

**Winter
2020
Issue 154**



THE LITTLE MAN

**The Official Journal of the
United Photographic Postfolios of Great Britain
www.appofgb.com**

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United Photographic Postfolios of Great Britain



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The Editors Notes

Dear Members

Another year has passed and the UPP keeps rolling on. But will The Little Man? Well, that is down to you. I have been down to the bottom of my bins and through all my cupboards and I can now say they are bare. This issue has used up all my available copy. So to keep TLM rolling on I need you, or your pens and keyboards to rev into gear and tells us about those adventures, techniques, or anything you think the membership may find interesting. If you need help or advice, or want to supply it in note form with pictures and let me try and write it then just drop me a mail. There is no bad ideas.

It was very sad the hear, at the last committee meeting. That Liz was standing down as President. Liz has worked tirelessly over many years for the UPP and continues to do so, through some stressful times recently, sending cards and flowers to those that need it. So Liz , on behalf of the membership, big hugs and lots of love. Get well and come bouncing back with that big smile.

Paul Hoffman EFIAP CPAGB BPE3*



The Presidents View



Introducing your new (acting) President

For personal reasons, Liz Boud has had to stand down as UPP President, and I'm honoured that Council has asked me to take over. This means that I'll be combining the roles of President and Treasurer for the time being. Meanwhile Liz will continue to be the membership and Social Secretary.

Since I've been Treasurer of UPP for 27 years, many of you need no introduction, but having taken on this new role I would like to use my "President's note" tell you a bit about myself.

I've been a member of UPP for 40 years, currently in Liz Boud's Circle 71 (formerly known as DI.1], but previously I was in colour slide Circle 28 until it (along with slides generally) slid away 8 years ago: my LRPS was gained with colour slides.

Colour was hardly around, of course, when my interest in photography started over 60 years ago, and I was then printing black and white contact prints from a very basic 120 camera. Later I progressed to rather larger black and white prints, colour prints (from slides) and home-processing of slides, using Zenith, Praktica, and then Minolta 35mm cameras and Rollei and Bronica medium-format. Nowadays it's a Canon DSLR, aided by a pocketable Lumix, and the Gnome enlarger has given way to an Epson printer.

It was a holiday job with a photo retailer in my teens, followed by a lot of time in the university newspaper dark-room, which really fired the enthusiasm leading me to join the local Camera Club. Some silly old fool (a retired head-master, who went on to be a good friend!) at the AGM criticised the attitude of modern youth, which I defended, and I found myself on the

The Presidents View

committee!

Since then I've held almost every committee position at one time or another (never Competition Secretary) in various Hampshire Clubs. With a banking background I was an obvious target for Treasurership and in 1981 took on that role for Southern Federation (which became Southern Counties P.F.). After 7 years I gave that up to do 2 spells as President of SCPF, and In 1992 Brian Hirschfield persuaded me to become Treasurer of UPP.

So I do have "previous" for the Presidency role. These days because of grandfather commitments I can't get to a local Club so UPP is my only photographic Club. I still love photography, and my UPP membership, and it's a privilege to be able serve a term now as President.

Francis Ouvry LRPS

The Conference 2019 (non award winning images)



C11 HELEN HERBERT FRPS EFIAP EPSA - **Stroll on the**



C60 DENNIS DURAK - **Scottish Highlands**

C29 ANN MCDONALD ARPS DPAGB - **Daydreaming**



C29 JOHN FRANCIS
LRPS — **Time Out**



Affinity Photo

My View

by

Peter Herbert

Lets face it, I'm a skinflint. So when it became likely that Apple's Aperture has a limited life I decided to phase using it out. My Elements 15, was giving trouble by needing to be reloaded around every two weeks and an update was going to cost me about £70. When a fellow member of Cotswold Monochrome suggested Serif's Affinity Photo which markets at around £50 dropping to £40 every so often I thought it worth a try. In addition it has perpetual free upgrade and you can load it on to more than one computer. To spite me Adobe issued a free de-bugged version of Elements 15 shortly after I purchased Affinity.

I started with Affinity Version 1.6.7 and although not perfect I was finding it a powerful beast. I found there was a long learning curve assisted by numerous free videos. After watching a few of these I started make a photo book of our last year's holiday. I have made several books in the past each one more sophisticated than the last. I found that creating the front page of this project with Affinity was better, easier and quicker than the Aperture and Elements mix which I had used before. Although it is probable that I had never found some features of Elements which would have simplified things. The 13 pictures were already available as JPGs but I had to create the text. Still I was surprised that I constructed the front page for the book in a little over half an hour.



Affinity is arranged in five 'Persona' which have similar layouts but which provide a selection of tools appropriate to the work which can be undertaken in that

Affinity Photo

Persona. The DEVELOP Persona, which is automatically selected when you load a RAW file, performs a very similar duty to its Adobe counterpart although it looks very different. I found that I could make an acceptable image using only this Persona although you have Develop ('Open' in Adobe Speak) it in to 'PHOTO Persona' in order to save or print the image.



The PHOTO Persona is where most of the work is done. Many tools use a similar icon and work in a similar manner. I found that a combination of Elements knowledge and the videos lead to fairly good results. Most of what can be done in Elements can be done in Affinity although it can be difficult to find how. For example the PS'Stroke' effect can be found under in Affinity 'Effects - outline' in the 'Studio Panel' and is a bit more cumbersome.

A major difference is the 'New Live Filter Layer'. This attaches the filter as a 'child' to the active layer and indents it beneath that layer. This filter is attached to that layer even if the layer is only a selection. This may not seem much but once I had learned how it worked I have used it frequently.

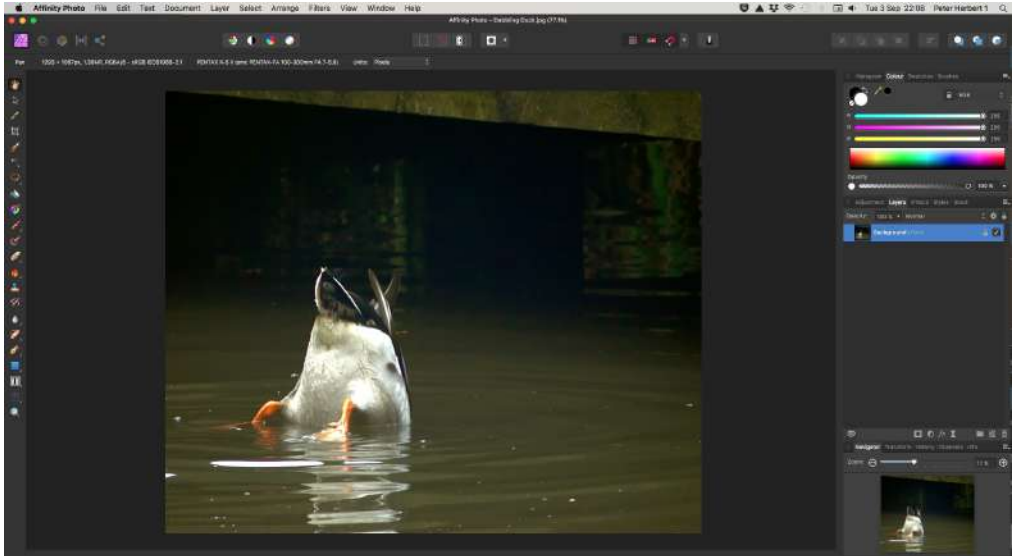
The large number of buttons on the screen make the image a bit on the small side on my 21½" screen but, by chance, I found that one click transferred me to almost full screen mode in a flash and another click returned me as quickly. I also found that the Menu Bar could be used in full screen mode giving access to most of the tools..

The other Personas, Liquify, Tone Mapping and Export, deal with areas of work which you may or may not need to use according your work style. I have tried them briefly to see what they do.

In the first week in June the bomb struck. Version 1.7.0 of Affinity Photo was downloaded free of charge. My first impressions were very good as most of my complaints were resolved. There are more formal new videos but, as I write in

Affinity Photo

August 2019, the old videos are still available on YouTube. I found I had to relearn a few things and revise this text. Subsequent minor upgrades to version 1.7.3 have had very little effect apart from correcting minor faults. As time went on I found there were benefits in the new videos especially as they were mostly very short. That enabled me to look up how to do things without it taking so long that I lost the thread of what I was doing.



The Book

I have purchased the Affinity Photo Work Book which I thought even the discount price of £29 was quite a lot compared with a supermarket paperback. Having used it I found that not only is informative but it has a number of workable examples with images available to download so get hands on experience. Then I compared it with the cost of a one or two day training course and it seems quite a bargain as it contains details which I would never have thought of. What is more you can run the exercises as often as you like. I have found that to get full use of the software the Work Book is really essential. The downloads are a problem as some of the filenames in the book do not all tie up with those actually available and a little detective work is required but once you locate the files they all seem to work.

I had been asked by the local gardening society, which is a posh word for club, to take some pictures of their annual summer show. Well I overdid it a bit and

Affinity Photo

finished up with just over 60 pictures all of which needed a bit of enhancement to remove clutter, crop, allow for lighting differences and so on. No two were quite the same. I used mostly the Develop Persona with an occasional addition of some of the images. One would think that after working on 60 images one would be reasonably competent.



Then came the day that my motorhome was booked in for its MOT. As the MOT it is only about a 45 minute job I took the Affinity book with me to pass the time. I decided to re-read the basics chapter and, guess what, I found some tools which would have made my work on the 60 images a lot easier. One of the drawbacks of the book is that it tells you what the various tools do but not how to use them. I had a sudden thought and I found that in many cases you could use the index to find where a tool was used in the worked examples and therefore find out how to use it.

I have also found, again using the book, that there is much more to converting to black and white than just creating a layer. In the first place this has greatly improved my monochrome pictures. Also I have learned that introducing a black and white layer into a colour picture in overlay mode and a low opacity can really make a make the picture pop.

Affinity Photo

Finally

I have reached the point where I can use the Affinity product with confidence. I can see that I have still much to learn but I cannot see if I shall ever learn how to use all that is available. It has taken me a long time but I am getting on a bit and I am a slow learner. In these circumstances I shall draw these notes to an end. Thank you if have read this far and I hope you enjoyed and/or found it useful.

Pros

Price

The extensive free 'how to' videos and the Work Book.

Wide range of both input and output formats

Persona (reduces options to those you can use)

The LIVE FILTER layers and non destructive Layers

Cons

It can do most things but finding them can take longer than using them

Some inconsistent layout of similar tool controls

The Interface is a bit cluttered and tools in a different area can have the same name but act in a subtly different way.

Sometimes a strange icon tucked in a corner can be most useful and time saving.

Icons are bit non standard

Conclusion

For my use to move away from APERTURE it is a very good choice. It would be fine for a beginner with a learning curve about the same as PS. If you are a PS expert probably not worth changing unless you want to save money or would use the PLACE and LIVE FILTER options. Simple non destructive working is also very useful but takes up a lot of space.

Affinity is not for everybody but if you are either a newbie and/or are on a budget, it is worth a looking at. Unfortunately the free trial is only for 10 days, not really enough test it thoroughly but at under £50 it is not that much to loose if you don't like it.

Peter Herbert

Some reminiscences of visits to camera clubs etc.

By: Ian Platt, , MFIAP,FRPS,EFIAP/p, Hon PAGB

Part 2

Judging

Since I am now officially in my 'dotage' years, I have ceased doing any more International Exhibition judging. But having acted as a selector in well over 70 such events over many years, although most of these events have yielded nothing strange, I have (inevitably) seen and heard some oddities from time to time.

No.1 This was my very first International judging in 1968. Three selectors assembled to assess the 3000 or so slide entries in the Worcester International. I was the rookie, so kept a low profile and just went with the flow, a second person was someone the event had used in the past and therefore was not unhappy with their method of marking, and the third member was Arthur Downes from Manchester, later to become a President of the RPS. Arthur was extremely voluble in his dislike at being asked to vote each slide 'out of 10'; arguing that this method might be the norm for a club competition, with small numbers of work to view, but it was totally unsuitable for assessing 3000 pictures! I agreed with Arthur, but was unaware of what other methods were widely in use at the time so could not offer any constructive comment. The Chairman, an arrogant twerp of a man, insisted that he personally would have no trouble in retaining perfect consistency of marking using 1 -10 scores, so that was what we were required to do using a bulky twist and press voting machine. There were, as one would expect, some outstanding pictures entered and yet the highest score recorded that day was 25 !!! It became obvious that the very top 10 score was never used just in case something better came along later that should receive a higher score, and the 9 was very sparingly used and so on. What also became quite quickly apparent was that the 6 or 7 score for an image could so easily be the other way round because there was in fact NO WAY that you could retain total consistency over such a large number of slides. A few years later in 1973, I persuaded the event to drop their old system and to use the (now) ubiquitous 2 to 5 system instead.

No.2 In the early 1970's I was invited to act as a selector at my first 'overseas' event. The Linz (Austria) Salon was highly respected and widely supported in those days. I had met the Chairman, Peter Roch when he was over in UK on holiday the year before and we got on very well. Before the judging even started I was taken on one side and asked my opinion of an entry they had received from USA.

Some reminiscences of visits to camera clubs etc.

The projected image showed a series of alternating black and white narrow bands round the perimeter of the slide and then in the centre was a small quite tasteful nude study that occupied approx.20% of the picture space. I was then shown the previous years' catalogue from the Linz event, and contained within it was a reproduction of the self-same nude study (full frame) entered by one of the local club members. As one of the committee commented "He has stolen Dieter's picture and also Wellington Lee's frame". Dieter was the author of the original nude study and Wellington Lee –an ex.pat Hong Kong born photographer then residing in USA, regularly framed his prints with broad black and white borders. I recommended disqualification of the entire entry, and this was done. Furthermore, I personally wrote to the PSA President on behalf of the exhibition with the details of the cheat image. I eventually heard back from PSA and this idiot of an entrant had obviously used this picture many times before, and yet the best excuse he could offer was (and I quote) "looks as if I made a boo-boo."

No.3 Years later, shortly after being awarded my MFIAP, I was invited along to act as a selector at an exhibition in Frosinone, Italy. Smallish town about 60km outside Rome. The reason they chose me being that they were having a special anniversary exhibition to celebrate the first award of an MFIAP to a local photographer, and they had arranged for the jury members to all be holders of the Master FIAP award. I was the only non-Italian. The method of selection was totally chaotic! This bi-annual event had used an overseas judge from Malta the previous time, and the poor bloke was presumably flattered enough to accept the invite but terrified that silent scoring via machine might reveal his lack of experience. As a result the vote was by voice at his insistence!!! Si or No. Doesn't read as if it was likely to be much of a problem, but it rapidly became apparent that from time to time the same voice was calling out 'si,si' and this was counted as 2 votes!!! There were 5 people on the selection panel plus a reserve in attendance. This reserve actually did well over 50% of the judging because one of the panel members was always on the phone to his stockbroker, the calls being made in an adjacent room!

No.4 I was invited onto the panel to judge my first FIAP Biennial event (Mono prints) in Holland. Very well organised, as one might expect. My second such event was held in the Republic of Ireland and the members of the organising group really did live up to the general Irish reputation of being a little.....(I will leave that last word to your imagination). All 5 of us were sat down before a badly lit print easel, and after a few words of welcome we were apparently expected to go straight into scoring on a 1 -5 basis (the FIAP approved system.) Unlike selecting an exhibition when the 2-5 system is used to both highlight the top quality pictures for

award consideration, it also acts as a means of reducing a very large entry into manageable numbers for exhibition display purposes. Thus you are not actually giving a score so much as a generalised grouping of quality. In reality actually awarding marks out of 5 requires the jury to know what the standard is like first. So, Rod Wheelans and myself from UK, plus two local Irish judges, and a FIAP VIP, insisted on seeing all the prints before we were prepared to score them. The local team seemed to confused but managed to cope with this well enough, but when it came down to awarding a mark for the overall coherence of each panel of 10 prints from the different countries, they seemed bemused that we wanted to see each panel first before scoring. They only had one table allocated for showing each set of pictures, and the resulting near-chaos of placing ten prints down and then taking them up again to be replaced by another ten until all 40 countries work had been seen and then the whole process repeated so that they could be voted on, was hilarious to observe. It's a wonder they didn't get some pictures muddled up into the panel from another country, (perhaps they did!) It was all finally sorted out and the numbers added up, but I did notice, having made a note myself of the results, that the finally published version some months later placed two countries in a different order to the one I had noted!!!

No.5 On a much more parochial level I travelled to New Romney cc in Kent to judge their end-of-year best pictures competition. The meeting was in the Town Hall, a most impressive building. It was bring-your entry-on-the night arrangement, and I was left kicking my heels for 15 minutes whilst all the entries were sorted. Wandering round the walls of the room I became fascinated by some splendid large monochrome prints of various bigwigs connected with the cinque ports historic gatherings, and spent my time identifying many well-known figures of yesteryear in the pictures. Finally the competition secretary came up to me to advise me that they were ready, and seeing my obvious interest in the historic prints he observed " amazing pictures aren't they? You won't see anything as interesting as these tonight from the club members" He was right!!

No.6 And to conclude on a happy note, I had been invited to judge a major inter-club event in South Wales known as the 'Ace of Clubs'. It was an all print affair, and I was allocated ample time to look through the entries before the actual start, where comments and marks were to be allocated. There were several really fine pictures, all of which warranted the top 10 score that I allocated, and the event went smoothly, and the audience seemed to enjoy my comments. Very near the end of the competition another of the top prints that I had noted came up on the

Some reminiscences of visits to camera clubs etc.

easel. It was a photograph of the off-going shift of miners at a local South Wales coal mine. The mine's winding gear was prominent in the background, and the group of men were quite close to the photographer at the time the shot was taken, but the thing that delighted me at the time, and the memory of it still gives me a smile to this day, was the nearest miner, face grubby from his exertions, had a huge smile on his face, and the title was "Dai laughing". I gave it the 10 score I had pre-decided and then paused, and added, "this print gave me the same delight that it gave the audience, to judge by their laughter".

And then I did something I had never done before or since. I asked the organisers if they would allow me to give it an 11 score instead of 10 ! There was much muttering from the scorers to see if this would alter the outcome of the inter-club final score, and I was advised that this was OK. My one and only 11 out of 10!!!

One final story regarding visits to clubs, but nothing to do with lecturing or judging. Many years ago there was a fine International exhibition held in Camberley, Surrey. It had print and slide sections, and I entered it a few times with the usual mixed results. However, on one occasion my report card from the exhibition informed me that one of my (slide) entries had won the top award that year. Naturally I was delighted, and made special efforts to attend the opening night of the exhibition. In those far off days well before FIAP and other patronage with medals allocated to various photographs chosen by the judges, there were few options for a top award, but I did wonder if they would run to a nice plaque or something similar. But no.

It turned out the two top awards for 'best' print and slide were granted free entry for life in future exhibitions; and that was the prize! I am obliged to tell you that they never held another International exhibition in Camberley! Later enquiries revealed that one man had run this event for many years and finally decided to retire, only for all the (plentiful) helpers to vanish like a mirage, when asked to take it on.

Ian Platt, , MFIAP,FRPS,EFIAP/p, Hon PAGB

The Conference 2019



Morning Lecturer: **Alex Hide.**

What a wonderful pleasure it was to see this young gentleman talk about his passion on photography. His skill with a camera is outstanding, which was seen by the standard of his macro images of the natural world, but the way his love and passion for photography came across was a joy to witness. One of the best Natural History Lectures we have seen.



Afternoon Lecturer: **Paul Sanders**

A vastly experienced professional photographer who talked about his time in the paper and media industries and the pitfalls he found. Paul presented a wonderful set of images from his years in photography and from his new career in landscape photograph. Very good contrast to the morning lecturer and finished the day off well. An excellent photographer who knew his trade.



A big thankyou has to be made to Ray and Helen for their individual efforts over the weekend and leading up to the exhibition. A big thank you to the Liz and the team, also to Ken P for all his hard work through very trying times and sad loss.

Also a big thank you to all those that support this weekend, without you the UPP would not be. See you in 2020.



United Photographic Postfolios of Great Britain

2019 Annual Competition

LEIGHTON HERDSON PRINT TROPHY & PLAQUE & ROLAND JONAS LANDSCAPE TROPHY & PLAQUE



Lone Tree by Nick Bodle, (C5)



United Photographic Postfolios of Great Britain

2019 Annual Competition

LEIGHTON HERDSON PROJECTED IMAGE TROPHY & VASE

GLENN VASE NATURAL HISTORY TROPHY & PLAQUE



Yellow-billed Oxpecker Quartet by Ian Whiston DPAGB EFIAP/s ABPE



RALPH COUCHMAN CREATIVE TROPHY & PLAQUE



Avocets at Sunset by

Ray Grace ARPS DPAGB

(C61)



United Photographic Postfolios of Great Britain

2019 Annual Competition

BEST SMALL PRINT - PLAQUE



Natures Citadel by Andrew Nicoll (C30)

AQS NATURAL HISTORY PRINT TROPHY & PLAQUE



**Mountain Hare by
Bryan King (C30)**



United Photographic Postfolios of Great Britain

2019 Annual Competition

BRIAN DAVIS PORTRAIT TROPHY



Tudor Doll Maker by Nick Dudley (C11)

LIZ BOUD AUDIO VISUAL ROSE BOWL & PLAQUE

The Dark Art by Dave Whenham LRPS (C52)

United Photographic Postfolios of Great Britain

2019 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) HUGH MILSON FRPS MFIAP EFIAP.p – Mist Over Inch Strand

(2) CHRISTINE HART ARPS DPAGB –Haute Cuisine

(3) COLIN WESTGATE FRPS MFIAP MPAGB – Frosty Morning, Mersea Island

(4) CHRIS ALDRED ARPS DPAGB - Brimnes

(5) ANN MCDONALD ARPS DPAGB - Daydreaming

(6) RICHARD CHERRY ARPS DPAGB EFIAP BPE5 – Water Lilies

(7) ROY ESSERY MPAGB – Honeymoon Cottage

(8) ISABELLA KNIGHT ARPS CPAGB – King Penguin Colony

(9) RAY GRACE ARPS DPAGB – Marbled White

(10) MONTY TRENT LRPS - Icebow

(11) BARBARA BEAUCHAMP – Off the Wall

(12) MARTIN STEPHENSON – Hummingbird Hawk Moth

United Photographic Postfolios of Great Britain

2019 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 - European Bee-eater Tossing Insect

(2) EDDY LANE ARPS DPAGB EFIAP - Nile Crocodile with Gazelle

(3) BOB CRICK - Common Guillemot in Flight

(4) BOB CRICK - Ibis at the Seaside

(5) BOB CRICK - Dew Covered Grasshopper

(6) BOB CRICK - Osprey, Fish and Bone

(7) BOB CRICK - Small Skipper

(8) BOB CRICK - Willet with Crab

(9) RALPH SNOOK ARPS DPAGB EFIAP - Hyena with Thomson Fawn

(10) RALPH SNOOK ARPS DPAGB EFIAP - Cheetah Chase

(11) RALPH SNOOK ARPS DPAGB EFIAP - Open Billed Stork

(12) RALPH SNOOK ARPS DPAGB EFIAP - Willet Taking Off

United Photographic Postfolios of Great Britain

2019 Annual Competition

SELECTORS CHOICE AWARDS



Judge Hilary Britland award

King Penguin Colony by **Isabella Knight** ARPS CPAGB (C29)



Judge Jenny Hibbert MPAGB EFIAP/s AWPf award

Anemone de Caen by **Janice Payne** ARPS (C30)



Judge Peter Brisley ARPS DPAGB BPE2 award

Tudor Doll Maker by **Mick Dudley** (C11)



PEOPLES CHOICE AWARDS

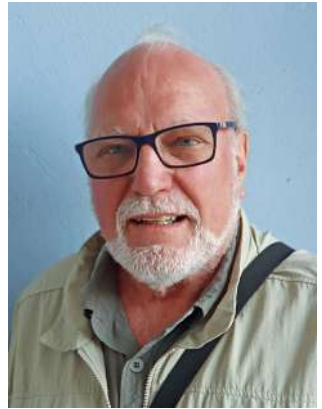


Take That by **Andrew Nicoll** (C71)

Meet the Judges



Hilary Britland



Peter Brisley
ARPS DPAGB BPE2



Jenny Hibbert MPAGB EFIAP AWPf

**Judging
Day**



United Photographic Postfolios of Great Britain

2019 Annual Competition

JUDGES

NH Judge - Jenny Hibbert MPAGB EFIAP/s AWPf

Peter Brisley ARPS DPAGB BPE2*

Hillary Britland

AV Judge – Joan Jordan ARPS

LEIGHTON HERDSON PRINT TROPHY & PLAQUE

C5 NICK BODLE – Lone Tree

LEIGHTON HERDSON PROJECTED IMAGE TROPHY & PLAQUE

C31/32 IAN WHISTON DPAGB EFIAP/s ABPE – Yellow-billed oxpecker Quartet

ROLAND JONAS LANDSCAPE TROPHY & PLAQUE

C5 NICK BODLE – Lone Tree

AQS NATURAL HISTORY PRINT TROPHY & PLAQUE

C30 BRYAN KING - Mountain Hare

GLENN VASE NATURAL HISTORY TROPHY & PLAQUE

C31/32 IAN WHISTON DPAGB EFIAP/s ABPE – Yellow-billed Oxpecker Quartet

RALPH COUCHMAN CREATIVE TROPHY & PLAQUE

C61 RAY GRACE ARPS DPAGB - Avocets at Sunset

LIZ BOUD AUDIO VISUAL ROSE BOWL & PLAQUE

C52 DAVE WHENHAM LRPS - The Dark Art

BRIAN DAVIS PORTRAIT TROPHY

C11 MICK DUDLEY - Tudor Doll Maker

BEST SMALL PRINT - PLAQUE

C30 ANDREW NICOLL - Natures Citadel

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

2019 Annual Competition

AWARDS, CERTIFICATES AND HIGHLY COMMENDED

C2/25 LARGE PRINT

PETER MUDD CPAGB ARPS – A Helping Hand
LARRY WALKER DPAGB – Monika

Certificate
Highly Commended

C3/14 LARGE PRINT

ROBERT (BOB) MACGREGOR LRPS - Champagne Celebrations

Certificate

C4/26 LARGE PRINT

PHILIP ANTROBUS FRPS - Moonlit Return
BARON WOODS FRPS - Winter Frost
GAYLE KIRTON - Snowfall
YVONNE SHILLINGTON - Grape Hyacinths
MILES LANGTHORNE DPAGB - Osprey and Catch
GAYLE KIRTON - Shire Horses

Certificate
Highly Commended
Highly Commended
Highly Commended
Highly Commended
Highly Commended

C5 LARGE PRINT

NICK BODLE – Lone Tree
NICK BODLE – Lone Tree
KEVIN GIBBIN – The Waterfall at Kovang Si

LEIGHTON HERDSON
ROLAND JONAS
Highly Commended

C7/17/21 SMALL PRINT

ADRIAN LINES MPAGB FBPE ARPS - Bath Time
ADRIAN LINES MPAGB FBPE ARPS - Kok Boru, Nomad Games 2018

Certificate
Highly Commended

C9 SMALL PRINT

DAVID VENABLES DPAGB BPE4* - Buzzard

Certificate

C10 LARGE PRINT

TONY MARLOW LRPS – Rising Sun over Rhossili Bay
TONY MARLOW LRPS – Sun Rise at Wells

Certificate
Highly Commended

C11 LARGE PRINT

MICK DUDLEY - Tudor Doll Maker
LIZ SCOTT ARPS - Autumn in Powdermill Woods
RICHARD POYNTER - Faces at a Pub Window
COLIN SOUTHGATE FRPS DPAGB - Untitled

BRIAN DAVIS TROPHY
Highly Commended
Highly Commended
Highly Commended

C12 LARGE PRINT

IAN SQUIRE – If You Go Down To The Woods Today
IAN SQUIRE – Calm Before The Storm

Certificate
Highly Commended

C29 SMALL PRINT **GOLD STAR CIRCLE**

HUGH MILSON FRPS MFIAP EFIAP.p – Mist Over Inch Strand
COLIN WESTGATE FRPS MFIAP MPAGB – Frosty Morning, Mersea Island
RICHARD CHERRY ARPS DPAGB EFIAP BPE5 – Water Lilies
ROY ESSERY MPAGB – Honeymoon Cottage
BARBARA BEAUCHAMP – Off the Wall

Certificate
Highly Commended
Highly Commended
Highly Commended
Highly Commended

C30 SMALL PRINT

BRYAN KING - Mountain Hare
ANDREW NICOLL - Natures Citadel
PHIL SMITH - The Engineer
TED STURGEON LRPS - Barn Owl Great Wood, Battle
ARNOLD PHIPPS-JONES - Eagle Owl in Flight

AQS NH TROPHY
BEST SMALL PRINT
Highly Commended
Highly Commended
Highly Commended

United Photographic Postfolios of Great Britain

2019 Annual Competition

C31/32 PDI

IAN WHISTON DPAGB EFIAP/s ABPE – Yellow-billed oxpecker Quartet

IAN WHISTON DPAGB EFIAP/s ABPE – Yellow-billed oxpecker Quartet

NEIL HUMPHRIES – Whitethroat

NEIL HUMPHRIES – White Admirals on Blackberry

LEIGHTON HERDSON

GLENN VASE

Highly Commended

Highly Commended

C36 LARGE PRINT

DAVID EAVES ARPS DPAGB – On the Strand

Certificate

C45 (NH) PDI GOLD STAR CIRCLE

BOB CRICK - Ibis at the Seaside

BOB CRICK - Common Guillemot in Flight

BOB CRICK - Small Skipper

BOB CRICK - Willet with Crab

Certificate

Highly Commended

Highly Commended

Highly Commended

C46 (NH) PDI

DOUGLAS HANDS ARPS - Common Darter Prey of Larinoides sp.

CZECH CONROY CPAGB - Common Buzzard Eating

CZECH CONROY CPAGB - Young Male Lion Searching

Certificate

Highly Commended

Highly Commended

C52 AUDIO VISUAL

DAVE WHENHAM LRPS - The Dark Art

KEVIN HILTON - Seasons

LIZ BOUD ROSE BOWL

Highly Commended

C60 PROJECTED IMAGE (ON LINE CIRCLE)

IAN WHISTON ABPE DPAGB EFIAP/b. - Little Bee Eater with Ant

ANN McDONALD ARPS EFIAP.s - Moon Dancer

MICHAEL TROTH - The Tailor

Certificate

Highly Commended

Highly Commended

C61 PROJECTED IMAGE (ON LINE CIRCLE)

RAY GRACE ARPS DPAGB - Avocets at Sunset

TONY SHARP LRPS CPAGB - And Then The Mist Came Down

COLIN DOUGLAS ARPS DPAGB AFIAP BPE4 - Esthwaite Reflection

JOHN WHITE EFIAP/g BPE5 CPAGB - Mike

PAM SHERREN - Skeletal Trees, Yellowstone

RALPH COUCHMAN

Certificate

Highly Commended

Highly Commended

Highly Commended

C62 PROJECTED IMAGE (ON LINE CIRCLE)

MIKE BENNETT LRPS DPAGB BPE3 - Artificial Beauty

ANDY WOODERSON - Love

LES HARRIS - Summer Visitor

Certificate

Highly Commended

Highly Commended

C64 PROJECTED IMAGE (ON LINE CIRCLE)

PHILLIP WATSON AFIAP – Kestrel, Cold and Wet

TONY DAVIES LRPS CPAGB AFIAP BPE - Great Orme Kestrel

MARYYN ADDISON SMITH - Zip Sharpener

Certificate

Highly Commended

Highly Commended

C71 LARGE PRINT

ANDREW NICOLL – Take That

KATRINA BRAYSHAW – A Touch of Red

KATRINA BRAYSHAW – Isolation

JENNY WISEMAN – Early Morning on Storr

IAN GOSTELOW DPAGB ARPS BPE3 – Last Night, Dunstanburgh

Certificate

Highly Commended

Highly Commended

Highly Commended

Highly Commended

C72 LARGE PRINT

JANE LINES MPAGB LRPS - Malamute on Ice

JOHN WIGLEY LRPS - Gallery Impression

JANE LINES MPAGB LRPS - Clowning Around

Certificate

Highly Commended

Highly Commended

United Photographic Postfolios of Great Britain

2019 Annual Competition

C73 LARGE PRINT

PETER MACLEOD – Mirror Mirror

PAUL MEASOR – Pressed Poppy

Certificate

Highly Commended

C74 LARGE PRINT

SHIRLEY DAVIS CPAGB - Frozen Trees in Steam

Certificate

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

2019 - 23 Circles Submitted Gold Entries

GOLD AV

2015 - 4 Gold AV Entries

2016 - 3 Gold AV Entries

2017 - 4 Gold AV Entries

2018 - 4 Gold AV Entries

2019 - 4 Gold AV Entries

GOLD PRINTS

2015 - 193 Gold Print Entries

2016 - 184 Gold Print Entries

2017 - 179 Gold Print Entries

2018 - 192 Gold Print Entries

2019 - 191 Gold Print Entries

GOLD PDI

2015 - 84 Gold PDI Entries

2016 - 92 Gold PDI Entries

2017 - 107 Gold PDI Entries

2018 - 96 Gold PDI Entries

2019 - 84 Gold PDI Entries

PEOPLES CHOICE AWARD

2013 C73 LINDA SHARP ARPS AFIAP - Three Olive Trees

2014 C71 ANNE SWEARMAN ARPS EFIAP APAGB DPAGB APSA - Pink Lilies

2015 C73 PAULA DAVIES FRPS EFIAPs EPSA CPAGB - End of the Day

2016 C71 BRIAN BARKLEY - Burning off the Morning Mist

2017 C73 SUE REVILL ARPS - Lone Runner

2018 C29 RAY GRACE ARPS DPAGB – A Child's Prayer

2019 To Be Announced at the Convention

HIGHLY COMMENDED

2015 - 40 HC Awarded

2016 - 33 HC Awarded

2017 - 58 HC Awarded

2018 - 59 HC Awarded

2019 - 44 HC Awarded

SELECTOR'S PERSONAL CHOICE

HILARY BRITLAND C29 ISABELLA KNIGHT ARPS CPAGB – King Penguin Colony

JENNY HIBBERT MPAGB EFIAP/s AWPf C30 JANICE PAYNE ARPS - Anemone de Caen

PETER BRISLEY ARPS DPAGB BPE2 C11 MICK DUDLEY - Tudor Doll Maker

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

Ken Payne – Exhibition Secretary



The Conference 2019

A small selection of non award winning entries in the 2019 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. C2.25 BOB HINDLEY – **The Sage**
2. C60 BRIAN BAKER EFIAP.b CPAGB – **Pecking Order**
3. C73 GRAHAM COLDRIK ARPS DPAGB APAGB – **Oriental Smile**
4. C74 MIKE LINCOLN - **Staircase Silhouette**
5. C11 ADRIAN LINES MPAGB FBPE EFIAP ARPS - **World Nomad Games**
6. C31.32 IAN WHISTON DPAGB EFIAP.s ABPE - **Cheetah Cub with Mother**
7. C4.26 MILES LANGTHORNE DPAGB - **The Curlew**
8. C29 KATE MERRIWEATHER CPAGB – **Dawn Breaking on Skye**
9. C46 ALAN CORK - **Katyid**
10. C7.17.21 JULIA DOUGLAS - **Environments People Enjoy**
11. C30 GEOFF JACKSON CPAGB - **The Sentinel**
12. C11 ERIC HALL - **No Title**
13. C62 KEN PAYNE - **Costa Maya Lady**
14. C74 SHIRLEY DAVIS CPAGB - **Iceland Pony**



(13)

(14)



*In memory
of
Gayle Kirton
C4/26*

It is with great sadness that I have to report that our dear friend and fellow photographer Gayle Kirton died on 10th July, in Myton Hospice, Warwick. Gayle had been a member of UPP for 25 years and her photographs earned her many accolades. She was also one of the longest serving members of Leamington Spa Photographic Society, and had been competition secretary and secretary over the years. She was a great artist, both with brush and camera, her work never ceased to amaze and delight with its range of styles and creativity. As I know from experience, she was always willing to help or advise anyone in their quest to improve and to help on all aspects of photography, and if she didn't like any work she would always point out its shortcomings in a constructive manner. When it was operational, Gayle was also an active member and supporter of the Smethwick-based Midlands Digital Group (known as Digic) as well as other groups.

Her funeral was held on Monday 5th August, attended by her husband Colin, her daughter Hayley, son David and many friends and colleagues.

Gayle and I had been friends for many years, and would try and spend one day a week together either out with our cameras or at our art classes. She was very encouraging to me advising me to slap on the paint and not be afraid of it. We both loved to do street photography, which was an excuse for a day out with coffee and toast as a treat. She will be missed by everyone who knew her.

Yvonne Shillington



Peace by Gayle Kirton

Gayle Kirton



Exhibition Images of Gayle Kirton

- 1) *The Old Bridge*
- 2) *Contrasts*
- 3) *Dark Rum and Cheese*
- 4) *Frosty Scene with Bench*
CERT
- 5) *Woodland*



Circle Types & Secretaries

LARGE PRINT CIRCLES

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

SMALL PRINT CIRCLES

7/17/21	Colin Douglas ARPS AFIAP DPAGB BPE4	circle7-17-21@uppofgb.com
9	Dennis Apple	circle9@uppofgb.com
29	Colin Westgate FRPS MFIAP DPAGB APAGB	circle29@uppofgb.com
30	Janice Payne ARPS	circle30@uppofgb.com

PROJECTED IMAGE CIRCLES

31/32	Ian Whiston EFIAP/s DPAGB ABPE	circle31-32@uppofgb.com
45	Bob Crick, <i>Natural History</i>	circle45@uppofgb.com
46	Douglas Hands ARPS, <i>Natural History</i>	circle46@uppofgb.com

ONLINE CIRCLES

60	Paul Hoffman CPAGB, BPE3* EFIAP	circle60@uppofgb.com
61	Ken Payne	circle61@uppofgb.com
62	Ken Payne	circle62@uppofgb.com
64	Paul Hoffman CPAGB, BPE3* EFIAP	circle64@uppofgb.com
81	Paula Davies FRPS EFIAP/s EPSA	circle81@uppofgb.com

AUDIO VISUAL CIRCLE

52	Val Johnston DPAGB	circle52@uppofgb.com
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