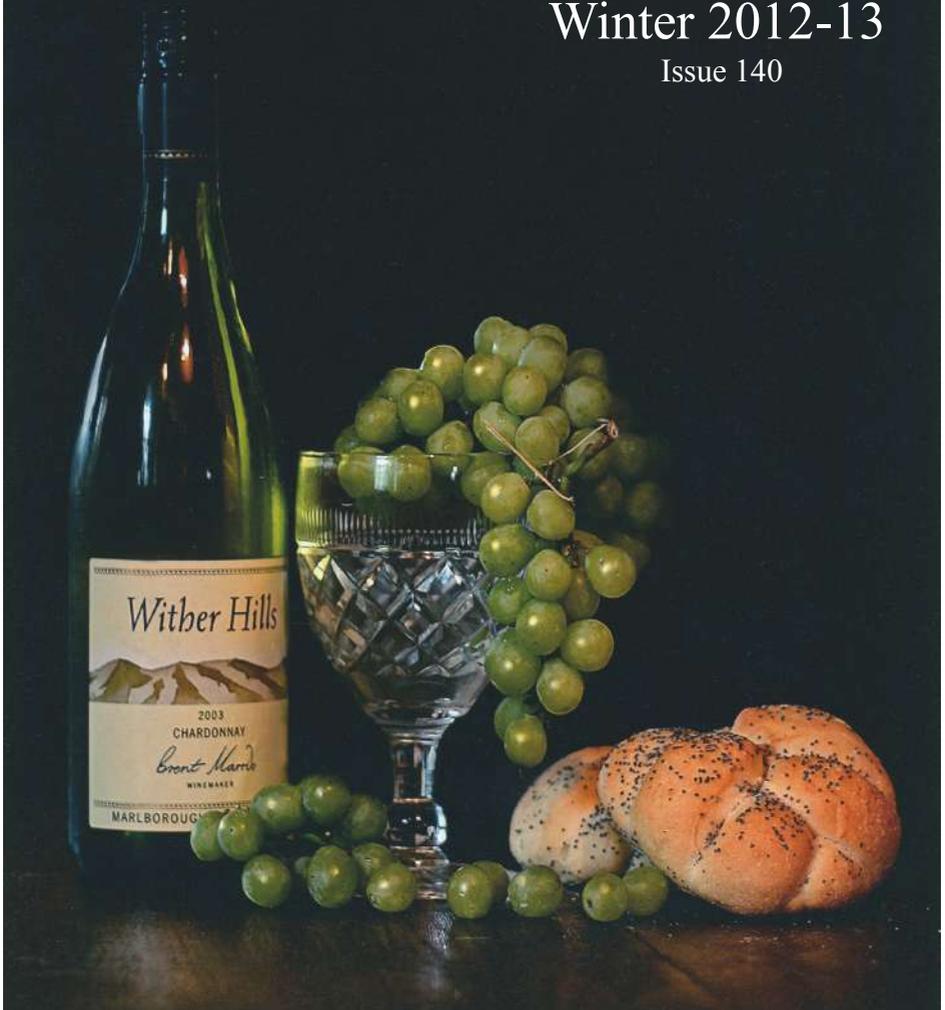# *The Little Man*

Winter 2012-13

Issue 140

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

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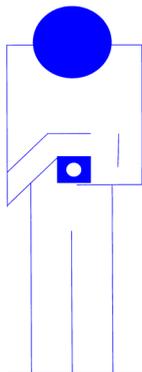**Stationery Officer**
Ian Whiston CPAGB, BPE2*

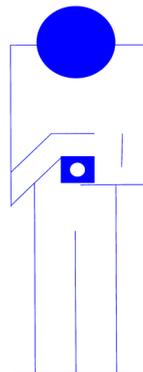01606 43794
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The Little Man

Notes for Contributors

Submissions are welcomed that would be of interest to members of the UPP and these can be forwarded to me as text/disk by post or you can email as an attachment. If you require anything returning please ask. Articles are preferred in a Word doc and pictures should be separately available to be scanned or as jpegs at 250dpi on the CD.

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The President's Address

Hello everyone

When I passed the office of President over to Liz in 2007 I never thought that I would be sitting in that seat again. As usual I was wrong and it does give me great pleasure to be elected for a second term and I do hope that I will serve you all well. I was very sorry that I had to leave this year's convention very early on the Sunday morning due to a family problem and so I was sorry that I could not say goodbyes to you and also enjoy the Sunday outing.

Next year's lecturers are already booked they are Irene Froy MPAGB, Hon PAGB, EFIAP who is well known for her atmospheric images and Guy Brown FRPS,

DPAGB from Dronfield who gives excellent talks on digital techniques.

Please put the date of Saturday the 14th September in your diary as I would like to see numbers increasing again, as they have fallen in recent years although it has remained more or less constant over the last three. It is an excellent weekend and it is always so good to meet up with other members of UPP and not least other circle members who are mainly just names in the folio.

Membership of UPP also has been falling over the last few years with members mainly at the upper age limit leaving us and not so many coming in at the bottom end. We have to look and see how we can encourage our members to spread the word and get new members into our club as, whilst advertising and other publicity is important, most new members are introduced into UPP by word of mouth from existing members. This year let us see if we all could get one new member and that would increase the number of circles and give everyone more enjoyment as they would be viewing and commenting on more images. Another opportunity are the internet circles (and these are expanding) but it is a way of attracting the more computer-literate members.

However, we do have a lot of competition here with such sites as Flikr and we have to offer just that little bit extra, and in this respect I do feel that we do so with our Gold Label system and, obviously, our Annual Convention. The best to you all in photography.

Brian Davis

www.uppofgb.com

Dear Editor

May I respond to Ken Payne's article "Printing by SimLab" in *The Little Man* issue 139? This was where Ken recommended we change to a commercial print house to avoid what he considers are the frustrations and costs of printing at home.

But surely the crucial point of home printing is that it's an integral and fundamental part of the total image-making experience, and part & parcel of amateur discipline; our hobby would be very significantly lacking without this important factor: where's the fun and satisfaction – indeed, where's the skill – in getting one's prints made commercially?

Nor do I consider modern amateur printers to be too difficult to use; and as for the costs involved, although they can be significant, I have doubts whether getting everything produced by a print lab would save much in the way of money or time.

Modern Canon and Epson printers produce truly excellent prints with relatively little effort, both in colour and B&W (though, unlike Ken, I don't expect them to look exactly the same as on a monitor a screen; that's really not possible owing to the different colorimetric principles involved). And my own personal experience is that glossy professional wedding photos that I've seen haven't been technically superior to ones that I've made myself. And as for matte surfaces, well, SimLab don't offer those anyway.

Dave Dingley
Circle 12

Aberystwyth Bay
(Geoffrey Taylor Circle 3)

York Rally
Circle 71

The weather in 2012 has been a very unpredictable, but Circle 71 managed to hold their rally on what must have been one of the best spells of perfect weather.

The venue was York, chosen so that members would have a variety of possible activities in the event of poor weather, and a choice of coastal and country venues also available.

The hotel proved to be comfortable, and beside a bus stop that gave quick access to the town centre without any car parking problems. Also useful was an open top circular bus that offered ideal "hop on hop off" tickets for the day, and made easy travel to York's many places of interest.

The "open top", combined with the exceptional weather made it an amazingly useful viewpoint for photographers!

The hotel had several lounges and bars, so there was no problem with evening entertainment. Members took both prints and Audio-Visuals for projection, and were able to enjoy conversation and pictures without bothering other guests. The lovely weather continued, so most members were able to make the journey home equally enjoyable.

Anne Swearman

United Photographic Postfolios of Great Britain
Year Ending 30th June, 2012

	Budget	Actual	Budget	Actual	**Budget**
	2010-11	2010-11	2011-12	2011-12	**2012-13**
AGM	*2100*	*1911*	2100	1709	**2000**
The Little Man (2 Issues)	*2200*	*1134*	1200	518	**1100**
Stationery	*750*	*886*	1000	729	**850**
Circle Secs' Exps	*250*	*138*	200	115	**150**
Officers' Exps	*350*	*153*	200	208	**150**
Council Meetings	*1500*	*1406*	1000	800	**1000**
Advertising	*200*	*0*	200	0	**200**
Sundries	*200*	*256*	250	228	**250**
Total for Expenses	**7550**	**5884**	**6150**	**4305**	**5700**
Sales	*500*	*430*	400	508	**450**
other income	*0*	*56*	0	39	**0**
Subs	*6850*	*5908*	6000	5813	**5500**
Total for Income	**7350**	**6594**	**6400**	**6360**	**5950**
Surplus or (Deficit -)	**-200**	**510**	**250**	**2055**	**250**
Membership Numbers	**310**	**278**	**310**	**265**	**250**

Delegates (Photo by Vince Booker ARPS, EFIAP, DPAGB, APAGB)

50 Shades of **Black**

I have to admit that I hadn't expected a surplus of over £2000 in 2011-12.

Three years ago I reported a surplus of £200. That increased the following year to £700, and last year the surplus was £500.

With no increase in the subscription rate and membership falling I had budgeted for a £250 surplus this year. The biggest budget variation this year was that the publication of the Summer Little Man was delayed until July. The financial year ends on 30th June, and that expense – around £600 – I had expected to have included in the 2011-12 accounts. That would have made the surplus around £1500. That expense itself has come down, since David Neal took over, from £1000 an issue to between £500 and £600.

But that's not the only area where we've managed to save money. The net cost of the AGM, stationery, Circle Secretaries' expenses and Council meetings all came in substantially less than budget – and less than last year, Meanwhile total income was about level with last year and with the budget.

The last four "good years" have followed 2 years of (not unplanned) deficit totalling £2500. So the overall picture is that 6 years ago we had just over £7000 in the bank – now we have just over £8000: take off the £600 for the magazine and we've ended up with around £400 more than we had in 2006.

Subscription rate – the same again?

Two years ago I suggested, somewhat tongue in cheek, that if we produced a large surplus we could reduce the subscription. So of the three options put to the AGM:

Option 1 Was to decrease the subscription by £1 to £20.00

Option 2 Was to have a modest increase in the subscription of say £1.00 allowing for inflation

Option 3 Was to keep the subscription at the same rate of £21.00 (plus £4.00 for each extra Circle)

The vote, by an overwhelming majority, was to keep the rate unchanged.

Francis Ouvry
UPP Treasurer

Here lies a failure

Frank Meadow Sutcliffe Hon. FRPS and Whitby are synonymous. Sutcliffe was one of the Victorian photographers who, in addition to making their mark on contemporary society, are still famous today. Those evocative pictures capturing a glimpse of Victorian life in this corner of North Yorkshire are as interesting today as in Sutcliffe's own time. I wonder if you have considered why.

Whitby, North Yorkshire (or for those who live locally, the North Riding) is a place you go to. No one passes through Whitby, you have to go there. And, to get to Whitby you travel over moorland, un-changed over centuries. They say Bram Stoker visited Whitby and wrote the story of Dracula. Go to Whitby in winter, feel the wind which started at the North Pole, crossed the North Sea, to strike you with icy force. Experience a sea fret cloaking

Tom Langlands
(Frank Meadow Sutcliffe Hon. FRPS)

the old town in damp and clinging mist and walk through ancient cobbled streets hearing shrieking gulls then you begin to wonder if such fables are fiction. Are such tales only within the realms of fantasy?

Of course if you visit Whitby in summer, it's a different place. A typical British seaside resort, the fun fair, candy floss, Kiss-Me-Quick hats, buckets and spades. But you don't have to look too far to see the modern veneer is superficial. Whitby is old, reeking of character, Whitby retains its heritage of Victoriana. Look at Sutcliffe's photographs and it's not too hard to find where the photographer stood to take them.

The son of an artist, Frank Meadow Sutcliffe was born in 1853 at Leeds and in 1870 the family moved to Whitby where Frank decided to become a professional photographer the following year. Like many other Victorian photographers FMS earned his living taking those stiff studio photographs so loved and demanded by that generation. Whilst this provided an income it provided little satisfaction so he took to photographing pictorial scenes and people in and around Whitby. A Sut-cliffe print always illustrates the use of light, either early morning or late evening. FMS is credited with a number of sayings regarding lighting: "before the sun drives away the mist" – "late when the shadows are long" and "twilight is the time for pictures". All of which are still so very true for pictorial photographers today.

And the reason for these sayings and why his pictures all have that certain some-thing?, because FMS would be off before dawn and again after work, for his days were spent in studio and darkroom produc-ing the pictures that supported him and his family.

Another point to remember is FMS and

Steam Tug in Lower Harbour
(Frank Meadow Sutcliffe Hon. FRPS)

those early photographers, it was not just a case of tossing a gadget bag into the car. FMS walked, and it is recorded his camera, tripod and equipment weighed some 2 stone 5 pounds! He is also reported to have been uninterested in what the camera looked like provided it was light tight and worked. Between the years of 1880 and 1894 Frank Sutcliffe's photographs resulted in him being awarded over 60 medals from exhibitions in this country and abroad. He retired from professional photography in 1922 and in 1935 was made an Honorary Fellow of the RPS. Frank Meadow Sutcliffe died peacefully in 1941.

On his retirement a pupil took over the business and in 1950 the business was purchased by another photographer, Bill Shaw, who, in addition to his own work, produced and sold prints from Sutcliffe's collection of 1,600 whole plate glass negatives. Popular rumour has it that the Sutcliffe's negatives were discovered by chance, hidden or discarded in a number of locations. The truth is he presented the collection to the Whitby Literary & Philosophical Society. FMS is quoted as saying "Photographs, unlike pictures, do not improve with age." In the case of his masterpieces the number of people buying them today would surely suggest he was mistaken.

"Here lies a failure"

An epitaph suggested by FMS for his headstone. How wrong could he be!

Further details
www.sutcliffe-gallery.co.uk

Alan Crosskill

United Photographic Postfolios of Great Britain 2012 Annual Competition

JUDGES
John Gould FRPS
Pete McCloskey FRPS APAGB
Derek Dorset FRPS
AV Judge – Paul Keene FRPS MPAGB EFIAP/p

LEIGHTON HERDSON PRINT TROPHY & PLAQUE
Leon Kreel ARPS
Dunes, Skeleton Coast   c29 Small Print

LEIGHTON HERDSON PROJECTED IMAGE TROPHY & PLAQUE
Ann McDonald ARPS DPAGB
High Plateau, Ladakh   c60 Projected Image

ROLAND JONAS LANDSCAPE TROPHY & PLAQUE
Ann McDonald ARPS DPAGB
High Plateau, Ladakh   c60 Projected Image

AQS NATURAL HISTORY PRINT TROPHY & PLAQUE
Steve Weidegar CPAGB
White Ibis Landing   c74 Large Print

GLENN VASE NATURAL HISTORY TROPHY & PLAQUE
Ian Whiston BPE3* CPAGB
Yellow Billed Oxpecker   c60 Projected Image

RALPH COUCHMAN CREATIVE TROPHY & PLAQUE
Graham Coldrick ARPS DPAGB
The Coffee Shop   c73 Large Print

LIZ BOUD AUDIO VISUAL ROSE BOWL
Melanie Chalk CPAGB
Definitive Dungeness   c52 Audio Visual

BEST LARGE PRINT - PLAQUE
Ray Grace ARPS DPAGB
A Quiet Corner   c19 Large Print

GOLD STAR CIRCLE – PRINTS
Secretary - Colin Westgate FRPS MFIAP DPAGB APAGB   c29 Small Print

GOLD STAR CIRCLE – PROJECTED IMAGE
Secretary – Peter Chadd   c45 Projected Image

2012 Annual Competition
Award Winners

Leighton Herdson
Print Trophy and Plaque

Dunes, Skeleton Coast
Leon Kreel ARPS (Circle 29)

High Plateau, Ladakh
Ann McDonald ARPS, DPAGB (Circle 60)

Leighton Herdson
Projected Image Trophy and Plaque

2012 Annual Competition
Award Winners

*AQS Natural History
Trophy and Plaque*

White Ibis Landing
Steve Weidegar CPAGB
Circle 74

*Best Large Print
Plaque*

A Quiet Corner
Ray Grace ARPS, DPAGB
Circle 19

2012 Annual Competition
Award Winners

Ralph Couchman Creative
Trophy and Plaque

The Coffee Shop
Graham Coldrick ARPS, DPAGB (Circle 73)

Glenn Vase
Natural History
Trophy and Plaque

Yellow-Billed Oxpecker
Ian Whiston BPE3*, CPAGB
Circle 60

2012 Annual Competition
Certificates and Highly Commended

Maurice Booth ARPS
Sitting Alone   c2/25 LP   Certificate

Dennis Durack
Falling Leaf   c3 LP   Certificate

Philip Davis AFIAP EFIAP Hon.FWPH
Memories   c4 LP   Certificate

Colin Westgate FRPS MFIAP DPAGB
In The Eruption   c5 LP   Certificate

Fay Palmer
Approaching Storm   c7 SP   Certificate

Angela Rixon ARPS DPAGB
Juvenile Yellow-billed Stork Fishing   c9 SP   Certificate

Tony Broom CPAGB
Claire With The Fair Hair   c10 LP   Certificate

Clive Haynes FRPS
Wild Horses   c11 LP   Certificate

Gordon Dunford
Call Me Jim   c12 LP   Certificate

Roy Jones ARPS
Lost Property   c14 LP   Certificate

John Long ARPS DPAGB Hon.PAGB
Hank   c17/21 SP   Certificate

Ray Grace ARPS DPAGB
Clematis   c19 LP   Highly Commended

Gayle Kirton
Tap Dance   c26 LP   Certificate

Martin Stephenson
The Cellarium, Fountains Abbey   c29 SP   Highly Commended

John Bulpitt FRPS
Ringlets   c29 SP   Highly Commended

Ken Dickenson DPAGB BPE3*
Getting Down To It   c31/33/35 PI   Certificate

2012 Annual Competition
Certificates and Highly Commended

Neil Humphries
The Fallen   c32 PI   Certificate

Dave Coates ARPS EFIAP/g MPAGB APAGB
Flowing Rock, White Pocket   c36 PI   Certificate

Keith Seidel
Morning Light   c41 LP   Certificate

Karen Berry ARPS
Sawfly Larva   c45 PI   Certificate

Bob Crick
Broad-bodied Chaser   c45 PI   Highly Commended

Hilary Crick
Wasp With Spider Prey   c45 PI   Highly Commended

Pamela Jackson ARPS
Emerging Grisette   c46 PI NH   Certificate

Philip Mugridge ARPS
Great Crested Grebe Feeding Chick   c46 PI NH   Highly Commended

Philip Mugridge ARPS
Great Northern Diver and Chick   c46 PI NH   Highly Commended

John Bebbington FRPS
Male Mountain Clouded Yellow   c46 PI NH   Highly Commended

Geoff Burdis DPAGB
Remembrance   c52 AV   Highly Commended

Paula Davies FRPS EFIAP PPSA CPAGB
Closed for-the-Winter   c62 PI   Certificate

Ken Payne
Bedouins   c63 PI   Certificate

Malcolm Burns
Early Morning – Prague   c71 LP   Certificate

Jean Ashton ARPS
A Room With a View   c72 LP   Certificate

2012 Annual Competition
Certificate Prints

Call me Jim
Gordon Dunford
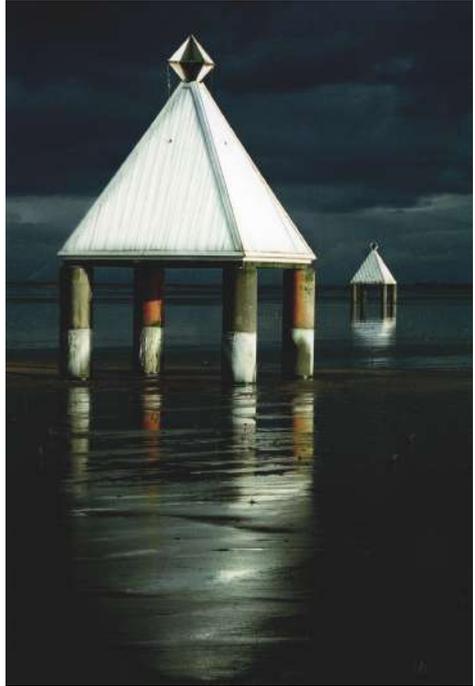Circle 12

Room with a View
Jean Ashton ARPS
Circle 72

Lost Property
Roy Jones ARPS
Circle 14

2012 Annual Competition
Certificate Prints

Falling Leaf
Dennis Durack
Circle 3

Approaching Storm
Fay Palmer
Circle 7

***Juvenile yellow-billed
Stork fishing***
Angela Rixon ARPS, DPAGB
Circle 9

2012 Annual Competition
Certificate Prints

Early Morning - Prague   Malcolm Burns
                                                Circle 71

Tap Dancer   Gayle Kirton
                                                Circle 26

2012 Annual Competition
Certificate Prints

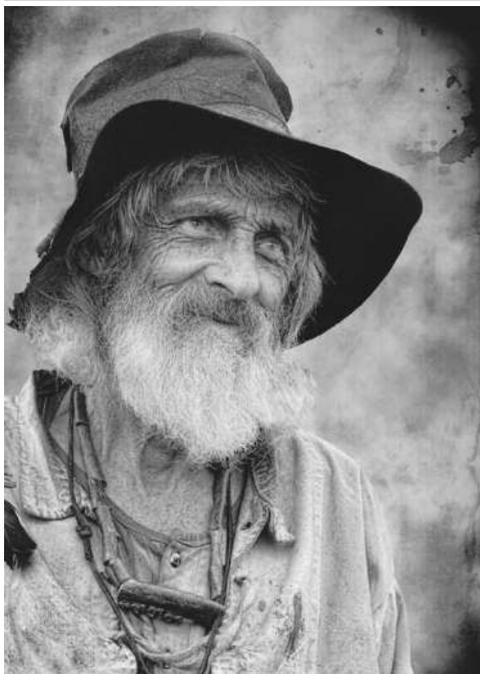***Sitting Alone***
Maurice Booth
Circle 2

In the Eruption
Colin Westgate FRPS, MFIAP, DPAGB
Circle 5

Claire with the fair Hair
Tony Broom CPAGB
Circle 10

2012 Annual Competition
Certificate Prints

Hank
John Long ARPS, DPAGB, Hon PAGB
Circle 17

Memories
Philip Davis EFIAP, Hon FWPH
Circle 4

Wild Horses
Clive Haynes FRPS
Circle 11

UPP Exhibition Judging

The method currently adopted by the UPP to judge our annual exhibition is the same as that used for many, although by no means all, exhibitions. This method was in place when I took over as Slides Competition Secretary five years ago and I have been responsible for booking the judging panel for the last three years.

The Current Method

A panel of three judges (selected in rotation from the PAGB Handbook) looks at each image in turn. Each judge scores the image from 2 to 5 using an electronic marking device. The scores from the three judges are added to produce a score for each image out of 15. The highest scoring image from each Circle is then awarded the Circle Certificate. In the event that two or several images from the same Circle receive the same score, the judges are asked to determine which should receive the Circle Certificate.

The highest scoring images from across the Circles are kept aside and reconsidered later in order to allocate the trophies. The print Circle with the highest total score is awarded the Gold Star Print Circle Certificate; the slide/DPI Circle with the highest score is awarded the Gold Star Projected Image Circle Certificate.

Concerns with the Current Method

Although this method of judging is well established, my colleague, Ken Payne, and I have both been dissatisfied with it. On a number of occasions across the five years that I have been involved with the judging day, we have witnessed situations whereby two judges have awarded an image 5 marks (the highest possible score) while the third judge has given a 2 (the lowest possible score). Whilst differences in scoring are inevitable in any subjective field, such extremes sit uncomfortably, not just with Ken and I, but also among the judging panel, two-thirds of whom may end up allocating trophies to images they may not have preferred. Having briefly researched this issue, it has been discovered that this type of scoring situation is not unusual and occurs quite frequently at many exhibitions.

Another issue with regard to the scoring is that the images are marked one at a time, so that the judges have no idea how good the subsequent images are going to be. This has led to some concern as to whether the judges are more restrained with their scores early on, in order to 'hold something back for later.' We have no evidence that this has actually happened, but it is obviously of concern when we are trying to judge the Gold Star Circles.

Given that the judges change each year, and that no breakdown of the judges' individual marks is given for each image, the issue of what a score actually means also needs to be considered. An image that receives a score of 12 one year with more generous judges may not be of the same quality as another image that scores 12 the following year with harsher judges. In addition, an author may quite mistakenly believe that an image scoring 12 received a mark of 4 from each judge when it may have received two scores of 5 and one of 2. What can such a score possibly tell us about the quality of the image, and are we attaching too much importance to a number?

After much thought over the past two or three years, and particularly in light of the most recent exhibition judging day, Ken and I have come to the conclusion that the current judging method is unsatisfactory

and that it is time to try out a new system – one which, we feel, reflects more closely the way our Circles operate and which leaves us, and hopefully the judges, feeling more satisfied with the final results.

The New Method

As mentioned above, the images are currently looked at, and scored, in isolation – there is no comparison with the other images from the same Circle. We feel that this goes against the method we all use to judge the folios we receive. In general (with a small number of exceptions), each image in a Circle's exhibition submission is the Gold Star image from a particular folio. Each one competed with all the others in that folio to be selected. It follows that the best image in a particular Circle's exhibition entry should be chosen by the same method: comparison with all the other images in that Circle's entry. The judges will be shown all of the entries for each Circle simultaneously and will be asked to select the 'Gold Star image'. This image will be awarded the Circle Certificate. Should the judges consider any other image within a particular Circle's entry to be of particular merit, then a Highly Commended or 'Silver Star' award will be given.

All of the Circle Certificate winning prints will then be viewed simultaneously in order that the judges may choose the winner of the Leighton Herdson print trophy. If this is a small print, the judges will be asked to choose the best large print from among the remaining prints on the table, and vice versa. A similar process will take place for the projected image Circle Certificate winners to allocate the Leighton Herdson projected image trophy. The subject-specific trophies (Natural History, Creative, Landscape, etc.) will be allocated to eligible images from the Cir

cle Certificate winners. In the event that there is no eligible image for, say, the creative trophy among the Circle Certificate winners, the Silver Star/Highly Commended images will be recalled and the trophy/trophies allocated to eligible images from that set.

The final issue is the award of the Gold Star Circles. We propose that, in future, these should also be decided by a process of comparison. As the judging is taking place for the Circle Certificates, each Circle's complete entry will be assessed by the judges in comparison to the previous Circle's entry and the best will go forward in a repeated process of elimination until the best print Circle is left on the table and the best projected image Circle is left on the screen. These Circles will be awarded the Gold Star Circle titles.

Selection of Judges

As mentioned above, the judges are selected from the Regional listing in the PAGB Handbook. There have been suggestions that we should use only PAGB Approved Judges. There are two basic reasons why this is not done:

Cost. Some of the judges listed would have to travel great distances to reach the allocated venue and this would cost the UPP considerable expense.

Availability. We would very soon run out of judges as the list is quite small.

Finally, related to the same subject, we believe there is no reason why we should consistently use judges holding only the highest distinctions (FRPS). A Fellow of the Society may well be an excellent judge, particularly of high-end exhibitions, but we are, in essence, a camera club and it is possible that low marks are being allocated because Fellows may not be able to lower their acceptable threshold of quality. This year, for example, all three of the

judges were Fellows and the situation outlined in the Concerns with the Current Method section above (whereby two judges awarded a 5 and one awarded a 2) arose. We believe there is no reason why anyone on a Regional Judging 'A' listing would not be able to do an admirable job.

Conclusion

Ken Payne and I are charged with organizing all aspects of the annual exhibition, including the judging day. The way we do that is solely at our discretion and we are not required to justify our methods to the membership. However, in the interests of transparency, we feel it only fair to make you aware of our proposals for change. We do know that there have been murmurings regarding previous exhibition results and the object here is to make you aware that we share some of your concerns and are attempting to improve the process.

We believe the current system is inefficient, which is why we propose to change t. We do not know, until we try it, that this method will prove to be more successful, although we believe it will. Should the case prove otherwise then, after next year's event, we will re-evaluate the situation.

Ray Grace ARPS DPAGB
Competition Secretary
(Projected Images)

On my High Horse

In a previous OMHH mention was made of the influence of evolution in the primeval forest on our immediate reaction to a visual stimulus. Thin slicing, however, isn't the only bequest of primeval evolution, and it is to the Gestalt school that we owe powerful insights into these other bequests. Action in the primeval forest was dominated by two needs, to attack prey to secure food or to flee enemies. Instant reaction was of the essence. There was little time for leisurely contemplation and an an analysis of the visual field. The quicker one could make sense of the fleeting visual information, the sooner one could decide to advance or retreat ----and survive.

Consequently, any development in a visual system which gave immediate recognisable form to a confused impression conferred a strong advantage. Thus evolved what we now know as the Gestalt laws of visual perception. The first instant reaction is to resolve the visual content into figure and ground, what stands out and what retreats to a background. Then the figure is organised according to principles of proximity, similarity, continuity and closure to give a 'good' result i.e. clarity or prägnanz. The operation of these principles is no longer necessary for our survival today, but they continue to operate every time we take a photograph or look at one. It could be argued that a knowledge of these Gestalt laws is vital to the photographer who is trying to make his/her photographic message clear and to any judge who is trying to evaluate the meaning of a photograph. If you need convincing of this, read Richard D. Zakia's book ***Perception and Imaging*** (Focal Press). It will transform your view of photography. Quite apart from its breadth and clarity, it is full of pithy and penetrating quotations from artists and photographers.

Rather less well known, but perhaps equally important, is the Gestalt school's contribution to the problem of problem solving. What, you may ask, has problem solving to do with photography? Surely, every time we take a photograph we are confronted with the problem of how to e

encapsulate meaning in visual terms. Also, very time we look at a photograph we face the problem of extracting and evaluating a meaning from it. The Gestalt school emphasises the importance of the structure of the visual image which is presented. Each image has been pre-structured for us by the operation of figure-ground, proximity --- etc. However, the pre-structuring that provided survival in the primeval forest may not be the best for securing a sensitive and interesting photograph. Fortunately we can change the initial structure which has been produced for us. Figure and ground can be interchanged, new proximities can be organised and so new meanings can be suggested. Reorganising in this way constitutes solving a problem, but to achieve this we have to change from one type of thinking to another. We have to switch from conventional, reproductive thinking to productive thinking. Perhaps I can illustrate this with a story about the physicist Carl Friedrich Gauss when he was in primary school. Apparently Gauss was precocious and a bit of a nuisance to his teacher. To keep Gauss quiet for a while the teacher set him the problem of adding up every number from 1 to 100. To the teacher's amazement Gauss produced the correct answer within seconds. The conventional approach to the problem through reproductive thinking, using the ways we've always done it in the past, is to plod through 1+2=3, 3+3=6, 6+4=10 and so on. Adopting productive thinking, however, the young Gauss re-structured the problem, looking at it from a different point of view. He argued 1+100=101, 2+99=101, 3+98=101 and so on. There are 50 of these pairs, each one adding up to 101 so the total is 50 x 101=5050. This sudden realisation of the inner structure of a problem has been called insight. Unlike the plodding, run-of-the mill approach of the reproductive thinking response, there is something clean and elegant about the insight of productive thinking. It goes straight to the core of the problem.

It's not difficult to see the relevance to our photography in this sort of thinking. How often have we confronted a scene which is full of potential, only to give it the conventional treatment? How often have we witnessed a judge trivialising a fine photograph by plodding through the same old stale sequence of "Is it sharp?", "Is there a full range of tones?" "Is the main subject on a third division?" and so on. Most subjects and most photographs have hidden structures behind the superficial view (The world is far richer than appears on a superficial view) but insight is required to come upon them. Insight, however, doesn't come easily ------- unless you are a genius like the young Gauss!, but the Gestalt experimenters discovered a number of ways to make insight easier. The first condition is a deep familiarity with all the constituents of the problem. Obviously you can't creatively reorganise the structure of a scene or a picture unless you are at ease with everything in it to start with. This puts serious contemplation at a premium. Insight takes time. The instant response to a subject is rarely the most insightful. How long does the average judge give to a print before delivering a verdict? Not long enough to develop any insight, I bet. Immersion in the content of a visual stimulus isn't sufficient on its own to produce insight. There needs to be a period of rest, where the problem is put aside. It is thought that this allows the subconscious to entertain more unusual combinations of the elements. Often this is followed by a sudden awareness of a novel outcome ----- a "eureka"

experience. There are lots of examples of famous discoveries being made in this way. Why can't its use illuminate our photography?

It seems that the Gestalt view of problem solving can contribute useful advice not only to photographers but also to judges. To the photographer it suggests that the immediate view of the subject may not be the most valuable photographically. To penetrate the deeper meaning of the subject one needs to immerse oneself in its qualities, to think actively about possible ways of restructuring its components and then put its demands on one side for a brief period to encourage a creative response from the subconscious. Some photographers have used a variation of this approach in which they record the obvious and trivial aspects of the subject straight away in order to get them out of the way.

This clears the field to reveal the more unusual structuring of the subject which was previously obscured. To the judges, Gestalt's theory suggests that the typical process of print selection or evaluation in which there is 30 seconds of viewing followed by a minute of comment and then a mark out of 20 can only result in banality. Doing justice to most prints requires time, serious thought and insight.

Oddly enough, in writing this OMHH snippet I have gone through this same process of Gestalt problem solving and have achieved a "eureka" experience at the end (for what it's worth). I realise now that the conventionality and triviality of much of our photography and the appalling superficiality of print comment in circles is a direct result of viewing as though we were back in the primeval forest ---------- but we don't have to be slaves to our primeval origins.

Eric G Hall

Photoshop Elements 11

This is the best version of Elements that Adobe has ever produced and for just under £60 it's cracking deal. Two new features are Refine Edge and Lens Blur and for those two tools alone it's worth buying.

You do not need a CS version now, Elements is just so good. I have been working with this programme over the last three months and have produce a Training DVD with 202 high quality movies covering everything. It can be played on a PC, Mac and even an iPad. The price is only £20 post-free.

If you would like a copy please get in touch with me, you will not be disappointed, I promise you. On my web site at the moment are several movies from the DVD. Please feel free to watch them.

www.kp-digital.co.uk

I would like to take this opportunity to wish you all a Prosperous New Year and I hope that you have a good one with your photography.

Ken Payne
UPP Print Competition Secretary

Cycle Race
(Bill Girvan Circle 41)

Using "*Blend If*" to introduce a New Sky

By
Ray Grace ARPS DPAGB

There are occasions when pictures are taken which are let down because the sky is a bland white or overcast grey and which would benefit from a replacement sky. There are many ways to add a new sky, some more successful than others and, quite often, different pictures required different techniques. This procedure demonstrates a simple way to replace skies using the "Blend If" feature found within the Layer Styles palette. This function allows you to remove certain tones from one image to reveal the image underneath. Thus a pale sky in one image can be removed to reveal a sky on a layer underneath.

Open a picture that needs a new sky. In this example the image below (Fig 1) is our original and the replacement sky is Fig 2.

Fig 1

Fig 2

Ensure your sky is suitable to the image. For instance a bright blue sky with a few fluffy clouds would not be appropriate in this image. The conditions are not sunny so a cloudy sky with some character is more appropriate.

Drag (or copy and paste) the sky picture into the original picture and arrange it so that it fully covers the sky area of the original picture. The Layers panel should look like Fig 3
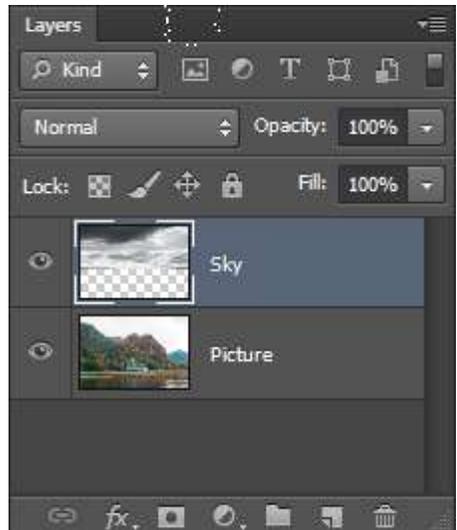

Fig 3

Note: *In CS5 & CS6 a quick way to drag one image into another. With the Move tool (V) active click on the image you wish to move, drag it up to the tab of the image you want to move it to (keep the mouse key depressed), the receiving layer will become active, then drag downwards into that image. Holding down the shift key whilst doing this will ensure it is placed centrally.*

Double-click the 'Background' layer to convert it to a layer and drag it above the sky layer.

At this point it bear in mind that all light tones will be removed from the original picture. "Blend If" will remove tones in other areas as well as the sky if they are within the range that you select. If that is likely to be a possibility, duplicate the picture layer (Ctrl(PC)/Cmd(Mac) + J) then click the eye icon to switch it off. Activate the lower picture layer. The Layers panel should look like Fig 4.

To apply "Blend If" (or any other Layer Style), click the *fx* icon at the bottom of the layers panel (outlined in red) or double-click the layer thumbnail. Either action will open the Layer Styles dialog box.
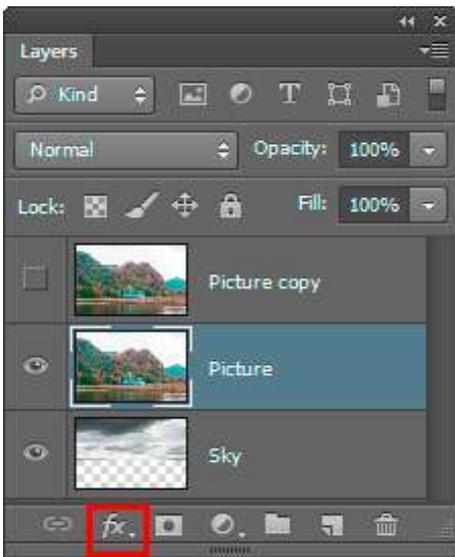

Fig 4

Click the 'Blending Options' at the top of the menu list. The dialog box shown in Fig 5 will open. The "Blend If" options are at the bottom and the one to be adjusted is outlined in red. Drag the white triangle from the right-hand side inwards; the sky and light tones of the active layer will fade

and the layer underneath will show through. Notice that the white triangle has a vertical black line running vertically through the centre of it. Hold down the Alt/Option key and drag either the right side of the triangle to the right or the left side of the triangle to the left. The triangle will separate. Adjust these separated triangles to get the blend you require.

With the triangle set as one solid item the transition of the blend will be very harsh. Splitting it softens the blend transition. The effect is that everything to the right of the triangles is fully blended and everything to the left of the triangles is untouched. The gap between the triangles is the transition area. The wider the gap is the softer the transition will be.
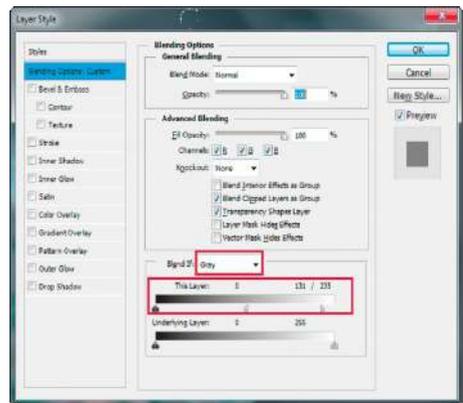
Fig 5

Now, if there are light tones in the image that have been affected but you do not wish to blend, you should now activate the upper (duplicated) layer. Apply a layer mask to this layer (second icon on the left at the bottom of the Layers panel) and fill it with black to hide the layer. (See next page for a quick way to apply a black-filled layer mask). Switch your Foreground colour to white (shortcut X) and, with the layer mask active, paint on the areas that have been affected. Where you paint, the

pixels on the top layer will be revealed. The painted effect is shown in Fig 6.

Fig 6

Note: To apply a black-filled Layer Mask. By default, clicking the Layer Mask icon will show a layer mask filled with white, revealing the layer contents. Holding down the Alt/Option key will fill it with black, concealing the layer contents. Painting with white will reveal the layer contents where you paint.

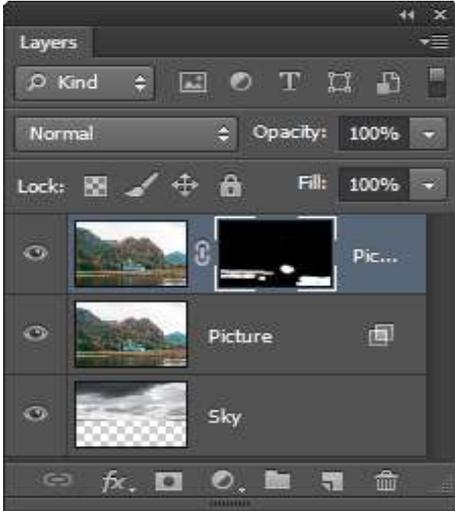In this image the white building to the right of the big house was affected as well as some highlight areas in the foreground water. These areas have been painted back in using a layer mask on the duplicated image layer. The final image is shown below.

Original with a new sky

Original Image

Odds and Ends

2013 AGM (Hillscourt) Plans are under way for this event to be held over the "weekend" of 13-15th September 2013. Guest speakers are Irene Froy EFIAP, MPAGB, Hon PAGB, BPE4* and Guy Brown FRPS, DPAGB. Judges to be announced later.

Emails The 2012-13 Subscription Renewals were sent out to members with recipients being shown under c.c. Council wishes to apologise about this and in the future only b.c.c will be used for such matters. If your would prefer not to be contacted this way then please let the Treasurer know.

The Little Man Since I took over as Editor I have not been pleased with the quality of pictures that have been printed.

Despite all representations to our previous printers things have not improved,,,,that is, not until I enquired after another printing company in the summer.

They said that the images were RGB (OK for digital printers) but should be CMYK for conventional four-colour printing. We have changed printers and I hope you like the end result.

David R. Neal

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Media	Circle No	Image Size/Type	Col or Mono	Mounted	Notes
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	3	A4	Both	No	
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	7	A5 max	Both	Yes	
	9	7 x 5"	Both	Yes	
	10	16 x 12" or A3	Mono	Yes	Darkroom
	11	10 x 8"	Both	Yes	
	12	16 x 12"	Mono	Yes	Darkroom and Digital**
	14	A3	Both	Yes	
	19	16 x 12" or A3	Colour	Yes	Darkroom and Digital
	26	A4 or A3	Colour	Yes	
	29	12 Sq Inches	Both	Yes	
	41	16 x 12" or A3	Both	No	UK & Australia exchange
	71	A4	Both	No	Digital
	72	A4	Both	No	Digital
	73	A4	Both	No	Digital
	74	A4	Both	No	Digital
SLIDES	24	Slide or A4 print	Both	No	Film or Digital. 4 folios per year Creative content. Non voting.
SLIDES	23	DPI & 35mm	Both		Accepts digitally produced slides
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	32	DPI & 35mm	Both		
	36	35mm Trans.	Both		A4 Prints and Slides
	45	Digital Projected	Colour		Natural History
	46	DPI & 35mm	Both		Natural History
	60	Digital Projected	Both		Dropbox
	61	Digital Projected	Both		Dropbox
	62	Digital Projected	Both		Dropbox
	63	Digital Projected	Both		Dropbox
	52	Audio Visual	Both		4 digital sequences per year
	44				Retired UPP Circle Members
	88				Retired UPP long serving Officers and Members.

** One colour round a year

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This DVD is the best one I have ever produced and so much fun in the compilation of it. The price is still only £10 plus £1 for post and packing. It can be played on any PC or Mac and even an iPad. Below is the menu

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