



Vignettes 106

October 27th, 2021

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Club News

Hi everyone. Hope you are all well. Well, the first competition of the club season got off to a great start with a healthy 75 entries submitted by members over the four competitions (two Set subjects, two Open). As usual more DPI's than Prints but for a club of our size, that's a healthy figure. It's been a while since we had Martin Fry judging for us and I have to say that he's probably the best judge out there. Positive, incisive, motivating and, above all, honest. I don't think any of us would disagree with his assessments of our images, whether we "scored" or not. It's not just the good and the not so good aspects but the excellent "steer" Martin gives in how to improve our images. That's not something many judges do so creatively. His "simple" approach to photography - his A, B, C of photography, Light, Composition, Processing and Emotion (hang on, that's four!) are good mantras to stick to.

Martin is returning to us twice more this season, one to give the Cheltenham International Salon of Photography (CISP) AV presentation which he's created and one for a "hands on" evening of AV creation. I know from my membership of the Cheltenham Camera Club, where Martin has just stepped down as Chair, that he puts a lot of time into helping others, at cost to himself. One of the good guys. Here's the results Jill has sent through and well done to all the winners:

Competition A 'Water' Results

Set Print

1st Patrick Barker

2nd John Crew

3rd Jill Bewley

Highly Commended Martyn Smith

Commended John Smith

Commended Paul Jones



Open Print

1st Paul Jones

2nd Jill Bewley

3rd John Smith

Highly Commended Vikki O'Keeffe

Commended Val Thomas

Commended Patrick Barker



Set DPI

1st Jill Bewley

2nd Paul Jones

3rd Stephen Chapman

Highly Commended David Wallis

Highly Commended Sue Gunnee

Commended Dave Cahill

Commended Carol Thorne

Commended Martyn Smith



Open DPI

1st Martyn Smith

2nd Ruth Barker

3rd Carol Thorne

Highly Commended John Spreadbury

Highly Commended Jill Bewley

Commended Vicki O'Keeffe

Commended Sue Gunnee



Here's a link to the club website comp galleries page where you can see all the images:

<https://cirencestercameraclub.org/competition-a-2021-results-water-open/>

Prints

Martin mentioned to me at half time that our new members were asking about printing and the options available. Most clubs don't get as many printed entries as PDI's and you will have heard from Martin, at the beginning of judging, of his preference for printing in terms of getting the best out of an image.

For assistance and indeed for anyone else wanting to enter into the world of printing, you have two choices, buy a printer and do it yourself or have your image printed for you. Whilst we have a practical print evening with Permajet coming up on the 13th Dec, there is however a cost - printer, ink, paper, mount board, cutter and, of course, the dreaded wastage. But remote printing by a

specialist is an option. The favoured firm for remote printing is DS Colour Labs based in Stockport. They come highly recommended are good value and use very high-quality commercial printers. Jill, Carol and a few other members use them. Their website is:

<https://dscolourlabs.co.uk/index>

Jill has offered to give her experience of using DS colour labs to anyone interested, so do get in contact with Jill - jillbewley@hotmail.com. She can talk you through how to get the best out of the preparation process and then getting the finished jpeg to the firm. Many of us also have contacts for buying mount board and associated kit for cutting your mounts and of course you can buy pre-cut mounts.

[Next week - Zoom practical with Shaun Little](#)

Just a reminder that, next Monday, Shaun is going to continue with his popular Photoshop practical which we had last year. Don't forget to send Mike or me questions/queries you've got about Photoshop which we can send on to Shaun to answer. Don't leave it too late.

[Climbing Mongolia's Tallest Mountain - Documentary: The Circle - A Mongolian adventure](#)

You might remember from Tim Allen's excellent talk last week that he made a film called "The Circle" which charts his climbing of Mongolian's tallest mountain. I should have included the link but forgot so here it is. It's about an hour long and well worth a look:

<https://youtu.be/O59DuGXdCbM>

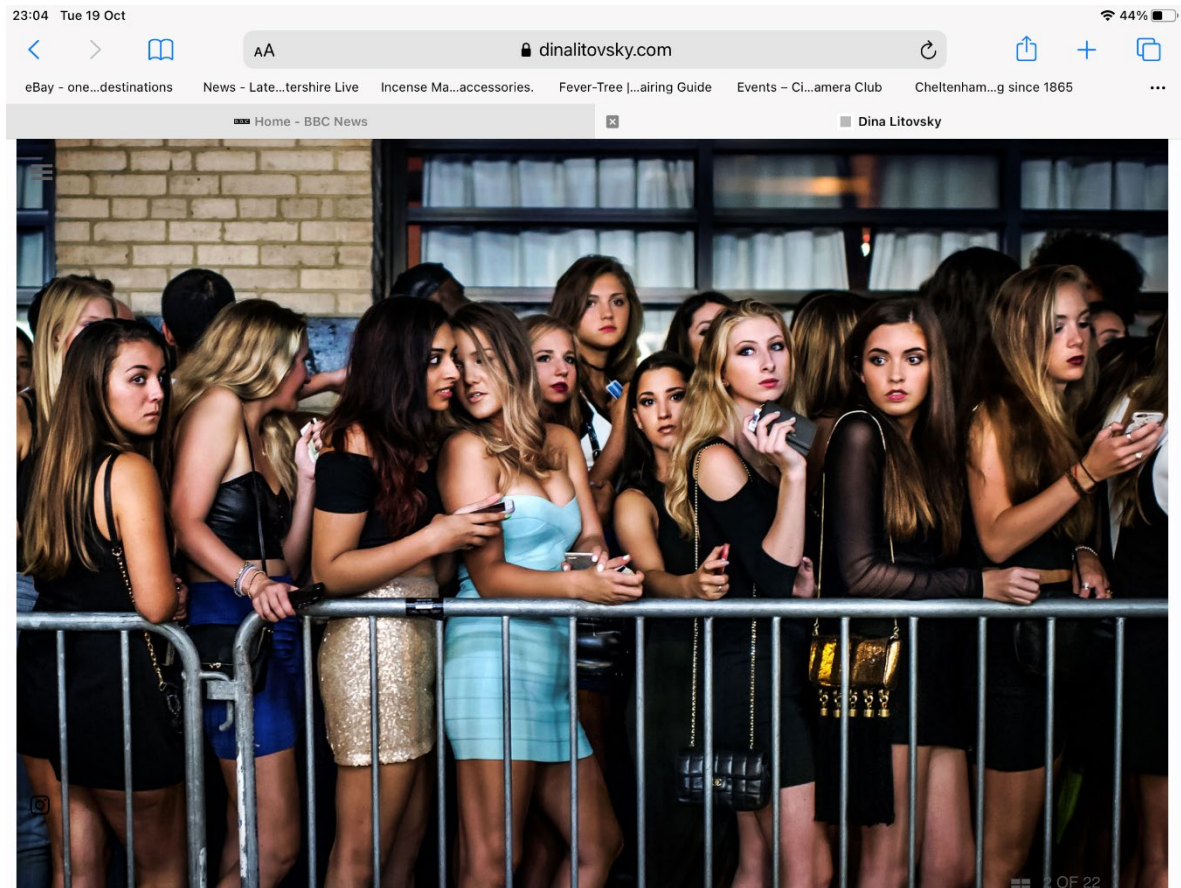
[Jess has been in touch](#)

Our studio model Jess has been touch through John Mallows (who tutored the studio evening) to express her thanks all those members who contributed an image from the evening via Jill. She has added a few of the images to her growing portfolio, all credited to Cirencester Camera Club, which you can view here:

<https://www.instagram.com/jessicaenfys/>

[Dina Litovsky](#)

Did you click on one of Vignettes regular BBC photography website links last week which covered the story "Has Covid changed New York City nightlife forever?" I did and followed it with an interesting email dialogue with the subject of the BBC story, a New York street photographer named Dina Litovsky. I was particularly struck by, to me, a fantastic photo in the BBC article which was taken from one of Dina's projects called "Meatpacking" which was taken before Covid struck. Here's the image:



What compelled me to write to Dina was the contrast between the image and a graphic from a strikingly different (and gentler) generation, by American artist Norman Rockwell, called “Coming and Going” (1947). A painting I particularly love. Dina’s picture just leapt out of the screen at me as soon as I saw it, as being in the spirit of a 21st Century “Rockwell” image. Such a great story both pictorially and photographically. In terms of the latter, it’s the light on those expectant faces coupled with the body language which brings the image alive, particularly when coupled with the narrative which gives the story added substance. I’m a big fan of narrative to bring context and this image from the project needs some context, particularly if “read” in isolation from the story. This is what Dina says in her website to accompany her “Meatpacking” project.

Every weekend night, the cobblestone streets of the Meatpacking District are transformed into a microcosm of sexual politics. The rules that govern the city during the day are suspended; the act of looking, concealed in the daytime, is brazenly celebrated. Women, navigating the jagged streets in high heels, are confident of their presentation but unsteady in their step. A barrage of compliments and whistles accompanies them as they make their way through the space.

The formerly gritty, working-class neighborhood that used to be known for its dynamic gay nightlife and transgender sex workers, has metamorphosed into an ostentatious, high-gloss carnival for the young, single and heterosexual. While the Meatpacking District's seedy history of fetish houses and leather bars may have been erased by fashionable nightclubs, the area remains a sexual playground, offering a fascinating glimpse of contemporary romance.

Here's the more genteel Rockwell image. I'll leave it to you to check him out:



Norman's painting was a split canvas exploring the time continuum of two linked family holiday events, but it's the contrasting depiction of events from the same culture nearly three generations apart which drew me to make the comparison. I wondered what Dina might have been able to capture when the girls were leaving the night club - that would have been an interesting "split screen" time continuum but, I suspect, almost impossible to capture! I wondered what she would think.

Dina replied to my email:

Hi Martyn,

Thank you so much for your message! Love the Rockwell comparison. I have had my other series, "Where the Amish Vacation" compared to him but never this particular image, but I see what you mean! I often take my inspiration from art history. Would be great if you could share the "In the Flash" newsletter with your members. This is my new adventure, writing about photography, and I hope it can be helpful to anyone interested in the medium, amateur and professionals alike.

All the best,

Dina

Dina's website is <https://dinalitovsky.com/> which I had a look at and it's worth looking at it in the round in the context of the BBC article. As a New York street photographer, I also came across a 3 part article in her Newsletter section of her website (headed as "In the Flash" - referred to in her email). The article is entitled "Photographing strangers" which deals with, amongst other things, her moral and ethical approach to "street" photography. If it's good for the streets of New York, I'm sure it's ok for Cirencester! Definitely worth a read. Here are the links to the three-part article:

https://dinalitovsky.bulletin.com/569660374228892/?source=copy_cta

https://dinalitovsky.bulletin.com/590041038798261/?source=copy_cta

https://dinalitovsky.bulletin.com/629948271326508/?source=copy_cta

Internal Competitions

This Season's Club Competitions

Subject	Competition	Submission Date
Water (in all its forms)	A	September 27 th , 2021
Architecture	B	8 th November, 2021
Sunrise, sunset	C	6 th December 2021
Coastal	D	17 th January, 2022
Winter	E	28 th February, 2020
Farming in the Cotswolds	Pitchers Trophy (annual Competition)	11 th April, 2022
Various	Annual Competitions	11 th April, 2022

The Dropbox link is now up and running and is featured on every Comp submission page, along with as a News item - here is the link.

<https://www.dropbox.com/request/DpAdq7inLJSz17gWu2Bg>

Committee Meeting

We'll be holding the next Club committee meeting on 3rd November. Please contact Stephen or Mike with any agenda items.

Possible 'Off-Programme' Studio Day

As I mentioned on Monday night, I've been discussing a possible studio day with John Mallows at J9 studios in Tewksbury where he helps out. It's fully kitted out so you only need to bring your camera. The intention is to give members more time to master some of the basics of studio photography than we had on our studio club night, enjoyable though that was. We came to the conclusion that a full studio day might be too much for members so, subject to those interested, we would hold two half day sessions on the same day (am and pm). Here's John with a few thoughts:

Hi Martyn. The session we are looking to do at J9 will be a participative workshop, with a fair amount of assistance and guidance for a half day or two half days. I believe we could do this, including a good model (Jess or similar), for £45 p.h. overall shared between the attendees.

This is quite competitive - hobbyist studios, e.g. F/8 in Gloucester, are around £80 p.h. overall for a group shoot. An imminent one is £50 per person for a 3 hour session for 5 photographers, so $(5 \times 50)/3 = c. £83$ ph overall. (They typically charge £50 - £60 per hour for solo photographer bookings including a model).

Anything above 6 photographers would, to be honest, turn it into a far less participative lecture cum demonstration. It might be better to limit numbers to 4 or 5 per session to get most individual benefit. 5 people for three hours would be £27 p.p. ($3 \times £45 \text{ ph} = 135 / 5 = £27 \text{ pp}$). That's around half the rate for the imminent group shoot at F/8.

I suppose we must bear Covid in mind when deciding on number of attendees especially as the studio is a windowless closed space 26 ft X 16 X 13 high. However, the studio would not have been used for a day or two before a Club session, surfaces are wiped down, the door can be left open and a virus zapping UV-C micron level air filter is left running. So, if everyone is at least double vaxed I think the risks would be low.

There are five lamps like the one I brought to Cirencester, triggered using 'Pocket Wizards'. Various soft-boxes, umbrellas, beauty dishes, reflectors, snoots, barn doors, coloured gels and other modifiers. Wall mounted backdrop system with black, white and grey rolls. Also a mottled grey curtain. The other end of the studio has a backdrop support pole on pulleys to provide fabric backdrops, including tulle, sack cloth, curtains etc. Various chairs, sofa, stools, posing 'boxes', travel chests, comprehensive dress rail and wind machine. Models' have a small, well fitted, changing room. Pleasant kitchen and toilets next door. Good car parking. Two minutes' drive from Junction 9.

Ideally, could you spare the time we could have a look-see over the next week or so It's little more than a 20 minute drive from central Cheltenham.

I don't think John has factored in any charges for himself so it would a good idea to make an assumption that members might have to pay around £35 each for a three hour session. That's to be confirmed. From the straw poll on Monday night, I counted about 12 members interested which would work well for two half days and if the member interest is greater, then we might have to organise another day. I'm also thinking of Tuesday, Wednesday, Thursday as the best week days, probably Jan, Feb next year. I will just ask about the possibility of an evening session as I appreciate that some people work and might have difficulty getting time off. However I suspect with setting up etc it might not be practical.

Comp C judging

Jill's been touch with an errata for Comp C judging night.

Just to confirm that the date for Judging night for Comp D 'Coastal' is Monday 14 February and not 24th as I mistakenly put on the Comp Schedule handout - my apologies for any confusion caused - Jill

BBC Pictures

Another selection from the BBC's news website including an amazing rainbow image taken from Mam Tor, Derbyshire (37376).

<https://www.bbc.co.uk/news/uk-59007340>

<https://www.bbc.co.uk/news/in-pictures-59010438>

<https://www.bbc.co.uk/news/uk-england-58948863>

<https://www.bbc.co.uk/news/uk-scotland-58957716>

<https://www.bbc.co.uk/news/world-africa-58994122>

<https://www.bbc.co.uk/news/in-pictures-58999674>

<https://www.bbc.co.uk/news/uk-england-derbyshire-59037376>

<https://www.bbc.co.uk/news/uk-england-59031940>

Quote of the Week

Today everything exists to end in a photograph - Susan Sontag

That's it for this week. Catch up next week.

Cheers and stay safe

Martyn (thehoneys@btinternet.com)

Mike (mike.cheeseman@btinternet.com)

Appendix 1: Club Face to Face (F2F) Meetings - Covid Measures

The easing of Covid restrictions over the summer as part of the Covid roadmap has made physical club meetings a practical proposition and Watermoor Parish are now permitting hire of their hall facility again. To enable this and to satisfy their insurers there are a number of things that hirers have to provide to gain approval for hire. After some consideration, below is a summary of the club's approach to enable meetings to take place within the requirements. We will aim to put the relevant docs on the website if members want to have a look.

Clearly members will need to make their own judgements in light of their individual circumstances, but it is hoped that the pragmatic approach taken allows the club to recommence face to face club (F2F) nights as per the season's programme in an enjoyable manner. As always with these things this is subject to any changes in guidance. Please get in touch with me, or other committee members, if you have any issues arising. Many thanks. Stephen

Watermoor Church Hall Hire Covid Measures

Our activities must remain consistent with government guidelines at the time of the event. The requirements from the hall involve some element of cleaning by the club before and after the evening's programme.

Emphasis will be on precautions taken and as such the club:

(i) advises that anyone feeling unwell or having been notified for quarantine under Track and trace or NHS App or as a result of travelling requirements should not attend club meetings.

(ii) will ensure that seating, social distancing and ventilation are consistent with government guidelines.

(iii) request that members bring personal crockery/cutlery for any refreshments - some disposable items will be made available. We will not utilise hall crockery, just the kettle/boiler as appropriate.

(iv) suggest members consider continuing to use facemasks during meetings when appropriate.

Club Approach

1. The club will provide hand sanitiser for members use on entrance and exit from the hall.

- 1. The hall has QR posters displayed for members who wish to utilise the NHS app.*
- 2. In accordance with general "Health and Safety" good practice, a log will be kept of attendees on a F2F club night in case of the need for evacuation from premises which facilitates a roll call.*
- 3. Access to kitchen facilities will be restricted to reduce contacts and users will sanitise hands before and after use of kettle etc. It is noted that no cleaning of switches is to take place*

(for safety) therefore the emphasis is on sanitising hands before and after any such operations, ensuring hands are dry.

- 4. Access to W/C's is restricted to one person at a time under the hall guidelines. Members should sanitise hands on entry and exit. At the end of evening contact points are wiped down as part of the exit process.*
- 5. The club will use readily available Covid appropriate cleaning materials in the form of spray /paper towel and/or sanitising wipes to facilitate cleaning and provide bags to remove used material from the hall on completion.*
- 6. Hard contact points e.g. door handles/locks, window handles/locks will be wiped on first contact when being operated and on final use when closed prior to exit.*
- 7. The club anticipate utilising a restricted number of members on a given night to clean and handle equipment/chairs etc. thus reducing the number of potential contacts.*
- 8. Those members should sanitise hands before commencing any handling, using spray/wipes to clean contact points when moving /setting up chairs etc. On completion of set up handling, members should sanitise hands again before commencing the actual event.*
- 9. It is assumed that club materials in the locked storage may also be potentially contaminated and therefore contact points should be wiped before handling and on replacing in store.*

Although it all sounds a bit complicated, I hope that we will soon get into the swing of things in managing what we do to minimise impacts. Do get in contact if you have any queries. Stephen.