

# UPP JOURNAL



United  
Photographic  
Postfolios



January 2026  
Issue 166

The official publication of United Photographic Postfolios  
[www.uppofgb.com](http://www.uppofgb.com)

## Contents Index by Page

### Page Number

- 3 - The Editor's View
- 4 - President's Focal Point
- 6 - The Ramblings of the Idle Rich
- 9 - Beyond the Breif - Paul Dunmall CPAGB QGP
- 13 - The Second in a series of tutorials by Jonathan Vaines
- 18 - Twin Rowing - Graham Shara
- 21 - When Two Tribes Meet - Jenny Walton
- 24 - Our Trip to Central Asia - Richard Burn LRPS CPAGB
- 32 - Circle 4/26 go to Wales - John Hackett
- 36 - What's the Point - Andy Mills
- 40/41 - Please Help / UPP Flyer
- 42 - Secretaries & Circle Types
- 43 - Your Council Members
- Front Cover: C62 Anita Green LDPS - Yellow Rose

Printed by:  
Scantech Lithographic Ltd <https://scantechprint.co.uk>

## The Editor's View

Welcome to this the first edition of the UPP Journal to be published solely as a PDF magazine, unfortunately rising costs in postage and packing has made sending out two copies of the Journal plus the Exhibition Catalogue un-sustainable, hence a once a year in January will be sending out a PDF version. This will save the club around £800+. We do appreciate that this method will not be everyone's cup of tea, but needs must.

I actually save mine on my iPad in Books, which allows me to view it whenever I wish. For Windows users, Download the book into "Downloads" then copy the downloaded copy into a new file in your documents folder. I have named mine UPP Journal, where I store the back copies. You will note that I have sent two versions of the Journal to you all, Pages and Spreads, it's your choice then on how you wish to view them. Alternatively you can directly view the current copy on the UPP Website.

Just remember that if you wish to view back copies of the Journal, Little Man, they can all be found on the UPP Website <https://uppfogb.com/little-man-journal.html>

The 2025 convention gave me the opportunity to speak with many members and hopefully encourage some to send in articles for this and future publications of the magazine. We had two interesting speakers on the Saturday and entertainment on the Friday evening from Circle 73.

This issue has a varied selection of members work, with interesting articles and images. Perhaps in future issues you would also like to contribute, subjects can be of your choosing.

I am pleased to welcome Jenny Walton as my sub-editor, her contribution has helped reduce my work load and hopefully make the content an easier read.

I have received very positive remarks on last year's Exhibition Catalogue. I hope you all enjoyed it, you as members help to make it an enjoyable catalogue of yours and others work. Congratulations to all those whom won awards.

Enjoy a full year of photography and I look forward to seeing some of your work later in the year.

*Arnold Phipps-Jones*

*Editor*

*Sub-edited by Jenny Walton*

## The President's Focal Point



As I was writing this back in December, many of us were preparing for Christmas, perhaps with photography briefly taking a back seat. Yet, as always in UPP, these quieter moments soon give way to renewed energy, new projects, and fresh perspectives for the year ahead.

### Thank you to our outgoing President

I'll begin by expressing my sincere gratitude to Janice Payne for her dedicated stewardship during her presidency. Janice leaves us with a strong sense of continuity, a successful AGM/Convention behind us, and vibrant circles that remain at the heart of what we do. It is a privilege to follow in their footsteps.

### The Strength of Our Community

One of UPP's greatest strengths is its ability to bring together photographers at all stages, working in diverse ways, yet united by a shared seriousness about photography as a practice rather than a pastime. Whether through prints, images discussed on screen, or ideas shared at meetings, we focus on observation, clear thinking, and learning from one another.

### Evolving Circles

Our circles continue to evolve. Some close when numbers fall, while others form in response to new interests and ways of working. This is not a threat to our traditions, but evidence that UPP remains alive and responsive. Print, Zoom, and phone-based circles each offer something unique, asking different questions of the photographer. Ultimately, it is not the tool that matters, but the intent: what are you trying to say, and how well does your photo do that?

### Our Ethos

UPP has always valued conversation over competition, and encouragement over prescription. In a world saturated with images, the quiet discipline of making photographs for thoughtful scrutiny and constructive discussion—especially as prints—is something we should always cherish and defend.

## Call for Volunteers

Like all volunteer-run organisations, UPP depends on members willing to give a little time and energy to keep things moving. Council roles, circle secretaries, and deputies are not merely administrative necessities; they shape the character and tone of our organisation.

## Looking Ahead

Planning is already underway for the September 2026 AGM/Convention at Hillscourt. These weekends are a rare opportunity for many of us to meet in person, renew friendships, and enjoy quality time together. I hope to see many of you there.

## Welcome to New Members

Please join me in extending a warm welcome to those who have joined UPP in recent months:

- Michael Stickney (C5 & C7)
- Chris Pollard (C5 & C7)
- Judith Gadd (C3) – re-joining
- Patrick Emery (C11, C46 & Z3)
- Julie Ellis (C2/25)
- Patrick Whittick (Z6)
- Andrew Pepper (Z3)
- David Egerton (Z6)

## And finally . . . a suggestion

For your next project, why not return to the Aladdin's cave of your own archives? Rediscover and rescue family photographs that have lain unseen for years. Gather them into a thoughtful sequence, shaping them into a small, self-published photobook for those closest to you. It might never win a competition, but it will become a treasured record of shared lives and good times together.

Wishing you all an inspiring year ahead.

**Monty Trent**

President, UPP

## Ramblings of the Idle Rich

I am rarely lost for words, as many of my friends would willingly confirm but I --- (long pause) when a fellow photographer threw me a curved ball. "You've been judging for many years, Leo, " they said. "Have you ever judged a subject that prompted you to tell yourself, 'I hope I' am never asked to judge this again?'"

The pause was longer than normal, then I replied "ICM" (intentional camera movement). This has really taken off in my circle over the past few years. Like so many other techniques, ICM was great to begin with. Some truly magnificent photos were produced, displaying both technical ability and creativity - I really enjoyed them.

As time went by, however, the number of photographers experimenting with this "genre" (grew, while their skills and visions did not keep pace with those of the ICM pioneers.

Then one day I was presented with an image that comprised bands of out of focus colour, yellow, pink and blue replicated like a stutter three times on an equally out of focus green background. Looking at it long and hard, and rapidly trying to think of something nice to say, I was struggling. Maybe the title would give me a clue?

I turned to the competition secretary asking, "what was the title again?" The reply was "Garden Fantasy" which was no help at all. So I did my best but could only give it a mark of seven - the lowest that club was happy with.

### **So, you dislike ICM images?**

At the tea break and it was obvious that the seven was not sitting at all well with the author, who made a beeline for me. "So, you dislike ICM images" was the opening salvo. Not wishing to upset her, or the club, I tried to point out, as I have done throughout my judging career, that judges are expected to know everything about everything. While I have seen many ICM images in the past and most of the subjects were identifiable, I could not really understand/interpret what I was seeing in that particular image.

"But surely it was clear from the title?" she replied, getting even more agitated when I explained that I try to ignore titles and hope that each image will speak to me of itself. Title is are only for identifying the images. Fortunately the competition secretary stepped in at this point, saying he had to whisk me away. I owe him for his diplomacy.

While driving home this image played on my mind. In my eyes it was not an ICM.

I have no "down" on that particular style but, you should be able to read something into every image and this is where the photo in question fell down. Perhaps the author had been too clever by combining out of focus with far too much ICM? Who knows?

It does not end there, however. ICM is not something that I have tried although have taken lots of pictures which might fit the definition. For the majority of my photographic career I was a slide worker using cameras without VR or image stabilization. Always challenging my own inability to hold a camera steady I produced masses of slides which were blurred or resembled ICM and went straight into the bin.

Maybe I should have digitised and kept them to show people that I am as trendy as those of you who venture down the ICM route. After all there are photographers who give whole lectures on the subject.

As for relying on a title to tell the judge what a photo is all about... This may make a suitable subject for a future Rambling? Of course, the Editor must be brave enough to put up with the ensuing flack. How do I know? I have been embroiled in this discussion at clubs on several occasions and it's guaranteed to get the for's and against locking horns!

To be continued.



*" ... so I feel a bit rejected ... Photography is gradually eroding our marriage ... we don't talk any more ... and WILL YOU PUT THAT THING DOWN WHEN I'M TALKING TO YOU!!?"*



# Fotospeed

*for every print*

For all your inkjet paper needs

[www.fotospeed.com](http://www.fotospeed.com)



T: 01249 714555  
E: [sales@fotospeed.com](mailto:sales@fotospeed.com)  
W: [www.fotospeed.com](http://www.fotospeed.com)



@FotospeedUK



@Fotospeed



@Fotospeed



## Beyond the Brief

### Why photo competitions need more than titles

The image below prompted me to reflect on the role that titles play in photography competitions and their significance of context. Without any context, the image below merely depicts a smiling man in a car. In picking a title, should it be specific, perhaps naming the individual, or something more general such as "Memories"? An image like this may not score highly in a typical club competition, earning no more than 16 points, depending on the day's luck. To put things in perspective let's consider a standard club competition with around 70 images, which are not previewed. Each image gets a five-second overview, followed by approximately 90 seconds of positive and constructive commentary, with only the title and the image itself as references. In my experience as a judge for over 15 years, I do not always fully grasp the creator's intent, especially when trying to interpret the title in that brief time.



Reflecting on the image, let's consider its first impression, meaning, and whether it holds your attention. I suspect many share similar first reactions. To provide some background, the event depicted is The Gold Cup, held at Oulton Park in Cheshire every July. It's a historic occasion commemorating motor races from the 1950s to the 1970s featuring F2, F5000, and similar vehicles that still compete with considerable vigour. Attendees have open access to the garages and paddock area, fostering engagement and opportunities for photography and videography. On one visit, I noticed this gentleman smiling in the car, which led me to wonder what that was all about.

The second image, although not entered into competition, was captured for sharing with the people involved, and here the narrative becomes as rich as the people depicted are Jeremy Flann, the vehicle's current owner (r) and previous owner, Peter Boshier-Jones (l). Jeremy had invited Peter to reconnect with the Lotus 22, which is still in its original 1963 colour.

Boshier-Jones is noteworthy for racing at various circuits and for his achievements in hill climbing, narrowly missing the championship in 1963 with this very car, and coming second in both 1964 and 1965. He was particularly successful at Great Auclum, setting multiple class records and fastest times of the day, with a remarkable 50% British championship win rate at that venue. Retiring from racing in 1973, Peter later focused on his business endeavors. His accomplishments extend beyond motorsport; he is also a talented artist and began playing tennis aged 41. Remarkably, he represented Team GB and won the Wimbledon over-85 singles category in 2022, and in 2023, the over-85 doubles. Clearly, his competitive spirit endures.

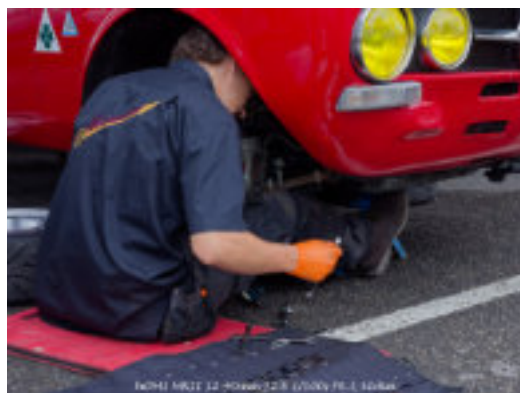


On the day of the Oulton Park Gold Cup, Flann took part in the historic formula junior 'Jim Clark Cup, qualifying 11<sup>th</sup> out of 35 cars, finishing 11<sup>th</sup> in the first race and improving to 10<sup>th</sup> in the second race.

Thus, what initially seemed like a simple photograph of a smiling man in a car is, in reality, imbued with significant history and achievement. Understanding the story behind the image enhances our appreciation and reveals what's behind the smile.

## Competitions

In competitions, however, judges evaluate images without such narratives, relying solely on the photograph and its title. This raises an important point: photographers approach each image with comprehensive knowledge and emotional resonance, whereas the judge has only limited information and time for assessment.



Perhaps we should consider the value of including a concise narrative, say 20–30 words,

competition entries, much like the descriptions found beside works in art galleries. Such context can guide viewers while still allowing for interpretation.

While implementing such a change in competitions may pose practical challenges, dedicating an occasional evening to non-competitive appraisals like this could stimulate meaningful discussions and may prove more rewarding than merely assigning scores.

Considering the above, it's clear that the relationship between imagery,



titles and narrative is both complex and deeply influential, not only in competitions but across all forms of photographic presentation. At a time when images are often shared online, accompanied by little more than a brief caption or hashtag, the relevance of

context is perhaps more pronounced than ever. This dynamic invites us whether as creators, judges, or viewers to think more critically about how much of a story we wish to convey and how much to leave open to interpretation. By fostering a culture that values both succinct narrative and visual storytelling, we encourage a deeper appreciation for the art form and cultivate an environment where images serve as catalysts for conversation, curiosity, and connection beyond the confines of scoring or competition alone.

Expanding further, the evolution of photography competitions is worth considering.

The traditional club setting, with its rules and time constraints, offers a valuable arena for honing our craft, receiving feedback, and building community. Yet, it has its limitations. The brevity of commentary, reliance on a



short title, and the absence of context may inadvertently reduce the richness of an image to mere surface impressions.

This can be particularly frustrating for photographers who have poured time, thought, and emotion into capturing a moment whose significance might only be clear with additional backstory.

It is therefore, essential to ask how competition formats might evolve to bridge this gap - whether through the inclusion of authors' statements, brief narratives, or even post competition forums where creators and judges engage in open dialogue about [at least a selection of] the works presented.

With advancing technology and multiple means of sharing images, the expectations around narrative and context continue to shift. Online



platforms, social media, and virtual galleries make it possible to accompany photographs with detailed descriptions, stories, and even video or audio commentary. In these settings, viewers may develop a stronger connection to the images, discovering layers of meaning that a simple title cannot convey. Nonetheless, the core

challenge is still balancing the power of the visual with the necessity and potential of context, without overwhelming or distracting from the image itself.

Moreover, the value of images as historical evidence becomes clear when we consider the stories of individuals such as Boshier-Jones and Flann. Their lives, intertwined with the history of motorsport, art, and athletic achievement, transform what might otherwise be a fleeting moment into something resonant and enduring. The Lotus 22, a car with an enduring legacy, serves as both a subject for photography and an anchor for shared memory, personal triumph, and communal celebration. Such images invite us to look beyond the frame, to enquire about the people, places, and events depicted, and to appreciate the wealth of stories that make up our collective experience.

In sum, the interplay between image, title, and narrative is a dance of intention, feeling, and discovery.



Whether within the confines of a competition or the broader context of artistic expression, there is immense value in seeking ways to enrich the viewer's understanding, be it through a well-chosen title, succinct narrative, or the simple act of sharing a story. As we continue to engage with photography as both creators and audience, let's strive to honour the depth of each image, recognising that within every smile, glance, or gesture lies a world waiting to be discovered and appreciated. By embracing this philosophy, competitions and casual viewings alike can become opportunities for genuine connection, thoughtful conversation, and lasting inspiration.

Paul Dunmall CPAGB QGP

---

## **The Second in a series of tutorials by Jonathan Vaines**

Jonathan Vaines explains how to overcome halos

“Why are halos appearing in digital versions of some of my images but not in print?”

In recent months this question has been asked frequently by UPP members interested in resizing images, and more specifically, errors arising in digital files when doing so.

The most likely causes of halos in a digital version is increased contrast processing, or more commonly, resizing an image for projection. A halo can appear where you find a contrast edge i.e. any dark pixel adjacent to a bright pixel. We often see stronger contrasts in monochrome images, which makes this a more common issue in black and white pictures. It can appear in colour but is often less obvious there, so I'd encourage you to look closely at colour. If you have a halo on your full-size image when processing it can be repaired, but you may wish to consider reducing the contrast as your pixels are on the limit. If you've resized an image, probably in order to enter it in a digital salon or competition, the 'shrinking' of the file can be significant.

A 42-m -pixel (px) camera will be approximately 8000 (px) wide and over 5000 px high, however digital exhibitions and competitions require images of a standard size, typically 1600 px wide by 1200 px tall. This means that your software has to keep the image looking the same



while disposing of over 40 m pixels. Quite a task! The programme has to make decisions and in the process the gradual shift in tone cannot be always replaced by fewer pixels. This can be seen where a gradual tone change is replaced by a step change as there is no room for a gradient shift due to the limited number of pixels in the new smaller file. The result is missing pixel tones in high contrast areas - a halo. It wasn't in your original file but has been introduced in the process of reducing the file size.

This picture, taken in Glasgow, has been pushed a little too far with processing however it does not suffer from halos where the building and sky meet. It is from a 22.5 m px start file which has been cropped to give more of a letterbox appearance. Note cropping is not resizing as the pixels remain intact. The cropped, but not resized, version you see here is 16.5 m px (fig1). I have marked an area of interest on this too as although a halo will appear right along the roof edge after resizing, we will deal with just this marked area.



Fig 1. In this image you see a close up of the marked area (fig2). Note there is no evidence of a halo as the image is 5252 px wide and 3139 px tall.





Fig 2. After the file has been resized (fig 3) to 1600px wide the height is reduced to 956 px and the pixel count is reduced from 16.48 m to 1.52 m. The light grey of the sky meets a dark edge of the building and Adobe has made its decisions. You see a big change in the quality too when printed in this Journal.



Fig 3. But there is a solution. Removing this halo is quite simple, however it may take a while to do depending upon the amount of halo you have. To remove this “white” halo - yes some halos can be dark - add an empty layer to your layer stack (fig5). Put the layer on Darken Blend Mode. This will give priority to the darker pixels in that layer, over pixels in the layer below.

Select the clone tool and in the tool ribbon set it to mode normal with 100% opacity and flow. Tick aligned and have the sample set to current and below, see fig 4.





Fig 5. Using the clone tool select the sky as the target close to the halo and then paint into the halo. Not only will you remove the halo, but the edge finish will be perfect. This is all down to the darken blend mode. The sky is darker than the white halo, so it takes priority and fills the white area. The dark edge of the building is darker than the grey sky you are cloning so that takes priority making a perfect edge (fig 6).



Should you have a dark halo, the process is just the same but use Lighten blend mode. You'll never again need to put up with another halo.

You are welcome to try the technique for yourself using this image, download it via this link <https://tinyurl.com/UPPHalo>

If you have a processing question e-mail me at [blueroomphoto@outlook.com](mailto:blueroomphoto@outlook.com) and I may be able to answer it in a future edition.

## Town Twinning

*Graham Shirra of CZ3 introduces another way to widen your photographic horizons.*

In the July 2025 Journal, Roy Essery described his visits to Istanbul, facilitated through friendship with a Turkish student who, for a while, had lived in his home town of Colchester. Let me suggest another way of making contacts overseas, Town Twinning. If your home town has a twin most likely in Europe the twinning association should be a ready source of information about sights and events there if you were to visit. Since many of these towns are not on the main tourist trails, you could come back with photos which are just a bit different.



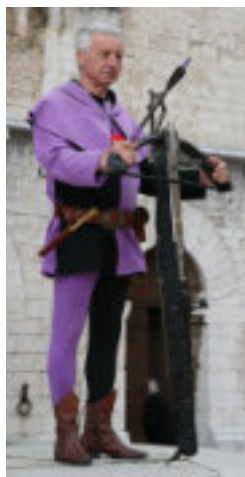
I live in Huntingdon, in Cambridgeshire, which for various reasons has four twin towns, all of which are also twinned with each other. They are Salon de Provence in the south of France, Wertheim in central Germany, Szentendre just outside Budapest in Hungary, and Gubbio in central Italy. Huntingdon also has an active town twinning association

which works with our council to maintain and develop links with all the twins.

Although I did the obligatory French at school in Scotland, I also studied Latin, which is the root of modern Italian, and I've always had some sort of affinity with Italy. This probably stems from my parents taking me, as an impressionable child, to the Edinburgh Military Tattoo one year when the band of the Bersaglieri - from the Italian infantry - were on the programme. These soldiers play their instruments while jogging, so do have a look at their videos on YouTube. Valente's Ice Cream Parlour in Perth must have influenced me too.



So given the opportunity to get involved with Huntingdon's twinning arrangements with Gubbio in 2013, I jumped at it. I'm recently back from my 5<sup>th</sup> visit.



Gubbio is in Umbria, at an altitude of some 1,700 feet (552 metres) in the Apennine mountains. The historic centre is medieval, and largely unspoilt, though the town itself is much older. It was a stronghold of preChristian Etruscan civilisation, and the ruined Roman amphitheatre on the outskirts is still used for concerts.

Gubbio is proud of its history, and particularly of St Francis of Assisi who spent much of his life there significant celebrations are planned for the 800<sup>th</sup> anniversary of his death in 2026.



Gubbio's greatest traditions is the Festa dei Ceri, when three effigies of saints are paraded through the streets. This always takes place on 15<sup>th</sup> May, regardless of which day of the week it is, and gives rise to endless photo opportunities. The entire town comes to a halt so everyone can take part.

Interesting historical groups include the Balestrieri, who use large medieval style crossbows, and compete against teams from other towns in the region and the Sbandieratori, who put on spectacular displays of throwing large brightly coloured flags at each other. Seeing them do that another time in the centre of Huntingdon was quite an experience! Because Gubbio is less well known than other places such as Florence or Verona, the pace of life is pleasantly slower.



Local peoples don't talk at typical Italian machine gun speed, which is very helpful for those, like me, whose Italian is far from fluent and they drive at sensible speeds, even giving way to pedestrians at crossings! The people, known as eugubini, play to this difference by defining Gubbio as 'la città dei matti' That translates literally as "city of the mad", but for them it has a subtly different meaning as "city of fools", where "fools" are people who are free, dreamers, idealistic, passionate, closely connected to local principles and traditions. There is a special fountain in Piazza Bargello – run round it three times, while one of the eugubini sprinkles you with its water from the fountain, and you are deemed to be of similar character. I'm proud to say that I have participated in that ritual and now have a certificate on my wall to say confirming that I am indeed one of the "matti".

What could a twin town do for you and your photography?



## When Two Tribes Meet

The tribes I have in mind are photographers, and members of London's creative, LGBTQia+ and other communities who love to dress up in colourful clothing, well able to make Joseph's Amazing Technicolor Dreamcoat look quite drab.



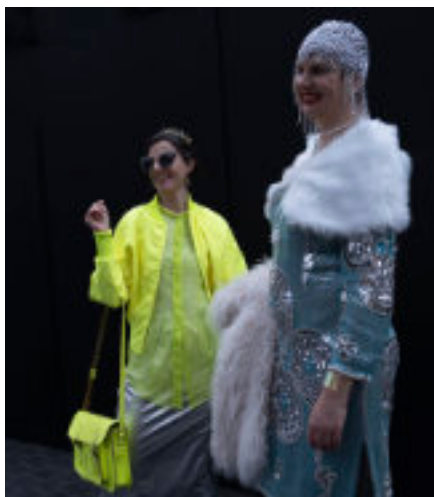
The two groups meet for the Colour Walk, around lunchtime on the third Thursday of every month in London's Spitalfields market, not far from Liverpool Street station and the nearby Hawksmoor church. What happens is that the Colour Walkers gather to strut their stuff in their latest creations and hang out with friends near the main market entrance. To be

honest, not much actual walking takes place. It's all about community, being with friends. The photographers, sometimes including a sprinkling of UPP members, come along to capture the sartorial magic.

While there's quite a frenzy of activity for an hour or so at the peak of the event, a cast of market traders and shoppers, office workers, assorted Londoners and tourists go about their business as usual all around.

Most Colour Walkers are very happy to be photographed, and kindly cooperate with the photographers when asked to pose in a particular spot or a particular way.. But be sure to respect the rare individual who says 'no'.

I have now attended three Colour Walks, and thoroughly enjoyed the experience each time. It's a real pleasure to chat with people whose lives are very different from your own. Sometimes you find you have more in common with them that you might have imagined, or that they want to learn a little about you. The more you build those relationships, the better it gets.



I first heard of the event at a CZ8 Zoom meeting, when one member, Bob French, showed a Colour Walk picture. I immediately wanted to see for myself. Since then, Barbara Beauchamp who runs CZ3, CZ6 and CZ8 has introduced a number of her circle members to the event, and even a couple of potential recruits. And it's been a great success every time.



We all meet up near the main entrance to Spitalfields market between noon and 1pm, and fan out to capture the costumes we like best. These can range from historical outfits to pure fantasy wear or echoes of various well-known celebs, ranging from Barbie to Boy George.

Quite a few look as if the wearers needed the entire month since the last walk to make their costumes.

In winter, the Colour Walkers who favour Victorian outfits with many warm layers are at an advantage, along with those in old fashioned woollen suits. London was bitterly cold for the walk on 20 November 2025, for instance.





The Colour Walk ends with the two tribes - photographers and Colour Walkers - facing up for a grand finale shot. After that everyone goes their separate ways, maybe to enjoy good street food in the market or to try a local restaurant.

If you still have the energy after all that, or were planning to get a later train home there's still lots to do in the area around the market. You could use the rest of your day to capture more images in elegant streets nearby where large numbers of highly skilled French silk weavers settled in the mid 17<sup>th</sup> century. These workers - the Huguenots - were refugees, who fled religious persecution imposed by Louis XIV, bringing valuable skills to London. Also nearby is Brick Lane, famous for its modern day diversity, eye-catching graffiti, curries and bagels.

Anything else you need to know? Just make the trip, but do go in small numbers. It would be a shame, though thoroughly understandable, if photographers outnumbered the Colour Walkers.

Jenny Walton

## A Journey Through Central Asia (Part 1)

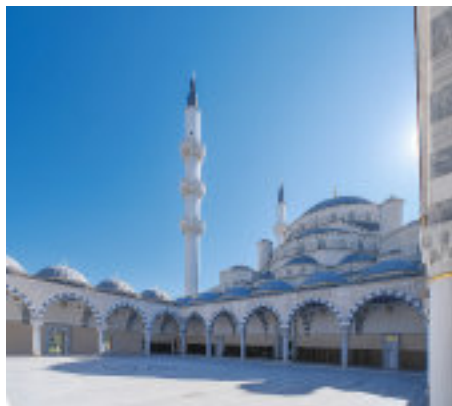


In September 2024, my wife, Gill, and I embarked on a month-long journey through Central Asia taking in five countries known as the 'stans', namely Kyrgyzstan, Kazakhstan, Tajikistan, Uzbekistan and Turkmenistan. It was not a photography trip but a group holiday run by Wendy Wu Tours. This is Part One of the journey, covering Kyrgyzstan, Kazakhstan and Tajikistan, Part Two will follow in the July edition of this magazine.

I'll get 'gear' out of the way first. In planning for landscapes, large ornate buildings, dark interiors, markets and people I'd need a variety of focal lengths. I use Fujifilm X-mount cameras, which have APS-C sensors and a 1.5x crop factor, and took two cameras, the 40mp X-T5 and the 26mp X-S20, which was intended as a backup body but which got used more than originally intended. Starting at the wide end, lenses comprised the Sigma 10-18mm f/2.8, the Sigma 18-50 f/2.8, Fuji's 70-300 f/4-5.6 and a small prime, Fuji's 23mm f/2. The two Sigmas were used most of the time. The internal flights had quite draconian weight restrictions, so no tripod. Although I had some filters with me, they rarely, if at all, came out, as the trip was fast-paced, leaving little time to screw them on! I took a number of good quality 128gb V60 SD cards (Lexar and ProGrade) and thankfully had no failures.



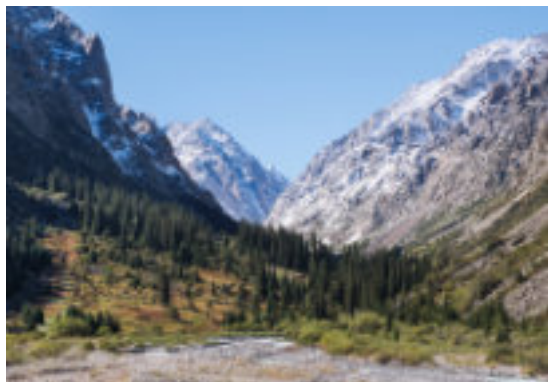
We flew on Turkish Airlines via Istanbul to Bishkek, the capital of Kyrgyzstan, the flight taking around 11 hours, with a time difference of +6 hours. From there, we gradually worked our west, near to the border with Iran. Kyrgyzstan's history stretches back millennia, playing a crucial role on the Silk Road and attracting various civilisations. Home to Turkic khaganates, the area fell to Genghis Khan's Mongols in the 13<sup>th</sup> century, later experiencing rule by Kalmyks, Manchus, and Uzbeks. From the 19<sup>th</sup> century onwards, it became part of the Russian Empire, then the Kirghiz Soviet Socialist Republic, before gaining full independence in 1991. Today the country is a parliamentary republic facing challenges such as corruption but proud of its unique cultural identity, blending tradition with modern democracy. Islam is increasingly important, with considerable sums being spent on building impressive new mosques.



Bishkek offers an intriguing mixture of Soviet-era architecture, large squares and green parks. There are statues everywhere, mainly of Lenin and military figures.



The city is also gateway to the Ala Archa National Park, with its glaciers and wildlife trails. We hiked in the park, also known as Little Switzerland, before heading east towards the splendid Tien Shan mountains, where we overnighted in a yurt.



On route, we stopped to watch a display of yurt rug making. (Yurts are the preferred home of the nomadic people in these parts and are erected and taken down in as little as 30 minutes, so everything must be portable).



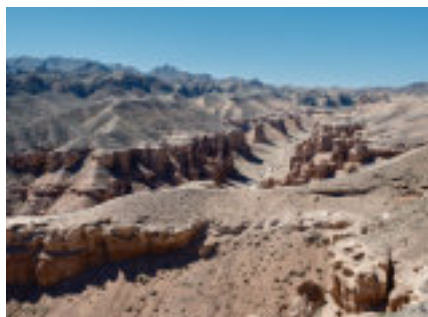
No trip to Kyrgyzstan would be complete without happening across (ahem!) an eagle hunter, complete with national dress, horse and mountain backdrop! Moving on, the Fairytale Canyon, a day's drive or so from Bishkek, was in stark contrast to the Ala Archa park, with its magnificent colours and contours.





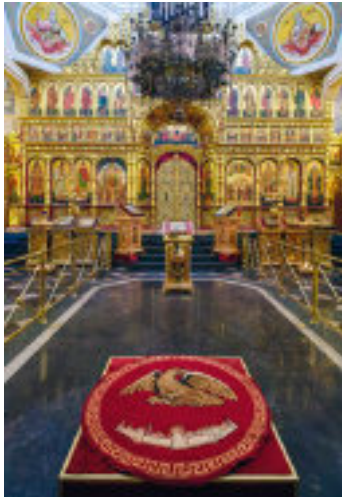


Our final stop in Kyrgyzstan was Karakol, home to a magnificent wooden Russian Orthodox cathedral, a Dungan (Chinese) mosque and the largest animal market in the whole of Central Asia.



Then it was over the border into Kazakhstan, the largest of the stans, where we gazed in awe at, and walked in, the magnificent Charyn Canyon.

After breakfasting next morning in our hotel in the former capital, Almaty, we enjoyed a cable car ride to the cold and misty Shymbulak mountain resort on the city's outskirts, which holds the Guinness World Record for the world's highest night skiing slope which is illuminated at 3,200 metres.



The city centre featured a beautiful Russian Orthodox cathedral, with an ornate interior, as well as some rather unusual war memorials. Bizarrely, atop a hill near the city centre, we came across a statue to the Beatles!

The next day Kazakhstan Airlines flew us to Dushanbe, the capital of Tajikistan. (Our Boeing 737 was quite new, not the propellor driven old plane that some in our group had feared) The city centre of the city was like a mini Las Vegas (albeit minus the casinos), with glitzy hotels and smart shops, although behind the scenes it was rather different.





The central park was awash with statues, including one to the 9<sup>th</sup> century Tajik writer Khorōsōn R<sup>1</sup>dakŊ who was the first poet of note to compose poems in New Persian, written in the Arabic script. He is widely regarded as the father of Persian poetry. Another commemorates Ismail Samani, Tajikistan's national hero, a 10<sup>th</sup> century Samanid dynasty ruler, who is revered for founding a Persian empire, unifying Central Asia and fostering the Tajik civilisation. His legacy is also honoured by the country's currency (the somoni) and its highest mountain (Ismail Somoni Peak).

Hisor Fortress, one of the best-preserved archaeological sites in Tajikistan was a short drive from Dushanbe. Dating back at least to the Achaemenid Empire around 500 BC, and possibly even further, it has been rebuilt several times over the centuries due to its strategic position close to the Silk Road.



Back in Dushanbe and yet another market, the local women were not happy that two ladies on our tour were wearing shorts. We were told that 90% of the population is Muslim and whereas dress hadn't been much of an issue in the preceding two countries, except when visiting churches or mosques, Islam was taken much more seriously here.





Leaving Dushanbe, we drove over the rugged and stunningly beautiful Hisar mountains, and via the striking, deep blue

Lake Iskanderkul to Khujand, the country's second city. The road was so steep and twisting - and the minibus so old - that our luggage travelled in a separate vehicle across the Anzob Pass.

Once in Khujand, there were yet more statues, although Lenin had been moved to a suburban park as the country is keen to move on from its Soviet past, while retaining strong strategic and economic ties with Russia.



I don't generally photograph my meals, but I can tell you, that bread plays a huge part in the Central Asian diet. It's mainly white and often comes in huge flat circles, impressed with all manner of patterns and torn into pieces for sharing. Rather like French baguettes however, it's best eaten very fresh.

Meat features heavily in the diet too, reflecting nomadic traditions. Lamb, beef and horse meat are staples, often served in hearty dishes like plov (pilaf) and shashlik (skewers). Vegetarian options are rare, while salads are plentiful. Fruit appeared regularly at meals and the fruit sections of markets were entertaining. Apples were often polished by hand before being laid out for display.

There's little in the way of wine, and what there is tends to be imported eg from Georgia. It's expensive and not terribly good. Bee, however, is readily available and inexpensive. Almost no western brands are available, the brews either being local or Russian. Black tea is served with every meal regardless, yet tea with milk is regarded as unusual, except perhaps for breakfast in a hotel, perhaps.

Gill and I are often asked why we wanted to visit the stans. One reason is that we like places that aren't major tourist destinations, although Uzbekistan is increasingly popular. We were also interested in the history and culture of these countries. The Silk Road was actually an extensive network of trade routes, connecting China with the Mediterranean that played a key role the history of Central Asia. The stans were at the heart of this historic superhighway that facilitated the exchange of ideas, religions, and technologies well as valuable goods like silk, spices and precious metals. For example, paper making and gunpowder production moved from China to the west along the Silk Road. Interactions along the routes shaped human history and civilisation, creating a rich legacy that can still be explored today.

Be sure to look out for Part Two of our journey through central asia in July's issue. There, we explore Uzbekistan, visiting Tashkent, Samarkand, Bukhara and Khiva before crossing into and exploring the fascinating dichotomy that is Turkmenistan.

Richard Burn LRPS CPAGB

## Circle 4/26 go to North Wales

### *John Hackett writes about a delightful summer '25 trip*

It was June and Circle 4/26 was off on another jolly. This year we headed for Conwy in north Wales. Numbers attending were a little down on recent years, perhaps because everyone is getting older and less keen on long distance driving, nonetheless it was lots of fun, with plenty of photo opportunities and conviviality.

We met up in the café by the car park at the National Trust's Bodnant Garden just outside Conwy at 3pm on the Tuesday. The sun was sort of out and we sat at a table outside to finalise our plans.



Those attending were Anne Rowling, Val Johnston, Philip Davies, John Heningham and myself, plus partners Graham Rowling, Pat Johnston and Dawn Hackett..

Some of us had visited Bodnant Gardens earlier in the day. They are quite remarkable, firstly they are vast with a great variety of trees, shrubs, and plants sympathetically chosen and placed for year-round colour.





We visited at rose time when the blooms were in profusion. Secondly there are lots of attractive buildings and structures throughout the site. That said, some of us were already ensconced in our accommodation in the local area. Having arrived on the previous Friday, Dawn and John Heningham and I had carried out a recce of potential eating places in Conwy, and others had made had a few trips of their own. Val and Pat visited the picturesque village of Portmeirion.



In 1908, architect Sir Clough Williams-Ellis had inherited among other things, the peninsular on the coast of Snowdonia where it sits, and had the Mediterranean inspired village built between 1925 and 1976. Today it is a tourist attraction with self-catering and guest houses and a hotel right by the sea. There are also a few shops and cafes .

Saturday morning started a bit damp. John, Dawn and I headed to Llandudno railway station, where we boarded the train to Betws-y-Coed, travelling up the Conwy valley. As the train departed an announcement came over the tannoy that the train was going to Caerphilly. This was quickly amended by the conductor who announced, much to the amusement of all, that "this train has no idea where it's going".



On Sunday we went to Tacla Taid, the Anglesey transport museum near Newborough. A collection of motorbikes, cars, agricultural and military vehicles, proved an interesting location for a few photographs as well as the nostalgia.

Monday morning into Conwy for a walk across the bridges then back and along seafront. A few interesting pictures were to be had with the architecture of the bridges and castle. Then into town to check out possible eating place



At Tuesday's meet up at Bodnant it was decided that Wednesday's group trip would be to Beaumaris Castle on Anglesey. But before then we had our evening meal at the Groes Inn on the Llanrwst road from Conwy.

The Prix Fixe menu gave us a good deal, a superb meal and excellent service. We booked for Thursday before we left, and decided to try Alfredos in Conwy for Wednesday evening.





On Wednesday, Phil left for Trefiw mill, Betws-y-Coed and onwards to look at a zip wire. Had we thought he might try it we would have followed. Instead we went to Beaumaris castle on Anglesey, where our National Trust cards got us free admission. It's a small castle with a lot of visitors. We all had a wander and took some snaps before meeting up at a café across the road. Signposts to Cadnant gardens told us that we might see red squirrels, so after lunch we walked around the gardens, saw lots of flora to focus on, but not a squirrel in sight.



Thursday promised to be the worst day for weather. We gathered at the summit carpark on Great Orme, enjoyed a quick coffee in the complex there, once owned by boxer Randolph Turpin, then away to explore the delights of Llandudno. Most of us went to the chocolate museum, before the rain came and put a stop to photography for the day.

It was back to the Groes Inn for our evening meal. As we left the restaurant we said our goodbyes and hoped we might meet next year at a venue to be decided. On Friday we all went our separate ways, some heading home, Philip to Porthmadog and Val and Pat to circumnavigate Anglesey and visit the transport museum.

## What's the Point

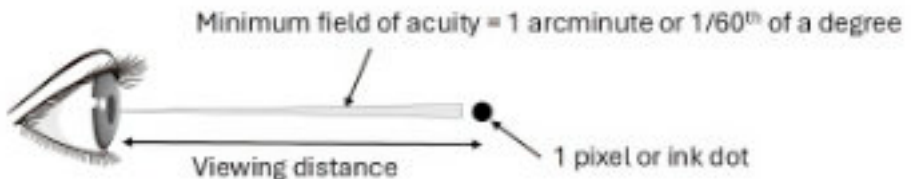
*UPP council member, Andy Mills BSc(Hons) CEng LRPS, provides some guidance for printing*

What is the point at which we no longer benefit from higher resolution images?

As photographers we often talk about pixels (picture elements) and DPI (dots per inch). By convention the dimensions discussed in this article are imperial rather than metric.

Pixel is the term used to describe the smallest elements of a digital picture when referring to the resolution of the digital sensor in a camera or the resolution of a computer screen or digital projector. DPI refers to the number of dots of ink deposited on paper in a straight line by an inkjet printer. Pixels and dots are technically different but usually equate to each other in most photo editing software, eg 300 dots is usually derived from 300 pixels. A pixel or dot is dimensionless until it is physically implemented on a screen or a printer. The pixels of a 17" UHD computer screen are physically smaller than those of a 27" UHD computer screen. Similarly, each dot at 150 DPI is physically larger than the dots at 300 DPI.

This is all very academic, and potentially irrelevant unless we know how good human sight is at seeing pixels or ink dots. What is the smallest size of pixel or ink dot that a human eye can see? This is the same as asking what is high resolution and how high do we need to go? It is all relative to the viewing distance!



The human field of view is approximately 200 degrees horizontally and 135 degrees vertically. This encompasses the total area a person can see without moving their eyes or head. The central 120 degrees is seen with binocular vision (both eyes), while the remaining areas are seen with peripheral vision in each eye. Peripheral vision is not clear vision but is optimised for detecting motion, such as a predator approaching.

The clearest vision, with the ability to discern fine detail, is called macular vision and this occurs in the central part of the field of vision. The macula is an area of the retina and corresponds to the central 17 degrees of the visual field; the fovea covers the central 5.2 degrees, and the foveola corresponds to 1-1.2 degrees.

Someone with good sight, known as 20/20 vision, can discern a small feature which is one arc minute wide. An arc minute is an angle of  $1/60^{\text{th}}$  of a degree. Because we are talking about an angle of view, the width of the pixel or dot a human eye can discern depends on the distance from the eye. The nearer the eye the smaller the discernible feature, up to the limit of the person's minimum focusing distance.

Given that the limit of human visual resolution is one arc minute, or  $1/60^{\text{th}}$  of a degree, your ability to see (to benefit from) high resolution images depends on the viewing distance. Someone with good sight can discern 573 DPI at a six inches viewing distance and can discern 300 DPI at a 12 inches viewing distance. Therefore, the DPI or number of pixels per inch your eyes can visually resolve is inversely proportional to the viewing distance. If you are looking at a photograph on the wall, printed at 300 DPI and you are standing across the room, say three yards away, you will be unable to see all the detail in the image, but would have to walk up to it to do that.

Modern TV and computer screens are now typically high definition (HD) 1920 pixels by 1200 pixels and some TVs and computers have ultra high definition (UHD) 3840 pixels by 2400 pixels screens. Is it worth spending the extra money for a 4K UHD screen or is an HD screen good enough? It depends on your viewing distance. A 42 inch TV screen measures 42 inches diagonally and is approximately 36 inches wide from side to side. If your TV screen is 36 inches wide and you sit three yards (108 inches) away, you will struggle to tell the difference between HD and UHD resolution because human sight can only resolve about 2000 pixels across 36 inches at a distance of three yards. This means that 1920 pixels across the 36 inch screen is about as high a resolution as human sight can discern at that distance. If you have a larger TV or sit closer than 3 three yards (or both) your eyes may be able to discern higher resolutions, thus you may benefit from a UHD screen. It is only worth buying a 4K UHD TV if it has a large screen or you sit close to it, because your eyes can't benefit from a 4K UHD screen if the screen is small and you sit a long way away from it.

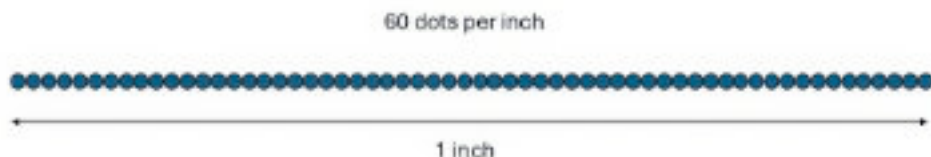
When using a laptop computer or a desktop screen you may well benefit from a 4K UHD product if your viewing distance is short.



Putting this into numbers, a 4K UHD screen is 3840 pixels wide by 2400 pixels high. If your laptop has a 17 inch UHD screen it is about 14.5 inches wide, giving you about 265 pixels per inch across the width. To see and discern those pixels your eyes would need to be about 12 inches from the screen. In reality your viewing distance may be nearer 24 inches when you are sitting a comfortable distance from the screen, meaning that you can't discern all the pixels on the screen of a 17 inch UHD laptop at a distance of 24 inches. Similarly, if your desktop screen is 27 inches UHD it is about 24 inches wide, with about 160 pixels per inch across the width. The human eye can discern approximately 143 pixels per inch at a viewing distance of 24 inches. So, viewing a 27 inch 4K UHD computer screen with your eyes 24 inches from the screen allows you to benefit from most of the 160 pixels per inch the screen gives you ie the screen is of a very slightly higher resolution than your eyes can discern, which is optimal. If you have a 27 inch HD computer screen, however, and you view it from 24 inches away, your eyes will be able to discern every pixel ie your eyes are better than the screen.

If we assume 24 inches is a comfortable viewing distance for a photographic print, what DPI resolution do you need when printing the image to take full advantage of the acuity of human sight? An A4 sheet of paper in landscape format is 11.7 inches wide and 8.3 inches high, while an A3 sheet in landscape is 16.5 inches wide and 11.7 inches high. Using the above numbers, the maximum number of dots per inch the human eye can discern at a viewing distance of 24 inches is 143 DPI. Therefore, there is no point in printing at more than 150 DPI if the viewing distance is 24 inches or more. To print a photograph at A4 size in landscape format and to give your eyes all the detail they can resolve, your image should be at least 1673 pixels wide and printed at about 150 DPI. Anything more than 150 DPI would be a waste or only appreciable when viewed very close-up. To print a photograph at A3 size in landscape format your image should be at least 2360 pixels wide and printed at 150 DPI to give your eyes all the detail they can resolve at a viewing distance of 24 inches.

In conclusion, the number of pixels per inch or DPI a human eye can discern depends on the viewing distance. If you are looking at a screen or photo print across the width of a room then the required resolution is relatively low - humans can only discern 60 pixels per inch at a distance of three yards.



This means that you don't need to print at 300 DPI unless you will be viewing the print close up at a distance of approximately 12 inches. At a typical viewing distance of 24 inches, because human visual acuity is 1 arc minute or  $1/60^{\text{th}}$  of a degree angle, 150 pixels per inch or 150 DPI is a slightly higher resolution than your eyes can discern. This is regardless of the size of the screen or the print.

---



## **UPP Needs You.**

We have vacancies on Council for the coming year.

2026-2027

**Vice President**

**Publicity Secretary**

**Governance Risk and Compliance**

Without your help UPP will slowly dwindle away.

We always give help where needed, and a full run through of the council positions will be given, for as long as is needed.

So please give some thought to the above, and if you feel you can help, please get in touch with our President Monty Trent.

[president@uppofgb.com](mailto:president@uppofgb.com)

None of the above council position involve vast amounts of work. You put in as much as you feel you need to.

---

We also have places in Circles as well as Zoom Circles  
These vacancies can be found on the UPP Website  
Under - Circle - Circle Types

Back ground image by Pat Couder CPAGB BPE1\* QPSA  
Lisianthus & Bud



# United Photographic Postfolios

## What is UPP?

UPP can trace its history back almost a century to 1931. It is a community for sharing images and enjoying photography; however, unlike other camera clubs, you do not have to travel to a meeting place. Instead, UPP operates by post or via the Internet. It is **the camera club that comes to you** and to be enjoyed in the comfort of your home!

UPP currently has more than 200 members and, for practical reasons, is divided into small circles of about 10 to 15 members. There are various types of circle: for prints circulated by post; for images viewed on your computer, phone or tablet; audio visual; and circles where members meet live, face-to-face, via Zoom. It's up to you which type you choose.

## To get involved ...

- check out our website at **[uppofgb.com](http://uppofgb.com)**
- contact our Membership Secretary at **[membership@uppofgb.com](mailto:membership@uppofgb.com)**

You can be assured of a **very warm welcome!**

## Do you ...

- want to improve your appreciation of images and your photographic skills?
- value fair and honest feedback that will help you to improve?
- belong to a camera club and want to test the water before submitting images into competitions?

**Then UPP is  
for you & it's  
as easy as  
1-2-3!**

# 1

**Join one  
or more  
circles.**

# 2

**Submit  
an image  
once a  
month.**

# 3

**Get  
useful  
hints &  
tips from  
your  
peers.**

## Who should join UPP?

UPP has a broad range of members, from beginners to experienced photographers. Circles are friendly and supportive, and the advice and feedback given will inform your practices, whatever your skill level might be. Being a UPP member also complements camera club membership nicely.

## The camera club that comes to you!



# Circle Types & Secretaries

## Small Print Circles

7	Colin Douglas ARPS AFIAP DPAGB BPE4*
9	Colin Tompson
29	Colin Westgate MFIAP MPAGB APAGB
30	Janice Payne ARPS

## Large Print Circles

2/25	Patrick Maloney CPAGB
3	Ralph Bennett ARPS CPAGB
4/26	John Hackett
5	Nick Bodle
10	Peter Young CPAGB AFIAP HonPAGB LRPS
11	Richard Poynter
36	David Coates ARPS EFIAP/p MPAGB HonPAGB HonEFIAP
71	Andrew Nicoll
73	Paula Davies FRPS EFIAP/s CPAGB

## Projected Image Circles

31/32	Ian Whiston EFIAP/d1 DPAGB FBPE EPSA
46	Douglas Hands (Natural History)

## On-Line Circles

60	Paul Hoffman CPAGB BPE3* EFIAP
61	Ken Payne
62	Ken Payne
64	Paul Hoffman CPAGB BPE3* EFIAP
81	Paula Davies FRPS EFIAP/s CPAGB

## Audio Visual Circle

52	Val Johnston DPAGB
----	--------------------

## Zoom Circles

Zoom 1	David Lloyd LRPS
Zoom 2	Monty Trent
Zoom 3	Barbara Beauchamp
Zoom 4	Colin Westgate MFIAP MPAGB APAGB
Zoom 5 IR	Alan Bousfield BA(Hons) FRPS DPAGB BPE1* & Jonathan Ratnage
Zoom 6	Barbara Beauchamp
Zoom 7 IR	Ray Grace ARPS DPAGB
Zoom 8 Panels	Barbara Beauchamp
Zoom 9 Panels	Eric Ladbury
Zoom 10 Mono	Arnold Phipps-Jones
Zoom 11 Mono	Arnold Phipps-Jones
Zoom 12 Portrait	Arnold Phipps-Jones
Zoom 14 Phone Camera	Monty Trent

If you wish to contact any  
of the Circle Secretaries.

Please send your inquiries  
to the following email  
address, stating which  
circle you are interested  
in:-

[membership@uppofgb.com](mailto:membership@uppofgb.com)



## Council Members

### **President**

Monty Trent

president@uppofgb.com

### **Vice-President**

vicepresident@uppofgb.com

### **General Secretary**

Ray Grace ARPS, DPAGB

secretary@uppofgb.com

### **Treasurer**

Francis Ouvry LRPS

treasurer@uppofgb.com

### **Membership Secretary**

Alan Bousfield BA(Hons) FRPS DPAGB BPE1\*

membership@uppofgb.com

### **Webmaster & Editor**

Arnold Phipps-Jones

webmaster.editor@uppofgb.com

### **Welfare Secretary**

Barbara Beauchamp

### **Governance, Risk and Compliance**

Andy Mills LRPS

compliance@uppofgb.com

### **Competition Secretary**

Janice Payne ARPS

competition@uppofgb.com

### **Stationery Secretary**

Ian Whiston EFIAP/p, DPAGB, FBPE EPSA

### **Publicity & Media Secretary**

Colin Westgate MFIAP MPAGB APAGB

### **Life Council Member**


Colin Westgate MFIAP MPAGB APAGB

### **Exhibition Secretary**

Bryan King

### **Council Member**

Mary Davis ARPS



CARMARTHEN  
CAMERAS.COM

# FOR PHOTOGRAPHERS BY PHOTOGRAPHERS

- ✓ Cameras, audio, optics, drones, lighting & more under one roof.
- ✓ Expert guidance from photographers who understand your craft.
- ✓ Used & Trade-In options whether you're upgrading, starting out, or selling.

[www.carmarthencameras.com](http://www.carmarthencameras.com)

[info@carmarthencameras.com](mailto:info@carmarthencameras.com)

01267 222300

@CarmarthenCameras



Image credit: Jaye Davies, Carmarthen Cameras Team