



**Winter**

**2019**

**Issue 152**

# **THE LITTLE MAN**

**The Official journal of the  
United Photographic Postfolios of Great Britain**

**[www.appofgb.com](http://www.appofgb.com)**

# Members of the UPP Council

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*president@uppofgb.com*

## Vice President

Paula Davies FRPS EFIAP/s EPSA  
CPAGB  
*vicepresident@uppofgb.com*

## General Secretary

*secretary@uppofgb.com*

## Treasurer

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*treasurer@uppofgb.com*

## Exhibition Secretary

Ken Payne  
*exhibitionsec@uppofgb.com*

## Assistant Exhibition Secretary

Ray Grace ARPS, DPAGB  
*assistantexhibitionsec@uppofgb.com*

## Membership & Folio Sec

Liz Boud  
*membership@uppofgb.com*

## Stationery Officer

Ian Whiston AFIAP DPAGB ABPE  
*stationery@uppofgb.com*

## Publicity Officer

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DPAGB APAGB  
*publicity@uppofgb.com*

## Webmaster

Paula Davies FRPS EFIAP/s EPSA  
CPAGB  
*webmaster@uppofgb.com*

## Editor *The Little Man*

Paul Hoffman EFIAP, CPAGB, BPE3\*  
*editor@uppofgb.com*

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## United Photographic Postfolios of Great Britain



Contents	Page
President's View & Notices	4 & 5
My Desert Island Pictures	6 & 10
Blast from the Past	11-13
Perfect Image Blending	14-15
Annual Exhibition Award Winners 2018	16-22
Annual Exhibition Award Results 2018	23-26
The 2018 Exhibition Images Non Award images	27
Dpi, ppi and Print Size	28-30
Circle and Secretaries	31

### *The Editors Notes*

#### *Dear Members*

This is a desperate plea from your editor, what you see here is the last of my useable copy supplied by you the members. So I am in desperate need for new articles.

I am looking for articles of any size up to a max size of 1500 words which is about three pages. So if you include picture's allow less. Tell us about your special trips, the special adventure you went on, special techniques, new software and your experiences with them etc or whatever comes to mind. If you have any questions or need help, please email me on the address at the front of the magazine and I will get straight back to you.

You will see a new article from Paula Davies about her 8 desert island images. I think this a great idea for an article. Unfortunately 8 images is going to be just too long so I would love to other members works to the following criteria.

Tell us about your 5 images you would take to a desert island and why, please use Paula's article as a template. When you have your article ready please make contact and I will let you know how to transfer the copy. Please do not design the page, I will do all that.

Please remember this is your magazine and will only work if your support it.

Thank you. Paul Hoffman EFIAP CPAGB BPE3\* The Little Man Editor.

## The Presidents View



Hello Members,

It gives me great pleasure to be your President for a second time,

It was a great to see those of you that could attend the AGM Convention and I hope many more will be able to attend this coming year.

I am supported by a hard-working committee working throughout the year to ensure that UPP runs smoothly for our members. The exhibition secretaries start work in June, with Ken collating all the entries ready for judging, which is organized by Ray. Then the hard work starts in preparing the DVD (and memory sticks) to show the exhibition as well as other goodies. We owe a lot to these gentlemen and to Helen who helps in the design and hanging of the exhibition.

Ian works in the background to, He is the one who supplies the secretaries with all the paperwork which goes in to your envopacs and black boxes.

Francis is our longest council member along with me. Francis looks after the money side of things (extremely efficiently!) and handles the logistics involved in booking Hillscourt Conference Centre at Rednal where we hold our AGM. He organises the booking of accommodation and food for those that wish to stay. Francis has told me that we have been at Rednal 25 years this year

Paula is our webmaster and she has made a brilliant job of it, It's a website to be proud of so show your friends and create interest in UPP, Paula is also my Vice President.

Our main man with the words is Paul our editor who puts together a very good read in The Little Man magazine to be kept on your bookshelf for years to come. He has taken the magazine from strength to strength.

Lastly my thanks has to go to Ralph Bennett who stepped in a last minute to take over the secretary role and gets us through the AGM and out first formal meeting for a while. Unfortunately Ralph is unable to continue with this role, so we now have to find a replacement which has to be in place by the AGM for us to uphold the constitution, so please think about supporting your UPP.

Our membership has fallen slightly and the best way to recruit new members is by word of mouth, so when you meet up with your photographic friends or go to your camera club please mention UPP to them. Our Publicity Secretary, Colin, has leaflets which he could send to you to help swell our membership, you can find Colin at [questphoto@btinternet.com](mailto:questphoto@btinternet.com). Or go to our website and click on publicity. You will get one year's free membership if you introduce a new member as you know we have circles to suit everyone.

My other job on council is membership and welfare secretary so I get to know you all from the very beginning of your journey with UPP which I hope is a happy and long one.

Take care everyone Liz Boud

## The Presidents View

### General Secretary



Owing to unforeseen circumstances the position of General Secretary has become vacant and the committee is looking for a volunteer to fill this very important position.

We are looking for someone who is familiar with MS Word and is as passionate about the UPP as we are. Full support will be given by the committee. Please contact Liz Boud if you are interested.

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### Thank you Secretaries

Without our hard working secretaries the UPP would not survive.

Some of our secretaries have been with us for years, some are very new but all are doing a sterling job.

But circles need to have members and you can all help by recruiting your photographic friends to UPP. We have found that word of mouth is the best way and remember you will get a free years membership if they join. Just give them our website details and the application form can be found there. To aid you we have produced Publicity leaflets which are available by request ([publicity@uppfogb.com](mailto:publicity@uppfogb.com)) to hand out to club lectures, judges etc. but also just to take to your club to give to friends etc. Thank you for your continued support.

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### New Circle

UPP is planning to introduce a circle for images taken and processed on a mobile phone/tablet. If you are interested and would like more information please contact Paula Davies, UPP Vice President and Webmaster, by email to [webmaster@uppfogb.com](mailto:webmaster@uppfogb.com).

# My Desert Island Pictures

by Paula Davies FRPS EFIAP/s EPSA CPAGB

When I was asked which eight photographs I would take to a desert island I thought it would be difficult to find that many. However once I started to look through my files in Lightroom I found more than enough and then I had to whittle them down to the required 8. So rather than choose several pictures of the same type I decided on 8 that showed more variety in style. As you will see from my choice my style is not to have a style. I call myself a butterfly photographer as I flit from subject to subject. I enjoy trying to manipulate pictures creatively but am also happy with straight images. My favourite quote is this one from John Barclay, an American photographer, whose work I admire. *"I have no interest in making images that look like what I saw, I am more interested in creating images that convey what I felt or saw in my imagination. I don't want to be restrained by what others think I should do but rather create what will make my heart sing."*

## 1. Proud Housewife

This has to be a favourite as it won me my very first gold medal in an international exhibition. I was with a group visiting a remote village near Trinidad de Cuba. The others in the group were enjoying photographing an old steam train but I had become bored with that. As I was taking some shots of flowers outside one of the village houses this lady came towards me.



She beckoned me towards her house (more shack than house) and proceeded to show me around. I lifted the camera and smiled at her and she sat down and posed for me. Not a word was spoken – I don't speak Spanish and she had no English. As you can see she was in the middle of doing her housework and she is still holding her broom. There is what looks like washing over the back of the seat in the background. Taken hand held using natural light from the open door.



## My Desert Island Pictures

### 2. Carnival Time

I have been to Venice at carnival time twice and I feel that this image sums up the excitement of being there. The three people in identical masks and hats were photographed outside the Doge's Palace early one morning. One New Year's Eve I was feeling bored and started to play around with another shot of one of the three. Having found a plug-in



on the internet called Kaleidoscope I had hoped to make a kaleidoscopic image but there was a button marked 'random' and I was intrigued to know what it did. So I pressed it a few times until I had a random pattern picture in red and orange hues. I thought that this would make a good background for a portrait of one of these characters. As we had been invited to dinner with friends I quickly made a 'Happy New Year' card from the result and took it with me. When I was in bed that night, after probably eating and drinking rather more than I should, I found that I was wide awake and started thinking about the image that I had made. In my head I made up a collage of parts of Venice such as the Doge's Palace, lamps, gondolas and the carnival masks. So on New Year's Day I sat at the computer and created the image that had been in my head.



### 3. Autumn Shades

This has to come with me to the desert island as it reminds me that I can achieve a pleasing image when I really didn't expect anything at all. I was on a workshop with Paul Foley's 'Spirit & Vision' visiting Bryce, Zion Canyon, Antelope Canyon etc. We were staying at Kanab which is not a known photographic location. Anybody who knows Paul will know his love of trees and subtle colour. Before sunrise we were taken to a location where the vehicles could be parked on a wide grassy verge. At the edge of the verge one could look down at a large area of

## My Desert Island Pictures

grasses and trees. By now it was light but this area was not lit by the sun. I took several compositions but wasn't convinced at all that I was getting anything worthwhile. Imagine my surprise and delight when I opened the images on the computer and found that I didn't have to make any tweaks to the RAW file to produce this result.

### 4. [Closed for the Winter](#)

One November we were visiting friends, also keen photographers, who live on the south coast one November and decided to visit West Wittering. It was a cold and windy day. As we walked along the beach we came across these beach huts where the wind had blown the sand up into a huge dune in front of them. Three tripods were set up as if



synchronised and we all took the same shot. Without any reference to each other we all processed our files differently, one in monochrome, one in pastel shades and mine in stronger colours. I was using the Orton effect for my interpretation, placing a blurred layer over a sharp layer in photoshop and playing around with the blend modes. We were very lucky as the bulldozers were nearby clearing the sand away from the huts and moving it back on to the part of the beach that it had come from.



### 5. [Steampunk](#)

This is a picture which took a long time to develop. The steampunk was photographed at a Whitby Goths weekend. She was half way up the steps to the abbey with the coastline as a background. It was a bright sunny day, not one that you would associate with goths and steampunks. I decided to make a selection of the steampunk and put her on to a new background of the abbey ruins. The only images I had of the abbey were taken on days when the sky had been flat and grey so a



## My Desert Island Pictures

new sky had to be added. I decided on a sunset but of course the abbey ruins then needed to be warmed up. I added the birds taken on a club outing to the Farne Islands. The resulting composite was put in to a private group where images were critiqued. The other members of the group felt it should be a darker, so I darkened it and posted it again. One particular member was very helpful, saying it should be darker still, and sent me instructions on what he thought I should do in Photoshop. So I followed along and eventually came up with this.



### 6. [At the End of the Day](#)

Taken in Romania. Although it was a photographic workshop the visit was more about the culture and people of Romania than landscapes. For the second half of the trip we were based in Transylvania and visited a traditional village for a day. We were taken on a cart, pulled by horses, into the fields for a lunchtime picnic. We visited the blacksmith, the brick maker and the carpenter. After a dinner of mutton stew cooked outside over an open fire we were taken to a road junction at the edge of the village where we waited, literally, until the cows came home. It was sunset and the animals brought themselves home to the village. Dust was flying everywhere and shooting with a wide angle lens I found myself surrounded by cows and horses. The cows knew where to go to be milked before settling down for the night. We were even allowed to watch the milking before leaving the village. It was a long day and an experience I will never forget.

## My Desert Island Pictures

### 7. [Waiting for a Friend](#)

A small group of Stokesley PS members spent a few days in London. Our guide was a club member who had lived and worked in London and knew his way around. One of the many places we visited was Tate Modern. As we waited for the lift I noticed, through translucent glass, the shapes of the table, chairs and person having coffee. The image is as seen and the only work in Photoshop was to clone out some lines of fluorescent lights.



### 8. [Faded Glory](#)

Since June 2014 I have undertaken a photo a day project. Sometimes it is hard to know what to take but at other times opportunities present themselves. Being a keen gardener I often find flowers as subjects for my photo of the day. I had bought some oriental lilies as I needed a subject for a 3 of a kind competition at the photographic society. Quite often flowers die and decay gracefully and this was the case with the lilies. As they faded they became even more interesting and so had to be photographed. I processed the image with Nik Silver Efex choosing a suitable preset and border.



I do hope that I can take prints rather than PDIs to my desert island as the papers they are printed on are as important to me as the actual image.

Paula Davies. [www.pixelfoto.co.uk](http://www.pixelfoto.co.uk).

# Blast from the Past

The Little Man—Summer 1984

## Dry Rot

**John Murdoch** takes a quizzical look at the

Mad World of Photography

In normal circumstances, the couple crossing the local shopping precinct would scarcely have attracted a second glance. The woman was large, self-assured and voluble, the man small and insignificant by comparison. Everything about him drooped; his mouth, his not-quite-bandit moustache, his narrow shoulders and even his Marks & Sparks trousers sagged dispiritedly combining to give an impression of total and permanent misery. It is a sight not unusual in these parts and possibly elsewhere. The thing which distinguished this particular tableau was however the fact the man was wearing a rather bedraggled tee-shirt with the words, "OFFICIAL HOOLIGAN" printed in large letters on the front, a clear case if ever there was one of reality conflicting with advertising. Now, generally speaking, the advertising profession is not one which is deserving of much sympathy thought, occasionally, it needs to be protected against itself. Only recently we have been extorted by the television advertisements: 'If you are thinking of going to Spain – think again', advice which, idiom being what it is, would have most of us hurriedly scanning the holiday brochures again in search of somewhere more appropriate. There was also the case some time ago of a small order firm advertising with unusual and possibly unintentional candour: '--- we are offering this radio at a price which bears no relation to its true value'. They went bankrupt of course.

When the publicity men really get into their stride, which they all too often do, it unfortunately means trouble for the unwary. One wonders, for instance, just how many thousands of pounds have been squandered on the acquisition of 'creative' filters. Leaving aside the quibble that the filters left to themselves wouldn't create anything, just how often can they be put to use without being boringly repetitive?

Quite a number of years ago, a (then) prestigious international transparency exhibition was taken by its perpetrators on a tour of the northern part of the country. After a few trendy slides of doubtful artistic merit there was quite an arresting picture

## Blast from the Past

of a backlit glass jug, decanter and wine glass, which was awarded a certificate of merit, if memory serves correctly. Three slides further on there was a virtually identical set and after another five slides yet another glassware motif in no way different to the other two. As time went on, it became evident that it had been a vintage year for the jug and bottle department and what was initially appealing to the senses became less so after about the fifteenth similar offering. Mark Twain met similar trouble in Switzerland when he and his companion were approached by a yodelling native to whom they gave a franc for his trouble. A few yards (metres?) further on they were confronted by a second yodeller whom they awarded with half a franc. The third they greeted with nothing but a lifting of the hat while the fourth they tipped with half a franc to stop yodelling.

The Point is that once a thing ceases to be a novelty it becomes a nuisance and one cannot help wondering whether the proliferation of these filters has done more damage to the art of photography or to the pocket of the gullible.

In the same vein, an even sillier piece of publicity has been the extension of the already '---- of the year' series to 'Camera of the Year'. Inconceivable as it may be, there are undoubtedly those who will dash out and buy a so-called 'Camera of the Year' chosen by a self-appointed committee of alleged experts irrespective of whether it suits their needs or not. Still, there are those who think that the winner of the Miss World Contest is the most attractive girl on the face of the earth or even that Barry Manilow is a singer. But to what extent does the Camera of the Year (1983) lose its artificial desirability when Camera of the Year (1984) is designated?

Apart from the now customary mutilation of the English language, to say nothing of grammar, there is another distasteful aspect of contemporary advertising which has been gaining ground in recent years and that is the 'knocking' advertising. This first surfaced in the car industry where, instead of the merits of the particular model being prompted, the copy sets out the alleged defects of the competitors. Some years ago, one of the international food companies ran a competition part of which was to complete the sentence; 'I like\*\*\*\*'s soups because .....'. Being very much concerned with accuracy, I added, '...all the others taste even worse and was duly awarded a consolation prize. This may have unwittingly set a pattern which spreading to the photographic world in which things are sold not on their merits but on the

short-comings of the opposition. It doesn't seem to have spread to the Circle voting ... yet.

The column does not wish to give the impression that it is against progress and indeed is a strong support of it so long as the progress is real and not pseudo and that in that in the making of it some of the old wisdom is not lost. For instance, it emerged in a recent discussion on fixing bath life, that no-one had heard of the simple way of assessing whether or not a hypo bath is still usable or not, something surely worth knowing these days. You make up a solution of potassium iodide; the actual strength is unimportant but say about 10%. Take some of the suspect hypo solution in a test tube, hold it at an angle and let a couple of drops of the iodine solution trickle down the side (inside, that is). If you can make Irish Coffee you won't have any problem. If you can't make Irish Coffee, potassium iodide solution is cheaper than Irish Whisky, taste much the same and is good to practice on. If, when the iodide solution meets the hypo the solution remains clear it is safe to go on using the fixer. If a yellow precipitate forms which dissolves on shaking, the fixer is nearing the end of its useful life. If the precipitate doesn't dissolve, the bath is exhausted.

Finally, a story about the great Lancelot Vining, ex-Fleet Street Photographer and regular contributor to the Amateur Photographer when it used to be a photographic journal. Some of the older readers of this magazine will remember him as a very good photographer but who never lost that humility and reticence which is associated with newspaper staff. In later years he went round the country giving illustrated talks on various photographic matters and he was very much 'Sir Oracle and when I open my lips let no dogs bark'. Now at this particular time he developed a pet hate, not without good reason, towards the bonk, bonk, bonk map-pole on the floor technique of signalling to the projectionist to change the slide. He therefore through the columns of the A.P. warned that he would note in his Black Book any club which in future failed to provide a discreet signalling system consisting of a length of cable, a battery and light at one end operated by a bell push at the other. All went well until one week when his column started in a very pained manner; "I do not know if the ---- club was trying to pull my leg or whether they simply didn't grasp the idea . . . " but the unfortunate club had carried out the instruction to the letter – with one exception. Instead of a lamp they had fitted a whacking great bell at the other end . . . . .!

# Perfect Image Blending in Photoshop

## HDR The Natural Way

by Ray Grace ARPS, DPAGB

### Introduction

There are a number of applications and Photoshop plug-ins available for blending HDR images but the best way to get a natural blend is done by just using layer masking. It's just a matter of loading the images into Photoshop as layers in one document, arranging them in the correct order and then applying layer masks to the layers – in the correct manner.

In this demonstration the three images of a field of stooks at sunset (shown below) will be used.



The image on the left is 2 stops overexposed – to show the shadow details. The centre image is taken at the camera's meter reading and the image on the right is 2 stops underexposed to capture the high-light details.

### Method

In Bridge, select the images to be used then from the menu select: Tools > Photoshop > Load Files into Photoshop Layers. The images should load straight into Photoshop, bypassing Adobe Camera Raw (ACR).

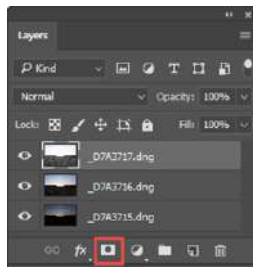
Should the images need some adjustment in ACR then simply highlight the images and select: File > Open in Camera Raw (Shortcut Ctrl/Cmd+R). Once any necessary adjustments have been made, click the Done button at the bottom right of the ACR screen to return the images to Bridge. Then use the opening method suggested in the previous paragraph. In this example the highlights and whites in the middle image were darkened.

Ensure that the Layers panel shows the overexposed image at the top of the layer stack and the underexposed image is at the bottom of the stack, as shown on the right.

If necessary, align the layers. Click on the top layer then shift click on the bottom layer to activate them all. From the Menu select: Edit > Auto align layers. Click OK. Crop off any misalignments at the image edges.

The sky in the topmost layer is well overexposed. A layer mask needs to be applied to hide the overexposed areas and reveal the sky in the layer below. To do that, activate the Channels panel and Ctrl/Cmd+click on the RGB composite layer. This will select the highlight areas in the image (all levels from 128 to 255).

Activate the layers panel and, with the top layer active, click on the Layer Mask icon, outlined in red,





# Perfect Image Blending in Photoshop

## HDR The Natural Way

above. A layer mask with the selection in place will be added to the layer. However, this layer mask is revealing the highlight areas whereas the opposite is required. To invert the layer mask around use the shortcut Ctrl/Cmd+I. The sky in the top layer will be hidden, revealing the sky in the middle layer.

Note: to cut out that step and load an inverted layer mask, hold down the Alt/Opt key as you click the icon and the mask will automatically be inverted.

There is some detail in the lowest (underexposed) layer that can contribute to the image so a layer mask needs to be created from the highlights in that layer. However, before doing that, it's essential to switch off the two uppermost layers. When Ctrl/Cmd+clicking on the RGB composite channel the highlights that will be selected will be from the brightest image on view. Therefore it is important that this is the highlights in the underexposed layer. Switching off the two upper layers will ensure that.

Activate the Channels panel and Ctrl/Cmd+click on the RGB composite layer. Once again the highlights in the layer will be selected.

Activate the layers panel and reveal the upper two layers. Click on the middle layer to activate it, hold down the alt key and click on the layer mask icon. This will load an inverted mask onto the layer, revealing the highlights in the lowermost layer.

The image will, most probably, be quite flat and need further adjustments. However, a very natural blend will be in place without looking like an obvious HDR effect.

In this image a Levels adjustment was applied to the layer mask on the middle layer to darken it a bit further.

With the top layer active the image was then taken into the ACR filter and some Clarity and Contrast was added.

To finish off, the image was cropped to remove some of the sky, a gradient was added to the sky using a 50% grey layer, a Curves adjustment layer was added to increase contrast just a little more and Warming Photo Filter was applied to enhance the evening colour. The final image is shown below; a natural looking HDR.



United Photographic Postfolios of Great Britain  
2018 Annual Competition

**LEIGHTON HERDSON PRINT TROPHY & PLAQUE  
& BRIAN DAVIS PORTRAIT TROPHY**



**A Child's Prayer by Ray Grace. ARPS DPAGB (C29)**



United Photographic Postfolios of Great Britain  
2018 Annual Competition

**LEIGHTON HERDSON PROJECTED IMAGE TROPHY & VASE**  
**GLENN VASE NATURAL HISTORY TROPHY & PLAQUE**



**Cheetah and Six Cubs by Ralph Snook ARPS DPAGB EFIAP - (C45)**

**AQS NATURAL HISTORY PRINT TROPHY & PLAQUE**



**Tufted Grey Langur Monkeys by Geoff Jackson CPAGB (C30)**



United Photographic Postfolios of Great Britain  
2018 Annual Competition

**ROLAND JONAS LANDSCAPE TROPHY & PLAQUE**  
**BEST LARGE PRINT - PLAQUE**



**Dawn Over Salina by Andrew Nicoll (C71)**



United Photographic Postfolios of Great Britain  
2018 Annual Competition

**RALPH COUCHMAN CREATIVE TROPHY & PLAQUE**



**LIZ BOUD AUDIO VISUAL ROSE BOWL & PLAQUE**

**Cold, Cold Fields of Home**

By **Val Johnson** DPAGB C52



# United Photographic Postfolios of Great Britain

## 2018 Annual Competition

### GOLD STAR CIRCLE – PRINTS



#### C29 Small Print

*(Secretary – Colin Westgate FRPS DPAGB MFIAP)*



(1)



(2)



(3)



(4)



(5)



(6)



(7)



(8)



(9)



(10)



(11)



(12)

(1) ANN MCDONALD ARPS DPAGB AFIAP\_Three Fishermen at Dusk

(2) HUGH MILSON FRPS MFIAP EFIAP. Colours of Seilebost

(3) ROY ESSERY MPAGB Morning Glory

(4) ISABELLA KNIGHT ARPS CPAGB Curves and Colours

(5) RICHARD CHERRY ARPS DPAGB EFIAP BPE5 Modern Art Gallery

(6) CHRISSIE HART ARPS DPAGB Oyster Catcher

(7) COLIN WESTGATE FRPS MPAGB MFIAP APAGB Village Girl, India

(8) RAY GRACE ARPS DPAGB A Child Prayer

(9) MARTIN STEPHENSON Steam and Diesel

(10) CHRIS ALDRED ARPS DPAGB BPE1 Treescapes, Skye

(11) MONTY TRENT LRPS Stairs in the Wood

(12) ADRIAN BOWD Jokulsarlon Lagoon



# United Photographic Postfolios of Great Britain

## 2018 Annual Competition

### GOLD STAR CIRCLE – PROJECTED IMAGE

#### C45 Projected Image—(*Secretary – Bob Crick*)



(1)



(2)



(3)



(4)



(5)



(6)



(7)



(8)



(9)



(10)



(11)



(12)

(1) PAT KEARTON LRPS DPAGB - Elephant's Reassuring Touch

(2) STEVE CHADD - Heron

(3) STEVE CHADD - Kingfisher

(4) BOB CRICK - Common Guillemot in Flight

(5) BOB CRICK - Common Guillemot

(6) BOB CRICK - Hoverfly at Dawn

(7) BOB CRICK - Little Blue Heron with Fish

(8) BOB CRICK - Sandhill Crane Calling

(9) RALPH SNOOK ARPS DPAGB EFIAP - Cheetah and Six Cubs

(10) RALPH SNOOK ARPS DPAGB EFIAP - Collared Aracari

(11) RALPH SNOOK ARPS DPAGB EFIAP - Corn Bunting Dispute

(12) RALPH SNOOK ARPS DPAGB EFIAP - Fiery-throated Hummingbird

# United Photographic Postfolios of Great Britain

## 2018 Annual Competition

### SELECTORS CHOICE AWARDS



Judge Barry Mead FRPS EFIAP/d1 award

**On The Edge** by **Colin Douglas** ARPS DPAGB AFIAP  
BPE4—(C61)



Judge Sue O'Connell ARPS EFIAP/g DPAGB BPE4 award

**Airbourne** by **Adrian Lines** MPAGB FBPE ARPS (C63)



Judge Nigel Forster award

**Cheetah and Six Cubs** by **Ralph Snook** ARPS  
DPAGB EFIAP(C45)

### PEOPLES CHOICE AWARDS



**A Child's Prayer** by **Ray Grace**. ARPS DPAGB (C29)

# United Photographic Postfolios of Great Britain

## 2018 Annual Competition

### JUDGES

AV Judge – KEITH LEEDHAM FRPS EFIAP FIPF,  
NH Judge - BARRY MEAD FRPS EFIAP/d2 MPAGB APAGB  
SUE O'CONNELL ARPS EFIAP/g DPAGB BPE4\*  
NIGEL FORSTER

### LEIGHTON HERDSON PRINT TROPHY & PLAQUE

C29 RAY GRACE ARPS DPAGB - A Child's Prayer

### LEIGHTON HERDSON PROJECTED IMAGE TROPHY & PLAQUE

C45 RALPH SNOOK ARPS DPAGB EFIAP - Cheetah and Six Cubs

### ROLAND JONAS LANDSCAPE TROPHY & PLAQUE

C71 ANDREW NICOLL - Dawn Over Salina

### AQS NATURAL HISTORY PRINT TROPHY & PLAQUE

C30 GEOFF JACKSON CPAGB - Tufted Grey Langur Monkeys

### GLENN VASE NATURAL HISTORY TROPHY & PLAQUE

C45 RALPH SNOOK ARPS DPAGB EFIAP - Cheetah and Six Cubs

### RALPH COUCHMAN CREATIVE TROPHY & PLAQUE

C36 SUE SIBLEY ARPS EFIAP APAGB - Child Snatchers

### LIZ BOUD AUDIO VISUAL ROSE BOWL & PLAQUE

VAL JOHNSTON DPAGB – Cold, Cold Fields of Home

### BRIAN DAVIS PORTRAIT TROPHY

C29 RAY GRACE ARPS DPAGB - A Child's Prayer

### BEST LARGE PRINT - PLAQUE

C71 ANDREW NICOLL - Dawn Over Salina

### GOLD STAR CIRCLE - PRINTS

C29 SECRETARY - COLIN WESTGATE FRPS MFIAP MPAGB APAGB

### GOLD STAR CIRCLE - PROJECTED IMAGE

C45 - SECRETARY BOB CRICK

# United Photographic Postfolios of Great Britain

## 2018 Annual Competition

### AWARDS, CERTIFICATES AND HIGHLY COMMENDED

#### C2/25 LARGE PRINT

**KEN DICKENSON DPAGB**  
PETER MUDD ARPS CPAGB

**Goldfinches Feeding**  
Brian

**Certificate**  
Highly Commended

#### C3/14 LARGE PRINT

**DENNIS DURACK LRPS**

**Jump for Joy**

**Certificate**

#### C4/26 LARGE PRINT

**JOHN HACKETT**  
MILES LANGTHORNE DPAGB  
PHILIP ANTROBUS FRPS

**The Odd One**  
Early Dawn, Ambleside  
Skipping

**Certificate**  
Highly Commended  
Highly Commended

#### C5 LARGE PRINT

**NICK BODLE**  
NICK BODLE  
BARON WOODS FRPS  
DAVID JONES

**Twisted Tree**  
Clints Grikes and Viaduct  
Struggling For Life  
Steam in the Snow

**Certificate**  
Highly Commended  
Highly Commended  
Highly Commended

#### C7/17/21 SMALL PRINT

**ADRIAN LINES MPAGB FBPE ARPS**  
ADRIAN LINES MPAGB FBPE ARPS  
COLIN DOUGLAS ARPS DPAGB BPE4 AFIAP

**Grief**  
Village Elders  
The Assistant

**Certificate**  
Highly Commended  
Highly Commended

#### C9 SMALL PRINT

**BARBARA BEAUCHAMP**

**Sandy Beach, Orkney**

**Certificate**

#### C10 LARGE PRINT

**STEWART BAND LRPS**  
TONY BROOM CPAGB  
TONY MARLOW LRPS

**Late Arrival**  
The Warming Room  
Charterhouse Ceiling

**Certificate**  
Highly Commended  
Highly Commended

#### C11 LARGE PRINT

**LIZ SCOTT ARPS**  
COLIN SOUTHGATE FRPS DPAGB  
MICK WILLIS

**Autumn Mist, Wensleydale**  
Crushed Petals  
The Quarry Man's Hut

**Certificate**  
Highly Commended  
Highly Commended

#### C12 LARGE PRINT

**JIM JENKINS LRPS**  
JIM JENKINS LRPS  
IAN SQUIRE  
JIM JENKINS LRPS

**In Bruges**  
I Quite Like This One  
Finding His Feet  
A Craftsman at Work

**Certificate**  
Highly Commended  
Highly Commended  
Highly Commended

#### C29 SMALL PRINT **GOLD STAR CIRCLE**

**RAY GRACE ARPS DPAGB**  
**RAY GRACE ARPS DPAGB**  
ANN MCDONALD ARPS DPAGB  
HUGH MILSON MFIAP EFIAP/d  
ROY ESSERY MPAGB  
ISABELLA KNIGHT ARPS CPAGB  
RICHARD CHERRY ARPS DPAGB EFIAP BPE5\*  
MONTY TRENT LRPS

**A Child's Prayer**  
**A Child's Prayer**  
Three Fishermen at Dusk  
Colours of Seilebost  
Morning Glory  
Curves and Colours  
Modern Art Gallery  
Stairs in the Wood

**LEIGHTON HERDSON**  
**BRIAN DAVIS TROPHY**  
Highly Commended  
Highly Commended  
Highly Commended  
Highly Commended  
Highly Commended  
Highly Commended

# United Photographic Postfolios of Great Britain

## 2018 Annual Competition

### C30 SMALL PRINT

#### GEOFF JACKSON CPAGB

PAT BROAD ARPS EFIAP/b

TOM PECK

LIZ SCOTT ARPS

TED STURGEON LRPS

#### Tufted Grey Langur Monkeys

Evening Light, Aibufeira

Wake Valley Pond in the Mist

Autumn, Powdermill Woods

Sea Fret, Lindisfarne

#### AQS NH TROPHY

Highly Commended

Highly Commended

Highly Commended

Highly Commended

### C31/32 PDI

#### IAN WHISTON DPAGB EFIAP.b ABPE

KEN DICKENSON DPAGB BPE3

BRIAN HALL

PAMELA JACKSON

PETER TULLOCH ARPS DPAGB EFIAP

#### Lion Cubs Sparring at Dawn

Should I

Sunset in the Masai Mara

Common Carder Approaching Meadowsweet

Drifting Past

#### Certificate

Highly Commended

Highly Commended

Highly Commended

Highly Commended

### C36 LARGE PRINT

#### SUE SIBLEY ARPS EFIAP APAGB

JEFF FIELD CPAGB

LEO RICH ARPS EFIAP/g DPAGB

#### Child Snatchers

Poppies in the Mist

Cetti's Warbler on Reed

#### RALPH COUCHMAN

Highly Commended

Highly Commended

### C45 (NH) PDI GOLD STAR CIRCLE

#### RALPH SNOOK ARPS DPAGB EFIAP

#### RALPH SNOOK ARPS DPAGB EFIAP

RALPH SNOOK ARPS DPAGB EFIAP

RALPH SNOOK ARPS DPAGB EFIAP

STEVE CHADD

BOB CRICK

#### Cheetah and Six Cubs

#### Cheetah and Six Cubs

Collared Aracari

Corn Bunting Dispute

Heron

Common Guillemot in Flight

#### LEIGHTON HERDSON

#### GLENN VASE

Highly Commended

Highly Commended

Highly Commended

Highly Commended

### C46 (NH) PDI

#### DOUGLAS HANDS ARPS

CZECH CONROY CPAGB

ALAN CORK

#### Newly Emerged Large Red Damsel

Crested Lark with Food

Flesh Fly Sacrophaga carnaria

#### Certificate

Highly Commended

Highly Commended

### C52 AUDIO VISUAL

#### VAL JOHNSTON DPAGB

VAL JOHNSTON DPAGB

JOHN LONG DPAGB ARPS Hon.PAGB

#### Cold, Cold Fields of Home

The Heart of Europe

Constable Story

#### Liz Boud Rose Bowl

Highly Commended

Highly Commended

### C60 PROJECTED IMAGE (ON LINE CIRCLE)

#### ANN MCDONALD ARPS DPAGB

JAMES FINNIGAN

MICHAEL TROTH

IAN WHISTON ABPE DPAGB AFIAP

PAUL BURGESS

DENNIS DURACK

#### Gannets Sky Pointing

Kinetic Energy

The Girl from Number 2

Buffalo and Oxpecker

Don't Leave Me

Oh! I Give Up

#### Certificate

Highly Commended

Highly Commended

Highly Commended

Highly Commended

Highly Commended

### C61 PROJECTED IMAGE (ON LINE CIRCLE)

#### COLIN DOUGLAS ARPS DPAGB AFIAP BPE4\* On the Edge

DEREK DOAR DPAGB

PETER KARRY

Bringing Home the Catch

Kolkata Street

#### Certificate

Highly Commended

Highly Commended

### C62 PROJECTED IMAGE (ON LINE CIRCLE)

#### MIKE BENNETT LRPS CPAGB EFIAP BPE3\*

LES HARRIS

#### Storm Trawler

Max

#### Certificate

Highly Commended

### C63 PROJECTED IMAGE (ON LINE CIRCLE)

#### ADRIAN LINES MPAGB FBPE ARPS

AYSU BILGIC LRPS DPAGB AAPs

MARTIN HORTON

#### Airborne

Communicating on Dusty Route

Down and Out In Srinagar

#### Certificate

Highly Commended

Highly Commended

# United Photographic Postfolios of Great Britain

## 2018 Annual Competition

### C64 PROJECTED IMAGE (ON LINE CIRCLE)

#### PHILIP WATSON

PHILIP WATSON

MARTYN ADDISON-SMITH

#### Goldfinch

Arctic Tern Returning with Food

New Forest Sun Rise

#### Certificate

Highly Commended

Highly Commended

### C71 LARGE PRINT

#### ANDREW NICOLL

ANDREW NICOLL

JOHN BUTLER DPAGB APAGB

#### Dawn Over Salina

Dawn Over Salina

Aerial Confrontation

#### ROLAND JONAS BEST LARGE PRINT

Highly Commended

### C72 LARGE PRINT

#### JOHN WIGLEY LRPS

JEAN ASHTON ARPS

JANE LINES MPAGB LRPS

#### South Downs

The Chair

King of Blackpool

#### Certificate

Highly Commended

Highly Commended

### C73 LARGE PRINT

#### PAUL MEASOR

GRAHAM COLDRICK ARPS DPAGB APAGB

PAULA DAVIES FRPS EFIAP.s EPSA CPAGB

GRAHAM COLDRICK ARPS DPAGB APAGB

#### Dawn Abstract

Dodging the Ice Floes

Jack Frost

Sea Stack

#### Certificate

Highly Commended

Highly Commended

Highly Commended

### C74 LARGE PRINT

#### GORDON SCOTT CPAGB

RALPH BENNETT ARPS CPAGB

SHIRLEY DAVIS CPAGB

#### Fun in the Snow

Onwards

Derbyshire Mist

#### Certificate

Highly Commended

Highly Commended

### CIRCLES

2015 - 25 Circles Submitted Gold Entries, 2016 - 25 Circles Submitted Gold Entries,

2017 - 25 Circles Submitted Gold Entries, 2018 - 25 Circles Submitted Gold Entries

### GOLD PRINTS

2015 - 193 Gold Print Entries 2016 - 184 Gold Print Entries 2017 - 179 Gold Print Entries 2018 - 192 Gold Print Entries

### PEOPLES CHOICE AWARD

2017 C73 SUE REVILL ARPS - Lone Runner 2018 A Child's Prayer by Ray Grace. ARPS DPAGB (C29)

### SELECTOR'S PERSONAL CHOICE

NH JUDGE BARRY MEAD FRPS EFIAP/d1 C61 COLIN DOUGLAS ARPS DPAGB AFIAP BPE4 - On the Edge

JUDGE SUE O'CONNELL ARPS EFIAP/g DPAGB BPE4\* C63 ADRIAN LINES MPAGB FBPE ARPS - Airbourne

JUDGE NIGEL FORSTER C45 09 RALPH SNOOK ARPS DPAGB EFIAP - Cheetah and Six Cubs

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

*Ken Payne – Exhibition Secretary*





# The Conference 2018

A small selection of non award winning entries in the 2018 Exhibition, for the full exhibition please buy the DVD or Stick from Ken Payne. See back cover.



(1)



(2)



(3)



(4)



(5)



(6)



(7)



(8)



(9)



(10)



(11)



(12)

1. C72 JANE LINES MPAGB LRPS - **Child Labour**
2. C63 MARTIN HORTON - **Wild Dance**
3. C7.17.21 TERRICK MEAKIN ARPS APAGB - **Soldier Girl**
4. C64 12 PATRICK JOHNSON - **Allium Head**
5. C61 12 TONY LOCKWOOD - **Hoverfly**
6. C62 04 JONATHAN RATNAGE - **Hare Drying**
7. C31.32 IAN WHISTON DPAGB EFIAP.b ABPE - **Lion Cub on Mound**
8. C46 MARY JENNINGS LRPS CPAGB - **Common Blue Polyommatus on Agrimony**
9. C5 DAVID JONES - **Grey Wolf Affection**
10. C10 ANDREW ROTHERY - **Singing Ringing Tree**
11. C12 IAN SQUIRE - **In Full Flight**
12. C60 JOHN WHEELEY - **Lift Off**
13. C73 HOWARD FISHER LRPS CPAGB - **Rooster**
14. C7.17.21 JIM HAYDOCK - **Orange Sunrise (osteospermum)**



(13)

(14)



# Dpi, ppi and Print Size

By

**Mervyn Edwards LRPS, CPAGB (C7/17/21 & C64)**

So often I see the terms dpi and ppi used indiscriminately and interchanged. They refer two completely different parameters and should not be confused.

## **DPI**

This term refers to 'dots per inch', and is a physical parameter determined by the printer.

When digital printers first became available, they were dot matrix printers using pins to strike an inked ribbon on to the paper. A typical printer might have a print head consisting of 9 vertical pins which are actuated as the head passes over the paper to construct a character. Clearly this type of print head has a limited resolution. Modern ink jet printers are a sophisticated upgrade to this principle where dots of ink are projected on to the paper. Laser printers operate on much the same principle, except that the print pattern on the paper is made electrostatically by means of a laser, and the toner is attracted to the electrostatic 'dots. Clearly there is a limit to the number of dots that can be generated by any of the above methods. The number of dots that any of these printers can lay down on the paper is the parameter 'dpi'. Modern printers may have a dpi of 7200. Curiously, some printers still stick to the resolution which can be traced back in history to Caxton, where the number 72 is significant. Hence we have 72 points to an inch. For example, the resolution of Epson printers are generally multiples of 72 and hence 288, whereas Canon, laser and commercial printers work on multiples of 300. The high resolution of modern printers reduces the limitations we used to experience when the printer could only lay down say 300 dots per inch.

You cannot therefore specify the dpi in a photograph as it is a physical parameter only of the printer.

## **PPI**

This term is short for 'pixels per inch'.

When we record a digital image in a computer file, each byte of information in the file

## Dpi, ppi and Print Size

corresponds to a pixel. (for the moment I am ignoring compressed data contained in jpg files.) The data has no relationship to the size of the print. In order to print the data contained in a file to a specific print size, we need to specify to the printer how many pixels of the data should be printed per inch of the paper. Thus if we have an image which is 3000 pixels by 2000 pixels and we want a final print which is 10 inches wide, we would tell the printer to print 300 ppi. This print density is such that the human eye will not tell that each inch of the print consists of 300 dots. If the printer has a higher resolution of say 3000 dpi, it would print 10 ink dots per pixel. The information telling the printer what ppi to use is only one byte of the digital data file. Thus, changing the ppi of an image file will not affect the size of the data file. If you are printing to an Epson printer with a horizontal resolution being an increment of 72, a ppi of 288 is usual. Similarly, if printing to a Canon, laser printer to producing an output for a commercial printer, a ppi of 300 should be used. This is to prevent the printer having to extrapolate between dots and causing a reduction in the printed quality.

Images prepared for digital projection are a special case. In this case it is usual to prepare the image so that the pixel count is the same as the projector. Hence if you are sending to a projector with a resolution of 1024 x 768 pixels, the image should be resized to an image 1024 pixels x 768 pixels. In this case the ppi is irrelevant and will have no effect on the file size or the image quality. As we normally use compressed jpg files to send to a projector, image quality may be affected when we choose a lower 'quality' setting when generating the jpg file. This will affect the file size.

If the projector aspect ratio is different to that of the image you wish to project, I use a different technique. If the pixel count of the file is different to that of the projector, there is a problem. The projector may handle the file in a variety of ways. It could stretch the image to fit, which is not what you want, or it may attach a background colour to your image to fill the space, which may or may not be what you want. It is better to determine the extra space to your liking. For example, if I am to use a projector having a pixel count of 1920 x 1080, this is a 16:9 aspect ratio. This may not be the same as my image, which is probably 4:3 or 3:2 aspect ratio. My approach here is to make a blank image 1920 x 1080 pixels, with a black background. Make sure you set the colour space and either a 16 bit or 8 bits blank. This should match the bit depth of the image you are going to paste. Then I open the required image and copy and paste it as a new layer into the blank image. Using photoshop Edit>Transform>Scale I adjust the pasted image to fit inside the blank background. It is always worth making the scaled image slightly smaller than the background, as I have found some projectors do not project to the very edge of the image. When you are happy with the

## Dpi, ppi and Print Size

result, flatten the image, and save as an 8-bit jpg file. Obviously, if you prefer a white or coloured background for the slide, then determine the colour when you make the blank background.

### Image resizing

I remember the first time I printed an image on my colour printer. I ended up with a whole A4 sheet coloured blue! Why? Well it was the top left-hand corner of my image which happened to be sky. I was attempting to make an enormous print as I had all the factors wrong. When we had low resolution cameras and low-resolution printers, printing to a specific size could be daunting to get a good result. These days it is so much easier.

I find the easiest way to make a print to the dimension required is to use the much-underutilised Photoshop Crop Tool. I always retain as many pixels in my saved file as possible. When I come to print, then is the time I would resize it. Generally, I suspect most photographers want to make a print a specific size, let's say 10 inches by 8 inches. The process is to select the crop tool and in the boxes at the top of the screen enter the horizontal and vertical dimensions, 10 ins x 8 ins. At this stage also set the ppi, I suggest either 300 or 288 ppi. Crop the image to your liking, and even if you select a small area in the centre of the image, the resulting crop will be 10 ins x 8 ins. Photoshop will have done all the calculations for you. You can check this in the rulers at the top and side of the image. Now when you come to print the image, so long as the paper size is larger than the image size, the resulting print will be exactly 10 ins x 8 ins. The printer will do all the calculations for you to set up how it deals with the data. When you are asked to save the file, do not overwrite your high-resolution file!

If you have Photoshop CC, It is possible to save a number of crop settings which can be recalled later.

In order to make these instructions as simple as possible, I may have cut some corners, or not gone into the most intimate detail.

Mervyn.

# Circle Types & Secretaries

## LARGE PRINT CIRCLES

2/25	Tony Elliott APAGB	<a href="mailto:circle2-25@uppfogb.com">circle2-25@uppfogb.com</a>
3/14	Ralph Bennett ARPS CPAGB	<a href="mailto:circle3-14@uppfogb.com">circle3-14@uppfogb.com</a>
4/26	Philip Antrobus FRPS	<a href="mailto:philip.antrobus@virgin.net">philip.antrobus@virgin.net</a>
5	Nick Bodle	<a href="mailto:circle5@uppfogb.com">circle5@uppfogb.com</a>
10	Peter Young CPAGB AFIAP APAGB	<a href="mailto:circle10@uppfogb.com">circle10@uppfogb.com</a>
11	Paul Damen	<a href="mailto:circle11@uppfogb.com">circle11@uppfogb.com</a>
12	Jim Jenkins	<a href="mailto:circle12@uppfogb.com">circle12@uppfogb.com</a>
36	Ian Platt MFIAP FRPS EFIAP/g Hon.PAGB	<a href="mailto:circle36@uppfogb.com">circle36@uppfogb.com</a>
71	Liz Boud	<a href="mailto:circle71@uppfogb.com">circle71@uppfogb.com</a>
72	Brian Davis APAGB	<a href="mailto:circle72@uppfogb.com">circle72@uppfogb.com</a>
73	Paula Davies FRPS EFIAP/s EPSA	<a href="mailto:circle73@uppfogb.com">circle73@uppfogb.com</a>
74	Ralph Bennett ARPS CPAGB	<a href="mailto:circle74@uppfogb.com">circle74@uppfogb.com</a>

## SMALL PRINT CIRCLES

7/17/21	Colin Douglas ARPS AFIAP DPAGB BPE4	<a href="mailto:circle7-17-21@uppfogb.com">circle7-17-21@uppfogb.com</a>
9	Dennis Apple	<a href="mailto:circle9@uppfogb.com">circle9@uppfogb.com</a>
29	Colin Westgate FRPS MFIAP DPAGB APAGB	<a href="mailto:circle29@uppfogb.com">circle29@uppfogb.com</a>
30	Janice Payne ARPS	<a href="mailto:circle30@uppfogb.com">circle30@uppfogb.com</a>

## PROJECTED IMAGE CIRCLES

31/32	Ian Whiston EFIAP/b DPAGB ABPE	<a href="mailto:circle31-32@uppfogb.com">circle31-32@uppfogb.com</a>
45	Bob Crick, <i>Natural History</i>	<a href="mailto:circle45@uppfogb.com">circle45@uppfogb.com</a>
46	Douglas Hands ARPS, <i>Natural History</i>	<a href="mailto:circle46@uppfogb.com">circle46@uppfogb.com</a>

## ONLINE CIRCLES

60	Paul Hoffman CPAGB, BPE3* EFIAP	<a href="mailto:circle60@uppfogb.com">circle60@uppfogb.com</a>
61	Ken Payne	<a href="mailto:circle61@uppfogb.com">circle61@uppfogb.com</a>
62	Ken Payne	<a href="mailto:circle62@uppfogb.com">circle62@uppfogb.com</a>
63	Ken Payne	<a href="mailto:circle63@uppfogb.com">circle63@uppfogb.com</a>
64	Paul Hoffman CPAGB, BPE3* EFIAP	<a href="mailto:circle64@uppfogb.com">circle64@uppfogb.com</a>

## AUDIO VISUAL CIRCLE

52	Val Johnston DPAGB	<a href="mailto:circle52@uppfogb.com">circle52@uppfogb.com</a>
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