive brown colour, which spoilt the photographs.

We visited Little Tobago, an uninhabited island that is now a bird sanctuary. A short and fairly rough sea crossing in a glass bottomed boat gave wonderful views of the sea bed including a large brain coral said to be over two thousand years old. In the 1950's there was an attempt to introduce Birds of Paradise onto Little Tobago, but this failed and it is now used as a breeding site by a variety of seabirds. At the time of our visit, the main attraction was 300 pairs of Red-billed Tropic Birds. To watch them swoop over the Atlantic from a viewpoint at the top of a cliff was an unforgettable sight. Photographing them in flight tested my skills and the Canon predictive autofocus to their limits but this is where I realised the advantages of digital.

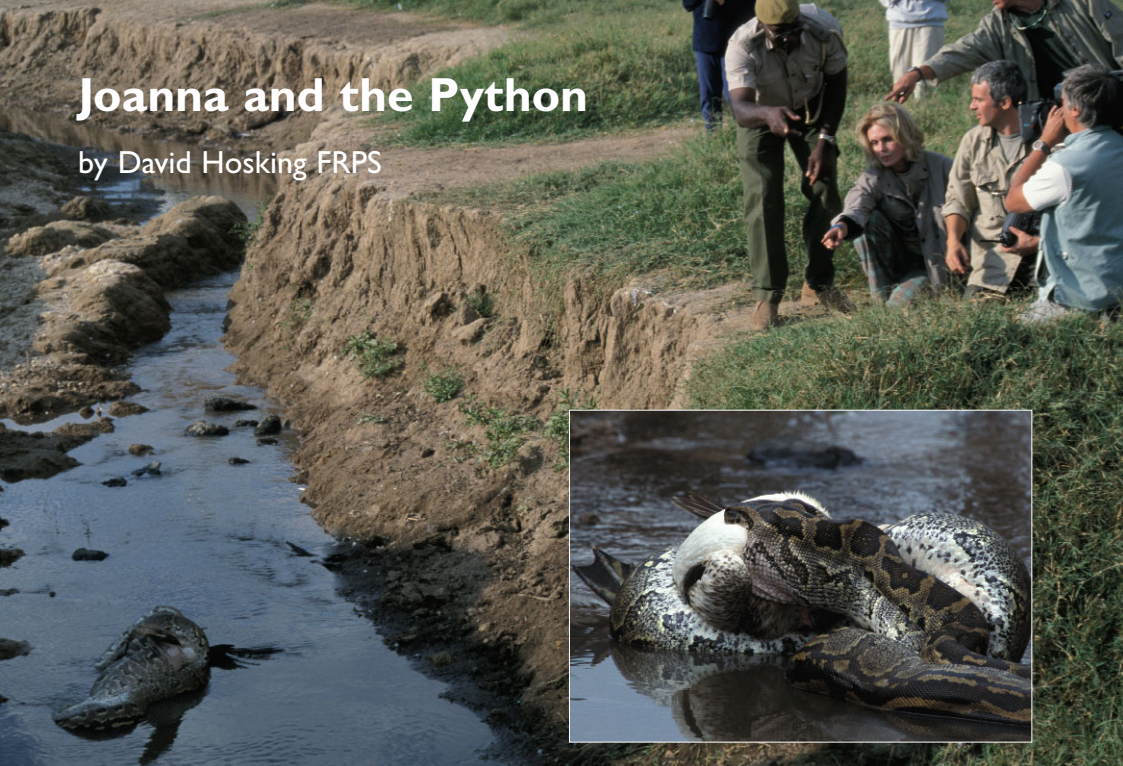
There were a number of birds to be photographed from our hotel's beach: Royal Terns, Fairy Terns, Laughing Gulls and Brown Pelicans. A dawn visit to a large wetland area near to the Airport was particularly successful for the birders in our group who saw several varieties of Heron, Woodpeckers, and Anhingas. From a photographic point of view, I was pleased with my pictures of Green Heron, Lesser Yellowlegs and Wattled Chicana. Finally, we visited a local hotel which attracts dozens of species of birds by setting up feeders every afternoon. There were plenty of nearby perches allowing good photographic opportunities and many of the birds were accustomed to humans. I tried my hand at photographing Humming Birds without success but was happy with shots of Rufous Vented Chacalacas, Banana Quits, Paled Eyed Thrushes, Mot Mots and others.

The lens I used throughout the trip was a 100-400 Image stabiliser usually with a 1.4X converter giving the equivalent of 730mm and allowing autofocus at f8.

Tobago is not a place to choose for a purely photographic trip - Trinidad and certainly Florida would be better. But if family holidays are a compromise then it does have its merits.

Joanna and the Python

by David Hosking FRPS



It does not matter how many times you go on safari, there is always some photographic opportunity which makes each visit special. During the thirty years since I first visited Kenya many things have changed, man's encroachment on the landscape has grown greatly but the importance of Kenya's wildlife parks has increased as tourism has grown and become their number one foreign currency earner, thus ensuring some protection of the amazing diversity of animal species that inhabit this remarkable country.



One of the many natural wonders of the world must be the first sight of the pink shoreline of Lake Nakuru, it is only as you get closer that it becomes apparent that this pink rim is the living bodies of millions of Lesser Flamingos. Nakuru lake receives the waters from the River Njoro but has no outlets, so the evaporation of the water concentrates the natural salts making it very alkaline. This in turn makes it ideal for the growth of minute plants known as algae, which attract to Nakuru the incredible numbers of flamingos, at times running into many millions of birds.

The flamingos have made Nakuru famous, but the park has also become the sanctuary for many other species. The White Rhino has been introduced and their numbers have steadily increased over recent years. It is probably the best place to photograph Rothschild's Giraffe, one of two sub-species of the Masai Giraffe. This elegant herbivore that grazes the tops of acacia trees has a less well-defined coat pattern of irregular brown blotches than its other two cousins.

Our afternoon game drive started uneventfully as we headed through the lightly acaciaed woodland looking for the allusive Black & White Colobus monkeys. We crossed a calvit at the edge of the forest and looked out onto the open expanse of dried lake edge. Jean, my wife, shouted 'what's that' and pointed to a large group of Marabou and Yellow billed storks gathered on either side of the stream we had just crossed. They all appeared to be watching something squirming in the water. Much to the horror of our driver, (all Africans seem to have a natural fear of snakes), a 5 meter long African Rock Python was rapped like a cork screw around a Great White Pelican. For three hours we watched in fascination as it slowly constricted and then swallowed the poor bird. A Great White Pelican is one of Africa's biggest birds standing some 175 centimeters high. The Python is the largest African snake with some individuals measuring over 7 meters, they are normally nocturnal so we were very lucky to see this one.

It's a strict park rule that you can't get out of the vehicle. And although we were able to manoeuvre into a good position with a clear view, the image size with a 500mm lens was not quite big enough. Canon's 500mm F4 image stabilizing lens has revolutionised wildlife

photography, apart from the stabilizing which has greatly reduced the film wastage through camera shake, its performance with the 2x converter is outstanding, in fact the MKII 2X converter is noticeable improvement on its predecessor. Even a few years ago we could not have dreamed of a 1000mm auto focusing image stabilised lens with an effective maximum aperture of F8!

A tradition amongst safari drivers is that they share good sightings with their colleagues, so after an hour of watching and photographing this macabre performance, Eutychus, our driver, started to flash his head lights and it was not long before two Landrovers approached at high speed and clouds of dust from the other side of the stream, putting to flight the few hundred storks that had been watching with us. Out jumped a film crew; they had the park's head ranger with them so it was ok to disturb the wildlife! One man was down in the ditch with his video camera another was setting up a much bigger film camera. The soundman had his hairy mike on a long boom. The director started organising people, the head ranger in his smart military style uniform was asked to kneel on the stream bank with an attractive blond haired lady, who my two sons quickly identified as Joanna Lumley. I since discovered that Joanna was visiting Kenya on behalf of the Born Free Foundation to observe the relocation of some of the remaining 300 Rothschild's Giraffe to a new location.

The director's assistant looking in our direction shouted 'quiet please' then 'camera action'. With this amount of action it was not long before both sides of the stream were surrounded by vehicles and people, who seeing the ranger felt it must be ok to get out and have a closer look. By this time our python was so committed to swallow the pelican it had no choice but to continue.

I wanted to tell Joanna and the rest of the audience that they had missed the best camera angle by rushing in and putting to flight nature's audience that had added so much to this special moment on our safari. Instead we slipped away in search of the next photo opportunity.

Security of Nature Group Funds

Trevor Hyman LRPS, NG Hon Treasurer

At our AGM towards the end of April 2004, questions were asked about the security of our funds. While I was able to say that I believed these to be safe, I was not able then to quote 'Chapter and Verse' to support this belief. Because he was on the point of discussing various matters with Stuart Blake at Bath, David Osborn suggested that he should raise this matter too. This note is intended to give members the background to my belief and to allay any fears folk might have about our funds.

Two letters and an e-mail are on file (relevant abstracts only are quoted):-

John Page (RPS Hon. Treasurer) to John Myring (my predecessor) dated 15 April 2000

"Just a brief note to confirm our telephone conversation and also what I said at the Group Chairmen's meeting. The Society will not use the funds relating to any of the Groups other than to place them on deposit to earn income for the group concerned. Should there ever arise in the future then nothing would be done without the specific authority of the groups"

Stuart Blake (RPS Company Secretary) to David Osborn dated 10 May 2004

"Group Cash — Each Group has their own individual bank account but because of the system we use to maximise interest any cleared funds are transferred to The Society's Business Premium Account at the end of each working day. At the end of each month we send an internally produced statement based on the transactions for the month to each Group Treasurer. This shows the amount of money that is available to each Group for the purposes of running the Group. Whilst this money is Society money it will only become so if The Society should decide to wind up and any surplus funds of The Society distributed to the members. At the end of every year on the 31 March all monies whether [sic] (wherever?) they 'reside' are consolidated into the Balance Sheet of The Society"

Stuart Blake to Trevor Hyman dated 30 September 2004

"You asked about the consequences of the Society being made bankrupt and the effect on Group funds. As I said in my letter to David Osborn, the Groups have a degree of autonomy during the year but ultimately Group funds are Society funds and in a winding up then ALL monies in RPS Bank Accounts whether Society, Groups, Regions etc. will be collected together and used to pay creditors etc. If the Society is wound up voluntary [sic] (voluntarily?) without being bankrupt then a separate view would be taken but ultimately all monies might be distributed."

I believe the contents of my letter to David Osborn clarifies this situation but if you want to seek an alternative view then it might be best to speak to The Society's Hon. Treasurer — Dominic Payer."

After speaking to Dominic Payer he noted that Stuart Blake's statement (letter to David Osborn) that "any surplus funds of The Society (might) be distributed to the members" is not correct. He pointed out that:- Charity Law (and the RPS Constitution) require that any such surplus funds must be applied to charitable purposes as near as possible to aims of The Society and that no Member may benefit. In my view, such a situation would also obtain in the case of a voluntary winding up.



Trevor Hyman, Hon. Treasurer Nature Group
1st October 2004

cc. Stuart Blake, Dominic Payer,
Robert Hawkesworth, Margaret Johnson,
Dawn Osborn (for The IRIS)

The Nature Group of the Royal Photographic Society

2005 Exhibition of Prints and Slides

Opening Presentation

Saturday, 30th April, 2005 at 2.45pm

Smethwick Photographic Society,

The Old Schoolhouse, Churchbridge, Oldbury, West Midlands.

The Exhibition will subsequently be shown at various venues throughout the United Kingdom.

CLOSING DATE FOR RECEIPT OF ENTRIES:
SATURDAY, 14th FEBRUARY, 2005.

**Important changes for the 2005 Annual Exhibition.
Please also read the Conditions of Entry carefully.**

There will be a section for both slides and prints, but there will now be four categories in each of those sections:-

Category A: Birds

Category B: All other creatures

Category C: All plant life.

Category D: All other subjects - including geological, microscopy, creative (ie. pattern, design and form found within nature), etc.)

- Each category will be selected separately
- A winner, highly commended and commended entries will be chosen from each.
- A Gold Medal will be awarded to the best of the four category winners, the other three category winners will each receive a bronze medal. The three selectors may also give personal awards. This applies to both the Slide and Print Sections.
- Entrants may enter up to six prints and/or transparencies in **any** combination of the above categories.
- Failure to comply with the Conditions of Entry may result in your entry being returned or disqualified.

CONDITIONS OF ENTRY.

- 1 Entry is restricted to members of the Royal Photographic Society.
- 2 A maximum of six entries may be submitted in each class.
- 3 **Slides must be 2" x 2" (5cm x 5cm) in size and spotted in the bottom left-hand corner when viewed in the hand.**
- 4 The minimum print size is 20 x 25 cm (8" x 10"). We recommend that prints are mounted on 40 x 50cm, or 24 x 30cm, (recommended 2mm thickness) boards, which are Antique White or Ivory in colour.
- 5 **Each transparency or print entered must bear the name and address of the exhibitor and the number and title of the exhibit, corresponding to the details on the entry form.**
- 6 All entries must be titled with correct English names and/or the scientific names. Trivial and/or cute titles are not acceptable and may result in disqualification.
- 7 The entry fee is £5.00 for each section entered (not each picture entered), plus return postage. Entries will not be returned if return postage is not paid in advance. UK entries only should make cheques payable to 'RPS Nature Group'. Overseas entries please forward \$8 or €8 plus return postage (cash only). Entries will be returned in their original packing - please make sure this is adequate.
- 8 Packages of exhibits from overseas should be clearly marked on the outside: 'Photographs for Exhibition only - to be returned to sender. No commercial value'
- 9 Whilst every care will be taken of all entries submitted, the Nature Group cannot accept any responsibility for loss or damage however caused.
- 10 Every effort will be made to ensure that all entrants are represented in the Exhibition.
- 11 Acceptance of entries will be notified by report card and a catalogue will be forwarded to each entrant.
- 12 It will be assumed that entrants have agreed to their entries being used
 - a) to promote the Exhibition and
 - b) in both the Nature Group magazine '*The Iris*' and the *RPS Photographic Journal*.
- 13 Accepted entries will be duplicated for the travelling exhibition and will be returned as soon as possible after the opening showing of the originals. Accepted prints will be copied onto reversal material and circulated as slides in the travelling exhibition.
- 14 The images submitted for this exhibition must convey the truth of what the author saw at the time of taking. Any manipulation of the image must be confined to the removal of minor blemishes or distractions. **Photo montages are not acceptable. The final image must have been produced from a single negative, transparency or digital recording and must not be a combination of images.**

If any doubt exists in the minds of the selectors, you may be asked to supply the original image file/slide/negative.
- 15 Work accepted in previous Nature Group Exhibitions will not be eligible.
- 16 Submission of work implies acceptance of the above conditions.

DEFINITION: Nature Photography is defined as the use of photographic process to depict observations from all branches of Natural History including botany; zoology; physics; chemistry; meteorology; geology; palaeontology; anthropology; archaeology etc., in such a fashion that a well informed person will be able to identify the subject material and to certify to its honest presentation. The human element, if present should enhance the nature story but still be un-obtrusive. Photographs of artificially produced hybrid plants or animals, mounted specimens, obviously set arrangements, derivations or any form of artistic manipulation (including the use of electronic digital imaging) that alters the truth of the photographic statement are ineligible (exceptions: detail as shown in micro or macro photographs and scientific ringing of wild birds and animals).

ENTRY FORM 2005

PLEASE COMPLETE LEGIBLY IN BLOCK CAPITALS

Name and RPS distinctions as you wish them to appear in the catalogue.

Name:

Address:

Post Code: Tel No:

***PLEASE REMEMBER TO TICK 'A' - 'B' - 'C' or 'D' CATEGORY.
PLEASE LIST CATEGORY 'A' ENTRIES FIRST, THEN 'B', 'C', ETC.***

SLIDES

No	Titles in BLOCK CAPITALS	A	B	C	D	Leave blank
1						
2						
3						
4						
5						
6						

PRINTS

No	Titles in BLOCK CAPITALS	A	B	C	D	Leave blank
1						
2						
3						
4						
5						
6						

I accept the Conditions of Entry and confirm that I am a member of the RPS.

Signed Entry fee £

Please send entries to:-

RPS Nature Group Exhibition,
c/o Peter Jones ARPS
3, Curlew Close, Mountsorrel,
Loughborough,
Leicestershire, LE12 7ED.

Return postage £

Total £

2005 Exhibition Selectors:

Kay Reeve FRPS - Kay Thomson ARPS - Doreen Tinsley LRPS

2005 Exhibition Calendar:

Closing date for entries	14th February 2005
Selection day	12th March, 2005
Report cards	late March, 2005
Exhibition Opening	30th April, 2005
Catalogues*	early May, 2005
Returned entries**	early May, 2005

- * A copy of the Catalogue will be mailed to all entrants with their returned entry. To ensure that the catalogue does not need to be folded, please send your entry in an envelope suitable for A5. Alternatively, if you wish your catalogue to be forwarded separately, enclose a stamped self-addressed envelope with your entry, marked 'Exhibition Catalogue'. Copies of the catalogue will be available at the Exhibition opening.
- ** All entries will be returned in their original packaging as soon as possible after the close of the Exhibition. Please ensure that adequate repacking materials are enclosed with your entry.

Nature Group Conference 2005

12th - 14th August 2005

We are pleased to announce that following the success of the Bi-Annual Nature Group Conference in 2003 another full weekend of Nature Photography is being organised for your enjoyment.

Make a note in your diary now. Full details will appear in the Spring edition of The Iris.

CHAIRMAN'S DAY

A Full Day of Nature Photography hosted by Robert Hawkesworth FRPS

Saturday 13th November 2004, 10 a.m.

**Smethwick Photographic Society,
The Old Schoolhouse, Oldbury, West Midlands**

For full details see the Summer issue of The Iris

A limited number of tickets are still available

£15 each including Lunch, Teas and Coffees.

Please complete the reply slip below without delay and send with your cheque
(made payable to: The RPS Nature Group) to:

Robert Hawkesworth FRPS, 5 Ravensdale Drive, Wollaton, Nottingham NG8 2SL

Please send me _____ tickets for the Chairman's Day. I enclose £ _____

Name (BLOCK CAPITALS please) _____

Address (BLOCK CAPITALS please) _____

Postcode _____

Telephone _____

South Luangwa National Park - Zambia

Barry Mead FRPS

The area I visited was based around the park by the Luangwa River. August is the middle of the dry season and apart from a few small lagoons the only source of drinking water for the wildlife is the Luangwa River which starts in northern Zambia and flows south to join the Zambesi in southern Zambia. The landscape varies from open scrub to the wonderful ebony groves, including severely trashed wooded areas- elephants being the main culprits.

I was fortunate in staying at various bush camps where there were very other few people; the effects of world events have had a great impact! I benefited from this in having a guide/driver to myself for most of my three week visit.

The wildlife is the main attraction. The river is full of Hippo and a fair number of crocs. Leopard are present in large numbers (although I only saw them at night), and there are Lions, Civets, Porcupines, Hyaena, Warthogs and quite large herds of Impala. I also encountered big herds of Buffalo. Waterbuck were to be found just about everywhere, as well as Puku - a lovely gingery coloured antelope, slightly bigger and heavier than Impala and indigenous to Zambia. Elephants were plentiful and at night they cross the Luangwa river, and leave the park, causing havoc by eating the meagre crops of the local population. Giraffe were found in small groups and, in superb late afternoon light, I was fortunate to photograph a Mother suckling a very young one.

Birds are another of the great attractions of this area. Fish Eagles, Yellow-billed Storks, Saddle-billed Storks, Sacred Ibis, Hadedda Ibis, Black-headed Herons, Hammerkop, Coucal just to name a few of the huge number of species to be found in the area in large numbers. Many of the other visitors I met at the park were there for the birdwatching.

The photographic opportunities are endless. Every creature needs to come to the river every day as there is virtually no other water at this time of year. During the wet season the wildlife

is dispersed, there being no need to keep returning to the Luangwa river.

Visitors must stay on the tracks and as result alot of picture taking involves a 500mm lens, often with either a 1.4 or 2x converter. A beanbag in the open top vehicle is the main means of support as well as using a Wimberly gimbel with a clamp. I used two Nikon F5 bodies, one with the 500mm f4 AFS lens and the other with an 80-400 VR lens. Film was either Fuji Sensia 100 or Kodak Elitechrome 200. I used 120 rolls of film during the three weeks I was there, even managing a few night shots with flash as we drove back to camp. My best shot after dark was unfortunately not a leopard but a tiny elephant shrew which was persuaded to stop still for a few seconds dazzled by the spotlight operated by my guide.

Techniques revolve around the usual mixture of local knowledge, patience and the luck factor which goes up in proportion to the amount of effort. One morning we had a brilliant encounter with a Fish Eagle which illustrated the ingenuity of this majestic bird. The eagle lived in a tree overlooking a small lagoon which had the usual resident Saddle-billed Stork pair. The stork caught the fish, the eagle would swoop down causing the stork to drop the fish which the eagle would grab and return to his perch in the tree. My guide said that this arrangement had been going on for at least six years. In that time nobody has ever seen this particular Fish Eagle catch his own dinner. The bird is the one in the photograph.

One thing I found out the hard way is that an encounter with a large herd of buffalo at dusk in an open top vehicle allows the million and one tsetse flies to leave you with a lot of stings, even through two layers of clothing. I found this rather itchy at night; fortunately the tsetse fly does not carry anything 'nasty' this far north! Needless to say I had an 'arm-full' of injections before leaving the UK; including yellow fever which is compulsory for anyone entering Zambia.



A typical day's photography started at 5.30am with coffee and toast. We would then head off into the bush. I have to say at this point that everything depended on the expertise of the guides, and they went to great lengths to allow me the best opportunities in the best places for the wildlife and the lighting every time I went out. The small remaining waterholes were regularly checked, out. Sometimes we would 'stake' them out if it looked promising. If the yellow baboons were making a lot of noise we would go to the area where they were. The baboons were very plentiful in large troops and regularly provided good photography. The baboons in Zambia are quite distinct in their very 'yellow' colouring. They were often around the camps but did not cause any problems, unlike other parts of Africa. Elephants were often seen returning across the river after a night out of the park. A large assortment of birds would be seen and with the early morning light I was constantly busy. Hippos would be back in the river or the one lagoon that was still deep enough. Sometimes a few would still be ambling back to sleep off a night's feeding. The mornings drive would normally end at about 11.30 back at camp for brunch. I would always aim to be back out on a drive by 1.30. The advantage of having my 'own' driver meant that I could arrange to do what I wanted and the guide never objected. During the brief rest period I would set myself up near one of the small 'bird baths' that were in some of the camps. By selecting/focussing on a nearby branch, and sitting still, I got many excellent photographs of the smaller birds. The Weavers and Lillians Love Birds were particularly rewarding. I would be in nearby eating area sitting on the ground, with my 500mm lens+ 2x convertor resting on a beanbag on a coffee table. At a distance of 6 or 7 metres all that was required was patience and keeping still

One of these afternoon drives led me back to where we had seen the baby giraffe with its mother. With the sun beginning to drop the young giraffe was even lit while suckling; a magical set of pictures was the result of a little more patience. Shortly after we encountered a very aggressive female elephant - she chased the vehicle down the track, and as we attempted to get out of her way we clocked a speed of 30kph before we finally made some distance. This is

not typical behaviour, although many elephants are wary because they remember the poaching of 25 years ago. Poaching now is mainly in the form of snares being put into the park at night by people after food. Of course snares do not distinguish between animals, and are a pernicious device, I saw a number of animals that had suffered from them.

I would love to go back during the wet season, the roads are virtually unusable but a lot of viewing can be done from canoes. The South Luangwa National Park is definitely worth a visit; but not in late September or October when its at its hottest just before the rains return in November. The temperature is very agreeable in August. If you are dependent on digital cameras you would have to organise an 'inverter' for the landcruiser - the only way of recharging batteries as you travel around the park. The park camps have no mains electricity and I saw no signs of generators; all lighting came from solar charged battery systems in each camp. The other big consideration would be dust which can be a serious problem with digital cameras. I had to make thorough cleaning a daily task with my cameras. Such is life for the photographer; it's difficult, but someone has to do it!

For more pictures visit:
www.barrymead-photography.com





▲ Puku

▼ Baboons



Praktica Man's Progress

by John Woodward LRPS

I have been keen on natural history since the age of about five. Preparatory school in the Berkshire countryside during the fifties taught me to identify birds, butterflies and moths. There seemed more of them around then than now. Later at my secondary school, A level botany classes for a career in medicine gave me a lasting appreciation of this enormously important subject. I was a keen naturalist long before thinking about photography. It would be many years anyway before I could afford the gear and materials.

Back in 1969, seven years after qualifying as a doctor, I purchased my first SLR. It was a solid Praktica Nova with a Tessar lens and nothing much else to commend it. I have it still and it works perfectly. In common with many other Praktica users in the 70s, I joined the Pentacon Club which produced a lively magazine, ran competitions and generally promoted the name of the company. Prakticas were based in Dresden

in what was then the mysterious and slightly sinister German Democratic Republic. Although some people use Pentacon medium format cameras, the cheap and cheerful Praktica SLRs are no longer manufactured. Japan has taken over and few serious amateurs today would consider using an SLR from anywhere else.

Some of the results from my first and subsequent Prakticas were not bad. I acquired a variety of lenses - 35mm, 200mm and 400mm all with the rather irritating screw thread - and various means of close focussing for photographing insects. Some of the slides I took in those early years have begun to deteriorate, but the black and white negatives are still in good condition.

After about ten years however I won a Pentax in a photographic competition. I found the design and handling were so much better than the Prakticas that I deserted the German cameras



and built up a new outfit. Then I bought a secondhand Nikon F3 which was solid enough to be fired from a field gun, but I don't think my results were very much better than those I had obtained with the Prakticas. I had a brief foray into medium format with a Bronica, but really didn't get on at all well with it. Okay for portraits, but nature photography was my main interest.

When I retired in 1997, I became a student again and for three years attended evening classes in basic photography to get a City & Guilds Certificate and from this my LRPS. At about this time, the lure of autofocus proved too much to resist and I obtained a Canon EOS50. It has been a delight to handle and will continue to be useful, but not in the field. Reason? The EOS 10D. The film camera is now relegated to taking slides from my monitor, which it does very well. I previously spent long hours in my darkroom trying to make good prints and working with obnoxious chemicals. I found colour particularly frustrating. Now both colour and black and white are equally accessible with the wonders of Adobe PhotoShop.

I have owned my 10D for less than a year, but in my opinion it is a fantastic camera. For my nature photography I use it combined with the Canon 100-400mm image stabilised zoom - effectively 160-640mm because of the digital camera's smaller field. I loathe tripods, and find it quite exhilarating to be able to take pictures of birds at top focal length handheld with speeds as slow as 1/125. The images now go straight into the computer without the need to bother with my film scanner! I have also joined an active camera club since leaving work. Most of the members are much better qualified and more knowledgeable than I am but many of them are buying EOS 10Ds.

I am still a naturalist first and a photographer second and I think that's important. There are dangers in interfering with plants and animals just to get a good picture. It is more important for conservation perhaps to support my county trust and the RSPB before the RPS.

Thanks to the camera club, I remain on a steep learning curve. A happy retirement requires nothing less.

Buff tip Moth



Stag Beetle



Goldfinch





Some of Christopher's layouts for cards, using PhotoQuicker.

Photo-cards with 'Photo-quicker'

by Christopher Mylne FRPS.

I am sure I am not alone among Nature Group members of the older generation in being the proud but rather terrified owner of a computer, a printer and Photoshop, and only knowing how to make use of about 1% of its awesome potential. Possibly, even probably, you too have an Epson printer which seemed incredibly cheap to buy and then turned out to be almost impossibly expensive to run. Epson seem to make most of their profits from selling ink cartridges and paper, but although this seems like a form of blackmail, one must be grateful that the printers are technically brilliant and can produce fabulous results. Much of this is due to the equally brilliant software that comes with the Epson package. I had mine in operation for over a year before I discovered that it included 'Photoquicker'.

This software programme is designed to enable the user to make all forms of photographic prints (for my R300 Series Printer, from A4 size downwards) from a single photo on A4 to an Index sheet with a large number of mini-prints, or, say, a 4" x 6" Photocard with 2, 3, 4 or even 8 prints on the one card. Pictures can be sourced from an existing File or Folder or scanned, using in my case the Epson Perfection 1240U scanner with its excellent Film Adaptor which, through the TWAIN interface, is capable of scanning 35mm transparencies or negatives at up to 2400 pixels per inch. The quality of reproduction is surprisingly good. The first task is to load the pictures you intend to use into the bank of photo slots on screen by choosing either 'Folder' or 'Twain' as the source. After a bit of experience one learns to download the pictures in the order in which you intend to use them so far as possible. My screen only has 6 spaces but some versions have more. My St Kilda Folder has currently 40 selected photos on it, all of which would automatically be downloaded onto a series of screens, which can take some time. On the right side of the screen are illuminated blue arrows pointing up and down by use of which one can progress through as many pictures as you like and back to the start again. At the foot are alternatives

buttons 'Next' and 'Return' by which one can progress through the various stages of the process. Stage 1 is loading the pictures, Stage 2 is labelled 'Select Photos'. Like everything else in this software, everything is automatic and all the work is done for you, except clicking on the correct button.

You click on the first picture you want to use, it is framed and you can quickly set the number of times you want to print it. Normally the choice will be between 0, which excludes that picture from the selection process, or 1 which includes it. If, as with the cards I prepared using St Kilda as a topic, I decided to make a four-picture assembly on Gannets (or another on Fulmars), I selected the four chosen photos by marking only those four with a '1', and all the rest with a '0'. The software then manages your choice when you move on Stage 2, (by clicking 'Next' at the foot of the screen) which is called 'Print Layout', so that if you select Paper size A6, and the fifth alternative 'Layout' as 'Photo-stickers 4', those four selected pictures automatically appear. After a bit of trial and error you learn that the order in which the pictures appear in the square depends on the order in which you have loaded them in the first place, and occasionally for the sake of the design of the card you may find it worthwhile going back to the beginning and reloading them in a different order. This is the snag with having everything automatically done for you, but in practice it seldom matters that much.

It would be pointless for me to try to explain in detail exactly how to achieve your desired result. Half the fun of this software is discovering all its possibilities. It is primarily designed (with the minimum of effort on your part) to produce either a series of different pictures on different Paper sizes (A4, 4" x 6" card, A6, 100 x 150mm, or up to A3 if you have the right printer) or perhaps lots of copies of the same picture (e.g. a portrait) on Photostickers or Labels etc. My dodge is to use the labour-saving methods this software offers in producing quick prints to create something it

David Osborn Photo-tours

spectacular wildlife photo-tours organised and led by David Osborn FRPS

Birds of Florida

March 2006

Limited availability.

The Falkland Islands

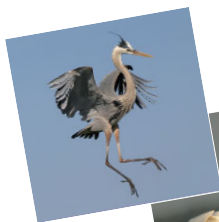
November 2005

Limited availability.

For full details on either of these tours

tel: 01263 511221 or

email Poppyland3@aol.com



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was not designed for, like neat photo-cards with your own favourite wildlife images arranged attractively on a greetings or birthday card as a pleasant means of communication with a difference and no great hassle. At Stage 3, selecting the Print Layout, once you have chosen the Paper size required, you have a choice of Layouts which differs for each paper size. One trick is to select at Stage 1 only half the photos for one of the options of Stage 2, e.g. four photos only to be printed once, but selecting a layout designed for eight. This gives you, say, a 4" x 6" card print with a neat array of four pictures and the other half blank. One neat fold and you have a very cheap and simple greetings card. It takes a little time to become familiar with the Preview screen at Stage 3, this shows in landscape format what to expect, with the 'top' of the page on the left hand side of the screen. Stage 4, Print Setup, gives you the usual Print Preview option, which will show you the correct 'Portrait' format with the 'Top of Page' at the top of your screen, which is always reassuring. I always set Print Preview as an option for safety's sake. This may save you printing out a set of pictures the wrong way round as their position on the half-sheet of card cannot be altered, being automatically selected by the software. Don't panic however, because at Stage 3 there are all the options you need when selecting the chosen photo - (I) for inclusion or (O) for exclusion - by clicking the symbol at the top right hand corner of the frame round the photo, which gives you whole series of choices, e.g. Rotation (180 degrees is the most useful) or Image enhancement, or a Brightness check etc., which can be applied to that individual selected photo - don't forget to press the 'APPLY' button before moving on.

Of course using a word processing application you can print what you like on the reverse side of the card. I normally put a photo caption on the underside of the flap of the card, and perhaps a birthday greeting on the lower half of the blank side. Then it is just a case of making really sure you have the card with the photo design on the front correctly oriented into the printer so as not to waste all the effort made in getting that right by having the wording inside printed upside-down! I have to admit that Photo-quicker's preview system can be confusing on that score, so be warned. A little

trial and error is perhaps the best I can offer without the risk of getting you horribly confused by trying to explain such a three-dimensional topic in writing. Basically when it comes to printing out, you have two options - as with the gannet and fulmar designs illustrated. You can feed a whole A4 sheet in to the printer, print one block of four, turn the page upside down and on the same surface print the second block; then cut the page in half on your trimmer. Or you can feed A5 sheets in but in landscape format so that the block is printed only on the right hand end of the page, ready for folding in half to make a card. In either case there is no trimming or levelling up of white margins to complete the card. The positioning of the photos in the block and the white interstices are all automatically achieved by Photoquicker's magic. It will depend on your computer skills and intuition as to whether you find the process fascinating and fulfilling or frustrating and infuriating. Good luck! Your first test is in selecting the right photos - and that can be very satisfying.

Finally, as a contribution by one of your Scottish Nature Group members, you would perhaps expect cost-saving to be one of my goals. I certainly would never waste money on ready-made Greetings Card or 4" x 6" card formats to feed into my printer when 100 A4 sheets of 160g card, inkjet coated on both sides (you can print pictures inside too if you want), for high-res printing at 2880 dpi, cost only £9.49 from Cartex.com via the internet, which incl VAT gives a unit cost of about 5p per card. Ink is another matter but have you tried the Cartridge Resetter from the same source - it enables you to make use of the 30% of ink left in the cartridge when the Epson chip signals 'Empty' and calls for a new one. Try it! At £15 and a little extra trouble it will save you a fortune in ink costs.

Congratulations

The following Associateship applications were recommended at the last meeting of the A&F Nature Assessment Panel:

Kenneth Day	Tynemouth	Birds of Britain
Vijaykumar Prabhu	Bangalore	Indian Birds & Mammals
K M Narayanaswamy	Bangalore	Indian Birds & Mammals
M Vishwanath	Bangalore	Indian Birds & Mammals

New Member

Veronica Read has recently joined the Nature Group and would like to make contact with members in her area and also members sharing an interest in botany and entomology. Veronica is fairly new to macro photography and keen to improve.

Veronica can be contacted at:

305a Northolt Road, South Harrow, Middlesex HA2 8JA

by telephoning 0208 864 6453 (after 8.00pm weekdays and any time at weekends) or

e mail: VeronicaRead@compuserve.com

A Date for your Diaries

The combined
Spring Meeting
Annual General Meeting

and

Nature Group Exhibition Opening

will take place on

Saturday 30th April 2005

at

Smethwick P.S. Clubrooms,
The Old Schoolhouse,
Oldbury.

Make a note in your diary for next year, and come along and enjoy a day full of excellent photography. Full details will appear in the next issue of *The Iris*.

Members Digital Exhibition

The committee received a number of requests from members for there to be a class for digitally captured images. This was discussed at a recent committee meeting. Unfortunately at this time there is no one on the committee who has the necessary resources and whose time is not already fully committed. Therefore we feel unable to organise a section for digitally captured images for the 2005 exhibition. However, if someone reading this feels that they have the resources, computer skills and (most importantly) sufficient amounts of time to take on the responsibility of managing this section of the exhibition, please get in touch with Peter Jones or myself. Contact numbers are printed on page 2.

Nature Group Residential Field Weekend 2005

Friday 26th to Monday 29th August 2005

Kingcombe Centre, Toller Porcorum, Dorchester DT2 0EQ

Following the pattern of previous residential weekends, this special event has been organised by the Nature Group for the Nature Group, with photographic field trips during the day and slide talks and discussion by members in the evenings, with photographic help on hand from John Bebbington FRPS

Cost: £150-£200 per person according to accomodation. Additional cost for packed lunches. Rooms will be allocated on a first booked first served basis.
Deposit of £50 per person non refundable. Please make cheques payable to RPS Nature Group

For further information, to check accomodation availability or to request a booking form, please contact Kath Bull ARPS, email kath.bull@virgin.net.

Deposits should be sent to Nick Jarvis ARPS. Full contact details are given on page 2.

'Good Picture 2004' an RPS Symposium

Digital De-mystified

Wednesday 15th December 2004, 10am -4pm
University of Westminster,
Regents Street, London

The Imaging Science Group of the RPS has organised another seminar providing insights into Digital Imaging techniques, as well as tools and guidelines for assessing cameras and output.

Speakers include:

Prof Ray Clark	Dr. Phil Green
Dr. Lionel Baker	Paul Reynolds
Dr. David Monk	Dr. Rob Jenkin
Elizabeth Allen	Dr. Greg Duncan

Admission: £40.00

Concessions: £20.00 (Students, Retired, Unemployed)

*Includes buffet lunch plus morning and afternoon coffee & biscuits

For full details/programme, contact:
Dr. Mike Christianson 0208 424 5774

Lichfield Camera Club presents

'An Evening with Andy Rouse'

Wednesday 17th November 7.30pm
Lichfield Garrick Theatre.

Andy will be sharing with us wildlife images and anecdotes from his recent expeditions, including Africa and Sri Lanka, on this very special evening. A well-known and charismatic individual, Andy's unique personality is amply portrayed through his glorious images giving us a unique insight into the lives of some of our most well-loved and cherished animals. It will be an interesting and entertaining evening, not to be missed!

Tickets £8 are available from:
Lichfield Garrick Box Office Tel: 01543 412121

~~This event has been kindly sponsored by Explore!~~
~~'leading the way in adventure travel'.~~

For further information contact Rob Cross,
Chairman, Lichfield Camera Club,
Tel 01889 577721 or our website
www.ttlg.org/lichfieldcameraclub.

Nomination Form for Election 2005

Please complete and return before
31st December 2002

I wish to propose

for the Office of

OR - as a Committee Member
(Please delete as appropriate)

Name of Proposer (Capitals)

Proposer's signature

Name of Seconder (Capitals)

Seconder's signature

I agree to accept this nomination
(Signed)

After completion by all three parties
please post to:

Nature Group Secretary
Margaret Johnson LRPS
53 Mapperley Orchard,
Arnold,
Nottingham,
NG5 8AH

RPS Nature Group - Field Meetings 2004

Location

Meeting Place

Grid Reference

Leader(s)

Day & date

Cost (eg car parking)

Main subjects of interest :-

Items to bring (tick as applicable and add
any other necessary items below).

Stout Shoes ☐ Wellingtons ☐

Waterproofs ☐ Packed Lunch ☐

Additional information:-

Name

Address

Tel No:

E mail:

Please return this form as soon as possible/
or to arrive not later than 8th January 2005

Nick Jarvis,
31 Meadow Way,
Irthlingborough,
Northants, NN9 5RS

Tel: 01933 651477
or E-mail details to: Nickjarvis@aol.com



Hippo yawning - Barry Mead FRGS



Lesser Yellow-legs - John Bulpitt FRPS