



# Vignettes 124

March 10<sup>th</sup>, 2022

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## Club News

Hi everyone. Hope you are all well. Thanks for coming to our AV night with stalwart Martin Fry. He really does put on a great show whatever the photographic topic is, and he never disappoints. From his infectious enthusiasm to his award-winning AV's, he certainly gave us plenty to think about and of course his endless qualifications speak for themselves. As in anything where processing is required, it's all about gaining experience but his main messages came across very sound and clear:

1. Plan your story, choose your complementary music and aim to carry your target audience with you. The experience should carry some emotion.
2. Choose images in sequence which share similar visual characteristics enabling them to seamlessly dissolve from one to the other (e.g. by using similarly located horizons, landforms or flower patterns).
3. Use the beats of the music as triggers in the AV sequence to change the "slide".
4. Vary the timing of each slide to create impact.
5. Introduce an additional sound layer to enhance the experience drawn from the storyline.
6. Use variable volume and delayed sound introduction to bring the story to life and define its ending.
7. Use good quality kit (hard & software) to aid the recording.
8. Keep all your images and music files in one folder. Easier to find and manipulate.

As Martin commented, it's all about "reading" the story which the software helps you to create and fine tune. His explanation of the range of available AV qualifications out there and which ones to tackle first was really helpful. We have his details so anyone interested in pursuing AV's further who have a question, let us know and we will forward it on to Martin. By the way Martin is to receive, this week, the "Joyner Cup" for his contribution to the arts in Cheltenham. A worthy recipient. I'm sure it won't be long before we see Martin again at the club wearing another photographic "hat".

## Next Week - 14th March

Next week we have Angela Rendell presenting her talk on mono printing. Angela has been in touch:

*Hi Martyn. Good to hear from you, and yes, my talk is on mono photography with particular reference to printing where I like to interact with the audience quite a lot, especially in the second half when I give my thoughts on achieving a quality print. I will bring along examples of paper types and hope to get a discussion going on how we can encourage more printing in clubs. I hope this practical approach will strike a chord with members.*

I think Angela will be a great help (see also my ramblings below) so it should be a good evening., particularly as we have Permajet coming to see us in May with its "Print 2 Perfection" practical night.

## **Shackleton**

Big news. Shackleton's ship, The Endurance, was finally found last Saturday, 10,000 feet down in the Weddel sea, and on the 100th anniversary of his death/funeral! Just amazing and, as the video (below) reveals, its in incredible condition. If you remember, Eddy & Pam Lane gave us a great talk a few years ago - "In the footsteps of Shackleton" and of course Frank Hurley's exhibition of amazing plate camera images from that fateful expedition (some in colour) has been touring the country in recent years. In fact a new exhibition called "Shackleton's legacy and the power of early Antarctic photography" has recently opened and runs until 4 May 2022 at the Royal Geographical Society, 1 Kensington Gore, South Kensington, London SW7 2AR. Entry is free.

Take a look at the news link and the separate article below. I'm sure there'll be a tv programme as Dan Snow was on board the search vessel:

<https://www.bbc.co.uk/news/science-environment-60662541>

<https://www.digitalcameraworld.com/uk/news/see-stunning-early-antarctic-photography-in-new-shackleton-exhibition>

## **Ukraine Update**

There was a bit of confusing after we posted last week's Ukraine appeal information about where to drop off contributions. Just to be clear the Baptist Church are very much Involved, under the "Churches Together" initiative but is not itself accepting aid goods or monies and are directing any persons making enquiries to Lesley Love at 55 Somerford Road, Cirencester or to St Peter's RC Church in St Peters Road. Brian has been working hard to keep friends and colleagues posted and he feels that the best place for the depositing of Aid Goods is at the RC Church any day 10.00/10.30am and/or 4.30 to 6.00pm except on a Monday as that is Fr Philip's day off. If the Church is locked the presbytery is the house immediately to the left of the Church - ring the bell and, all being well Fr Philip will be able to help. Last week's list of goods needed still stands. Hope that all helps.

## **The Horse in Our Lives Photo Competition**

Martin Fry reminded me on Monday night of the above competition which closes on Saturday 19th March. Not too late. The details are below but essentially it's a competition facilitated through the Cheltenham Camera Club in association with Andover races where images should capture and celebrate the Horse. Whether it's the beauty of the horse itself, to its place in our lives as a means of transport or working the land, to its role in pleasure and sport. Here's a link to the competition:

<https://www.andoversfordraces.co.uk/>

# THE HORSE IN OUR LIVES



**1st Prize: A Pair of season tickets to 20 Point-to-Point racing fixtures across Gloucestershire, Worcestershire & Staffordshire, worth £260**

**2nd Prize: £75 voucher from women's fashion retailer Louella in Winchcombe**

*Images should capture and celebrate the Horse. Whether it's the beauty of the horse itself, to its place in our lives as a means of transport or working the land, to its role in pleasure and sport.*

Closing Date: **Saturday March 19th at midnight**

## RULES

1. Entry is free
2. *An entrant may enter a maximum of three digital Images either in Colour or Monochrome.*
3. *All images must be entirely the work of the photographer. Composite images are not permitted. The image must be from one capture. Post processing should maintain the integrity of the original.*
4. *All images must have a title*
5. Entries should be uploaded via the link on Cheltenham Camera Club's website – [www.cheltenhamcameraclub.co.uk](http://www.cheltenhamcameraclub.co.uk) with a maximum resolution of 1920 pixels wide x 1200 pixels high in the sRGB colour space. Oversized images will be resized, undersized ones will not, and colour profiles will be respected.
6. A panel of 3 judges will select 20 images which will be printed and displayed at the Andoversford Races event on Sunday April 3rd.
7. Winners will be invited to receive their awards at Andoversford Races
8. *The organisers reserve the right to copy and reproduce any chosen image for publicity of the Andoversford Races. Authors will be acknowledged. Copyright remains with the author.*
9. *The submission of any entry is deemed to constitute acceptance of these conditions*
10. *The competition is organised by Cheltenham Camera club in association with 'Andoversford Races' & Richmond Painswick*



## **International Women's Day**

Carrying on the theme from last week regarding IWD (8th March), here's an interesting article about the world's first stock image library sharing photos strictly taken by female creators which will launch on International Women's Day. "Shot by Women" is the brainchild of the Brighton-based female-owned company, Female Perspective LTD. Here's a link:

[https://www.digitalcameraworld.com/uk/news/shot-by-women-is-first-stock-image-library-with-photos-just-taken-by-females.](https://www.digitalcameraworld.com/uk/news/shot-by-women-is-first-stock-image-library-with-photos-just-taken-by-females)

.....and here's a series of stories from Digital Camera World on the theme of IWD:

<https://www.smartbrief.com/servlet/encodeServlet?issueid=EAA66C0C-6F06-4215-A056-7CB7BBBD536E&sid=832f652f-09e5-4c46-afe7-68766ce9d2ab>

## **The Benjamin Mkapa African Wildlife Photography Awards**

In celebration of World Wildlife Day on 3 March, the Benjamin Mkapa African Wildlife Photography Awards, the African Wildlife Foundation (AWF) and Nature's Best Photography (NBP) has just opened up submissions for the 2022 competition. Following the success of last year's inaugural award, this year's is particularly special as it marks the 60th anniversary of AWF. The organization was founded by former Tanzanian President, H.E. Benjamin Mkapa who dedicated his life to conservation education in Africa.

From 3 March - 1 June, photos can be submitted via the website and winners will be decided by a panel of world-class judges. Here's a link to this excellent foundation:

<https://www.naturesbestphotography.org/africa.php>

## **Reflectors**

One of the dangers in buying camera kit through Amazon is that Jeff Bezos knows where you live - tempting offers seem to drop into my inbox daily. Such a personal service, you can't fault him for being a squillionaire. Jeff emailed me the other day with a tempting offer for a 5 piece 80cm dia reflector kit from Neewar.

[https://www.amazon.co.uk/gp/product/B002ZIVKAE?ref=em\\_1p\\_1\\_ti&ref\\_pe=3965151\\_666020381](https://www.amazon.co.uk/gp/product/B002ZIVKAE?ref=em_1p_1_ti&ref_pe=3965151_666020381).

£20 seemed pretty reasonable I thought compared to those made by Lastolight (owned by Manfrotto). However, I don't know anything about reflectors but if we start getting more into Studio, Macro etc work, it might be an investment at some point. So, I wondered whether Jeff's offer was the right one. Ah ha, it's not that simple as, typically, they come in different shapes and sizes depending on their application. So I did a bit of Googling and found an interesting article about reflectors. Jeff's offer in the end looked pretty good but I think I'll wait a bit. Sorry Jeff. However, it prompted me to think that perhaps we could have a studio reflector practical session next season which might show how effective they can be in different applications. Here's a link to that article:

<https://www.format.com/magazine/resources/photography/photography-light-reflectors-guide>

### **Yet More Marty's Ramblings - You Never Stop Learning!**

I had an interesting experience having my prints judged last week at a regular Cheltenham comp, all to no avail I'm afraid. The judge was Chris Palmer FRPS from London and I have to say that he was excellent. A highly experienced print worker and judge, he was both the RPS "Printmaster" on the ground during lockdown for the Zoom distinctions assessments (including mine) and Assessor as well. Jill reminded me that he was the judge at our battle against Bathurst, Australia last summer. A man with a keen eye, very focussed on print quality, use of print paper, colour rendition, along with noise, highlights and even the way images are mounted. Perhaps I was getting a bit complacent but I learnt a number of valuable lessons in his consideration of, not only my images, but others too. Take heed:

1. **Image size.** There is a temptation, if you love your picture, to make it as big as possible, (usually A3 or A3+) the effect being that the club size mount (50cm x 40cm) can end up with a disproportionately small border. We all know that for RPS distinction assessment, A4 (or a square equivalent) is advised as the best image size, yet we remain tempted to go "big" in club competitions, me included. Wrong! Don't let the photo 'tail' wag the mount 'dog'. A4 is a safe image size in a 50 x 40 mount but of course it depends on how you have cropped the image. For example, a "letterbox" image might, ironically, look ok in A3 width as its narrow height would still leave a decent border above and below. So, try looking at the mount and visualising how your image will look with a decent width of border to give your image space to "breathe". Perhaps lay a blank A4 sheet on the mount as a starter. Of course, you can set up print templates in processing software as well. The other benefit of a smaller image is that it can hide image discrepancies (noise, lens "fall off", poor focus etc).
2. **Black mounts.** We've already mentioned a few "V's" ago that black mounts are now a bit "last week", but there's more science to it. Black mounts tend to be used to support mono images but the eye ends up comparing the black in a black mount to the blacks in an image. They are rarely the same tone or shade and that difference can become distracting. A white or off white mount doesn't present such a challenge to the eyes or distract you into making comparisons. You only see one black and that's in the image. Equally with

colour images, a white or off-white background gives greater clarity for the eye in viewing the image's colour rendition. Interestingly the judge at our recent Zoom Battle against Tetbury readjusted his marks upwards for some images following a review of PDI's on a white screen in real time having been sent the images in advance by WeTransfer with a black background. He found some colour elements more appealing which a black background had the effect, to the naked, eye of having a neutralising effect. I'm sure an eye scientist can give you chapter and verse on the how the eye's rods and cones work when viewing images on different colour mounts.

3. **Noise.** If you believe Photoshop folklore about why the "develop" module in Lightroom is laid out in the way it is, the sharpening tool is a long way down the workflow, signifying that's it's one of the last processing tasks to do. Ok, that may not necessarily be right (is there really a right and wrong way?) but did you know that a global application of the sharpening tool can create unnecessary and unwanted "noise" in the sky, particularly where there's nothing in the sky to sharpen. You often won't notice sky noise on screen until and unless you blow up the image to 200%+. But you will see it on a print. Definitely worth investigating before you scrap what might otherwise be a decent print. So, best to avoid the sky when sharpening. It's even easier to achieve now given the new masking options in the latest version of Lightroom.
4. **Print paper.** The Cheltenham judge, as a Fotospeed Ambassador, took a keen interest in the application of different print papers in his assessment which, he explained, definitely had an impact on the overall "depth" of the image and print quality. There were many images he judged that used, and indeed suited, the flat, matte, "Rag" type of paper rather than the traditional semi - lustre or (now quite rare) gloss we often see. We do hear such comments from time to time and if you do a bit of Googling, there's quite a bit out there on the use of different papers and the effect they have on images. Worth thinking about to give your image just the extra boost it might need. We have Permajet coming in a few weeks' time to demonstrate the effect of their different print papers which you have the opportunity to try out. Watch this space.
5. **Mounting.** We get comments from time to time on this issue from judges. The best type of mounting your image is one which utilises an additional backing board which, with the use of corner holders, keeps the image in place and accommodates differential expansion whilst giving additional stiffness over a typical single 1.4mm (1400 microns) board. Just ask Mike who is an exponent of this system. You can use acid-free masking tape but it has a shorter life and can, if you get the wrong type, "bleed" the adhesive at the edges and adversely impact on other prints being stored closely with it. However, whatever you use, don't use that shiny brown sticky packing tape used for parcels. It rarely goes on well, just looks terrible and suggests that you are not really that bothered about your image. Try and make an effort - at least that was Chris Palmer's view and who are we to argue!

If we get Chris back as a judge F2F, I'll be sending out some reminders of what floats his boat based on the above, so there'll be no excuse!

## **BBC Pictures**

Another selection from the BBC's news website. The shooting star "family" pic is amazing. The regular Scottish photo section doesn't disappoint. No surprise there.

<https://www.bbc.co.uk/news/in-pictures-60619314>

<https://www.bbc.co.uk/news/uk-england-tyne-60644301>

<https://www.bbc.co.uk/news/uk-england-60641176>

<https://www.bbc.co.uk/news/uk-england-coventry-warwickshire-60561359>

<https://www.bbc.co.uk/news/uk-england-60547835>

<https://www.bbc.co.uk/news/uk-scotland-60523729>

<https://www.bbc.co.uk/news/world-africa-60599941>

<https://www.bbc.co.uk/news/uk-england-hampshire-60601316>

## **CISP Is Up and Running**

Don't forget that entries for the Cheltenham International Salon of Photography competition are now open. Here's a link:

<https://cheltenhamcameraclub.uk/salon-2022/>



## Internal Competitions

Subject	Competition	Submission Date	Judging Date
Water (in all its forms)	A	September 27 <sup>th</sup> , 2021	October 25 <sup>th</sup> , 2021
Architecture	B	November 8 <sup>th</sup> , 2021	December 6 <sup>th</sup> , 2021
Sunrise, sunset	C	December 6 <sup>th</sup> , 2021	January 17 <sup>th</sup> , 2022
Coastal	D	January 17 <sup>th</sup> , 2022	February 14 <sup>th</sup> , 2022
Winter	E	February 28 <sup>th</sup> , 2022	March 28 <sup>th</sup> , 2022
Farming in the Cotswolds	Pitchers Trophy (annual Competition)	April 11 <sup>th</sup> , 2022	May 9 <sup>th</sup> , 2022
Various	Annual Competitions	April 11 <sup>th</sup> , 2022	May 9 <sup>th</sup> , 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>

### Quote of the Week

*Once photography enters your bloodstream, it is like a disease - Anonymous.*

Cheers and stay safe

Martyn ([thehoneys@btinternet.com](mailto:thehoneys@btinternet.com))

Mike ([mike.cheeseman1777@hotmail.com](mailto:mike.cheeseman1777@hotmail.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.*