



Vignettes 200!



November 3rd, 2023

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Club News

Hi everyone. Hope you are all well. We've hit the 200th edition of 'V'! Yippee. This week is a bumper edition. It just started as an adjunct to the website to keep everyone up to date on club stuff, tech stuff, what members are up to and what's happening in the wider photographic world. A sort of weekly mouthpiece. I also thought it would help support my (Martyn) tenure as Prog Sec to support the programme which, as Dave our new prog sec will tell you, can take the odd change in direction! We're always up for new ideas so don't hesitate to get in contact if you want us to run an article or you've got something to say.

Last Monday - Comp Night

What a marathon we had on Monday with judge Rob Heslop doing a very good job in getting through 90 images over three hours (including tea break) for our first comp of the season. Whilst the number of entries does exceed the general rules for judges (as we have heard previously from 'judge' Colin), Rob was up for it and did a pretty good job. That he asked for his fee to be paid to charity (Mind) was beyond the call of duty so a big thanks to Rob for his efforts. Thanks too to Jill as usual for putting it all together. Here are the results:

COMP A RESULTS (GLASS)		
SET DPI		
First	Ready for Blowing	Nigel Rogers
Second	The Three Graces	Dave Cahill
Third	Victorian View	Andy Dipper
Highly Commended	Glass lit by Fibre Optic Glass	Mike Cheeseman
Highly Commended	Reflective Panes	Paul Norris
Highly Commended	The Glass Ceiling	Lawrence Wilcock
Commended	A Glass of Fizz	Jill Bewley
Commended	A Glimpse through the Glazing	Martyn Smith
Commended	A Drinking Glass in the Spotlight	Colin Hoskins



1st Ready for Blowing by Nigel Rogers



2nd The Three Garces by Dave Cahill



3rd Victorian View by Andy Dipper

OPEN DPI		
First	Dawn Walk	Andrew Roca
Second	Time for change	Andy Kennedy
Third	I'll Wait for the Next One	Ruth Barker
Highly Commended	Having a scratch	Gary Gleghorn
Highly Commended	St Pauls Dome Looking Up	John Spreadbury
Highly Commended	The sky Swinger	Colin Hoskins
Commended	Autumn Leaves	John Crew
Commended	Captive audience	Jill Bewley
Commended	Hot on the Wheels	Mike Cheeseman
Commended	Stow Doorway	Patrick Barker



1st Dawn Walk by Andrew Roca



2nd Time for Change by Andy Kennedy

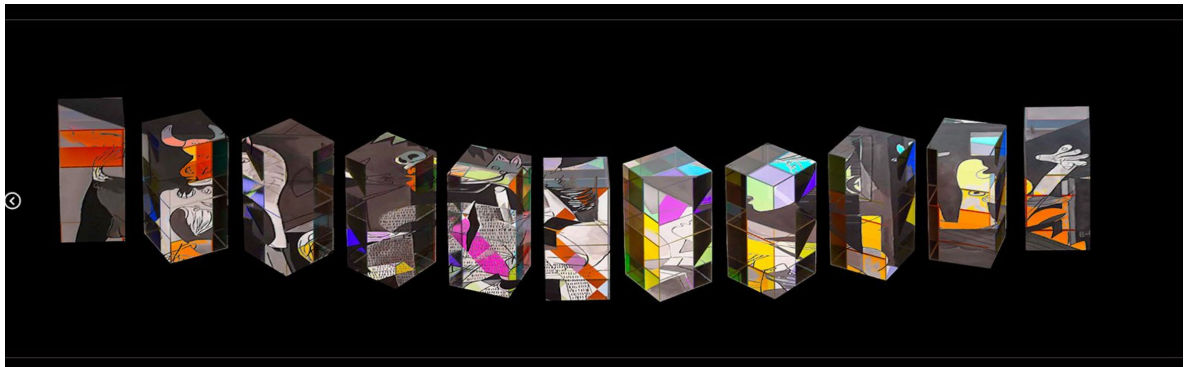


3rd I'll Wait for the Next One by Ruth Barker

SET PRINT		
First	Glass Tentacles	Dave Cahill
Second	Glass Cubism	Mike Cheeseman
Third	A Peek into Port Isaac	Martyn Smith
Highly Commended	The Chemists Shop	Gary Gleghorn
Highly Commended	The Upside Down	Ruth Barker
Commended	Sculptured Swirls	Carl Thorne
Commended	Working from Home	Fin Simpson



1st Glass Tentacles by Dave Cahill



2nd Glass Cubism by Mike Cheeseman



3rd A Peek into Port Isaac by Martyn Smith

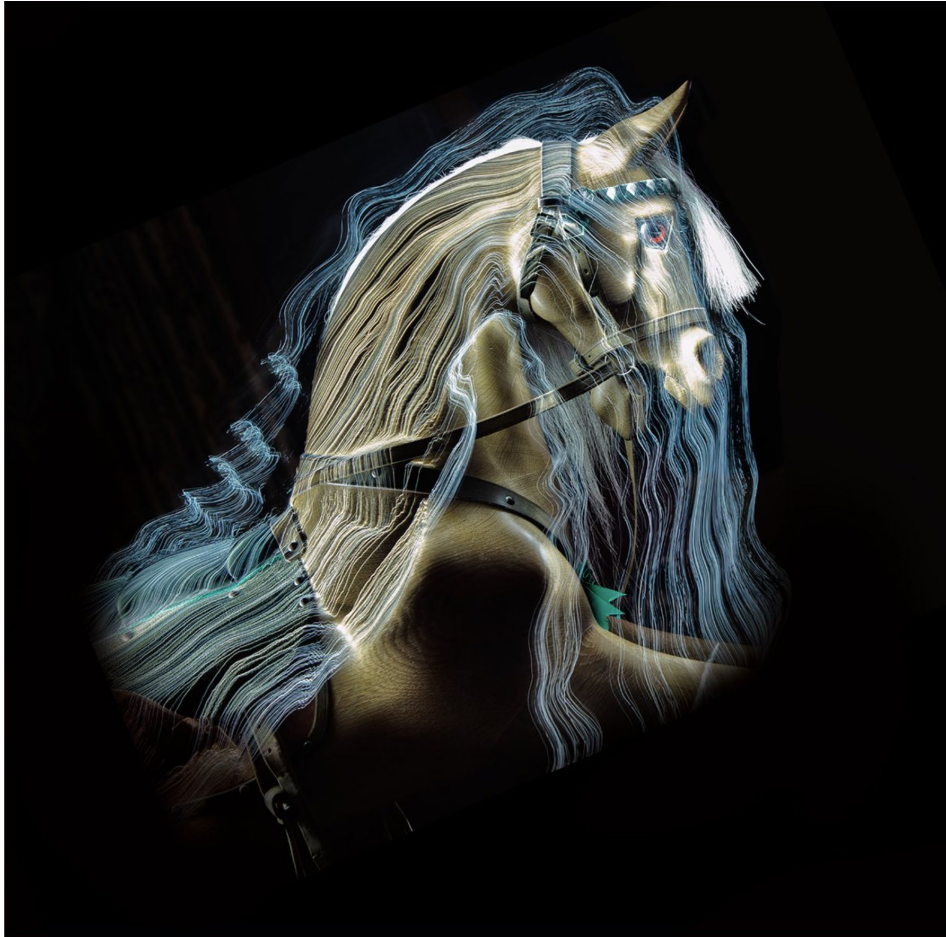
OPEN PRINT		
First	Private Eye	Gary Gleghorn
Second	The Tourists	Ruth Barker
Third	Equine Energy	Mike Cheeseman
Highly Commended	Bygone Brewery	Martyn Smith
Highly Commended	On the Ball	John Hankin
Highly Commended	Specimen Bloom	John Crew
Commended	Backed the wrong horse	Jill Bewley
Commended	Bluebells at Badbury Clump	Carol Thorne
Commended	Leaf Skeleton with flowers	Peggy Howard



1st Private Eye by Gary Gleghorn



2nd The Tourists by Ruth Barker



3rd Equine Energy by Mike Cheeseman

As Jill has commented we had 90 images entered resulting in 20 different 'winners' including new members Andrew Roca and Andy Dipper, so well done to everyone. There were some great images which bodes well for our inter club comps in the future as well as the annual regional DPIC club comp in the new year.

I hope all our new members, whether they entered or not, were able to take away the positive comments from the judge in how to improve one's image. Competitions are a valuable way of improving your photography at all levels. I understand from Jill that Comp B has attracted 92 entries which is very healthy given our club size but it does present its own problems so we are monitoring the situation. So far judges have been willing to commit the time to assess images despite the number (including last season) but it does make for a longer night than usual hence our earlier start time of 7.00pm. The annual Comp at the end of the season has been split over two club nights so we shouldn't have a problem for that Comp.

Jill commented that a few members have asked for help with resizing images for submission into Club Competitions, so Mike has kindly made a 10-minute video showing how to resize an image and add a black canvas in Photoshop, for both a standard size and a letterbox size. The video also shows how to add a keystone (very fine border around the image) if you feel your image will benefit from this. Here's the link to the video:

https://1drv.ms/v/s!AsZzxajrGoYWjPJ0aVetcS56_TKMsg?e=RyrcOK

If you have any questions, please just email Jill at:

competitions@cirencestercameraclub.org

Dave Cahill's Programme Slot

Hi everyone, here's a few things for your diary including next Monday's club night:

Monday 6th November - The LRPS Experience and beyond

Next week we have a member led evening with an explanation of photographic distinctions, including the requirements of the Licentiate of the Royal Photographic Society (LRPS) with some firsthand experiences of members who have achieved this. We will also cover the associate distinction (ARPS) and the Photographic Alliance of Great Britain (PAGB) awards.

We can look forward to contributions from Mike and Martyn, John Crew, John Smith, Fin Simpson and Tricia Lindsay.

Change To Programme

The presentation on 11 December from Alison Webber, The Cloak of Conformity & The Corset of Expectation, will now be a face-to-face evening rather than Zoom. As such it will start at our usual 7:30 pm.

Think that is all for now

Cheers

Dave

A talk with Andy Skillen offer - feedback required

We posted in V194 a request from Swindon Camera Club for us to part fund a talk by Andy Skillen which we felt would not attract sufficient interest for the club to contribute. That has been the outcome. However, Royal Wootton Bassett and Swindon Clubs have decided to fund the talk themselves and should any other invited club members be interested in attending, they are very welcome for a fee of £5.00. Here's some info from Swindon's Prog Sec

Hello all, We've made enquiries regarding club participation of Wildlife Photographer Andy Skillen. Royal Wootton Bassett and Swindon clubs will be jointly hosting the evening at Des Moffatt Western Community Centre, SN2 1NF on Thursday 4th January 2024. In light of the difficulties in arranging multiple club participation, we now offer all clubs associated with the email the opportunity to attend the presentation. We will be charging £5 per person as is our existing policy on non-member attendance. If you could please confer with your members to gauge attendance so that we might comfortably accommodate all interested parties, this would be greatly appreciated.

Many thanks

Kind Regards

Ian C Armstrong

Programme Secretary

[Swindon Photographic Society](#)

So, if anyone is interested in going, let us know and we will pass on your interest to Ian Armstrong.

DNG and Tiff plus advice on sharpening

I had recourse to consult the oracle the other day, Aka Club stalwart Shaun. I've tended to just ride along with the default settings for working with RAW images influenced by the odd bit of advice from the web. However, in working with a Plug In where I had options to output in DNG or Tiff I dropped Shaun a line to get a bit of background. Here's his reply:

Hi Martyn. I had a play with using a DNG file and a Tiff File to see what I could and couldn't do. They both seem to have negatives and positives.

The DNG file is essentially a global "Digital Negative" that can be read by any Adobe software or RAW converter (Lightroom or Camera RAW) from V1 upwards. This was essentially the very original purpose of the DNG file format. As Lightroom is and was designed for converting RAW files the DNG format sits within Lightroom beautifully, where you can play with the DNG file to your

hearts content, as long as you only ever use and alter the original file or a copy of it. If you bring it into Photoshop, you can again play with it to your hearts content, however it will not let you save it as a DNG file and it will have to be converted to a different file format! Usually, it will suggest a PSD file format, however this can only be read by Adobe software!

A Tiff file is essentially the same as a PSD file, except it is an internationally recognised file format that can be read by all types of Software not just Adobe and will show as a thumbnail in Windows whereas a PSD file won't show (I am not sure about on an Apple product)? However, you can apply anything you wish to a Tiff file and it will remain as such! However, it is a destructible file format so you want to do everything in layers so you are not destroying the original file (DNG files like JPEG's cannot support layers). You can of course still open it within Camera RAW or Lightroom, however the options on what you can do with it are limited compared to a DNG format!

My suggestion would be to make all your edits to the DNG file within Lightroom or Camera RAW (I am guessing the software you mentioned won't work with a native camera RAW file such as a CR3 / RAF / NEF file?). Then, if you need to add layers etc. open it within Photoshop and save it as a Tiff file. Of course, if you want to Print away from home it will need to be exported as something else anyway, (JPEG (8 Bit) or Tiff (8 or 16 Bit))! I am not sure if you can Print a RAW file as I have never tried? I guess Lightroom would convert it into something else before sending to Print as the Printer wouldn't understand the RAW data?

I hope that this is of some help?

Cheers, Shaun

Thanks Shaun, really helpful. If anyone wants to develop their thoughts further on the subject, Shaun will be happy or have a chat on Monday nights.

I was pushing my luck a bit as I also asked Shaun why it is always best to sharpen your image as the last thing you do and not the first which is the temptation particularly with the latest Topaz AI Sharpen software. Here's his reply:

Hi Martyn. With reference to sharpening, the idea of sharpening at the end of processing is because essentially sharpening is destructive. It looks for contrasting tones and adds an extra element to the Photo (contrast) to give it an illusion of being sharper (it can't actually make something soft look sharp)! Therefore, if you do it at the start, any edits you make after this would essentially undo the sharpening, or if you add layers or filters then this would apply to the sharpening as well adding artifacts etc. that wouldn't be there if you hadn't sharpened the image! Hence why you always sharpen last!

Again, I hope that this helps?

Shaun

Thanks again Shaun - good advice.

Rendering Intent - what is it?

When you are printing, and setting up the printer settings, have you ever wondered what 'Rendering Intent' means and what effect it has on your image depending on whether you press the 'Perceptual' or 'Relative' button. Well, here's a great little YouTube video below from Fotospeed which might enlighten you. However, it seems that much depends on the type of printer you have in its ability to print a wide colour gamut and also there are seemingly greater differences between the two rendering outputs when printing in black and white but as always it's a personal preference. Take a look:

https://youtu.be/lzxAlbGdS0k?si=yZ8pQWi4CebA_w9e

It's worth experimenting in order to see the difference by 'soft proofing' on screen to see the effect that 'Perceptual' and 'Relative' has on the image. Something I know Mike always tries before hitting the print button (also as much to do with saving waste paper and ink!). We will run an article next month on soft proofing.

Miscellaneous

[V&A: Elton John and David Furnish's photography collection to go on display](#)

Photographs from Elton John and David Furnish's private collection are due to go on display at the Victoria and Albert Museum (V&A) next year. Fragile Beauty will span from the 1950s to today and include portraits of jazz musicians Miles Davis and Chet Baker, and actress Marilyn Monroe. The exhibition will also feature historic moments from the civil rights movement to Aids activism. More than 300 prints from at least 140 photographers will be on show. Here's a link for more info:

<https://www.bbc.co.uk/news/uk-england-london-67205468>

[Nikon Small World Photomicrography competition](#)

Another POTY, this time under the unusual name of the Nikon Small World Photomicrography Awards. Under the lens of a microscope, the world looks very different; abstract patterns, unusual shapes and vibrant colors create beautiful works of art the naked eye cannot see. Now in its 49th year, the Nikon Small World Photomicrography competition showcases the beautiful complexities of life. Take a look at some great images:

<https://www.nikonsmallworld.com/news>

Landscape Photographer of the Year 2023

Yes they just keep coming, this time the Landscape Photographer of the Year 2023 winners have just been announced. Landscape Photographer of the Year was founded in 2006 by Charlie Waite, one of today's most respected landscape photographers. Its mission is - To inspire profound engagement with the British landscape through photography. Now in its 16th year, the awards recognize the most beautiful landscapes from across the UK, and with an impressive £10,000 (US\$12,140) up for grabs for the overall winner, it's become a competition that every dedicated landscape photographer should enter. Here's a link to some great but quite simple images:

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

Into street photography?

Here's an interesting article. Whether you are new to street photography or an established shooter, it is always exciting to get lessons and hear experiences from someone who is at the top of the game. Street photographer Craig Whitehead recently released his first book 'Find Your Frame: A Street Photography Masterclass'. Drawing on his own experiences, Whitehead provides great insights and tips that will benefit budding street photographers and established ones alike. Here's a link to more info about Craig:

<https://www.digitalcameraworld.com/news/street-photographer-craig-whitehead-waited-a-whole-year-to-get-his-perfect-shot>

BBC pictures

As usual some great images across the globe from the BBC's website:

<https://www.bbc.co.uk/news/in-pictures-67238676>

<https://www.bbc.co.uk/news/uk-england-essex-67242902>

<https://www.bbc.co.uk/news/uk-england-somerset-67194247>

<https://www.bbc.co.uk/news/in-pictures-67226465>

<https://www.bbc.co.uk/news/uk-scotland-67197361>

<https://www.bbc.co.uk/news/world-africa-67227818>

<https://www.bbc.co.uk/news/uk-england-somerset-67215375>

Club Competitions

CCC General Competition Schedule 2023/2024			
	Competition	Submission date	Judging night
A	Glass + Open	02/10/2023	30/10/23
B	A Portrait + Open	30/10/2023	04/12/23
C	The Colour Wheel + Open	04/12/2023	15/01/24
D	High Key / Low Key + Open	15/01/24	19/02/24
E	Long Exposure + Open	19/02/2024	25/03/2024
Annuals	2023/4 Annual Competitions	08/04/24	29/04/24

Definitions of Set Subjects

Glass: Clear, broken, cut, coloured, stained, reflected, distorted, etc – this subject offers a huge range of creative ideas - be as imaginative as you dare! Ensure the main element / device / impression uses glass so the theme is obvious.

A Portrait: A portrait photograph is the capture of the likeness of a living person or creature in which the face and expression is predominant. The objective is to display the likeness, personality or the mood of the subject. The focus is the person's or creature's face, although the entire body may be included. A portrait is generally *not* a snapshot, but a composed image of a person or creature.

The Colour Wheel: Extremely colourful images are accepted in this category, using all the colours on the colour wheel, or create an image which uses complementary colours on the wheel for added impact (ie red / green, orange / blue, yellow /purple). The main impact of the image must be the use of colour to maximum effect. Search for Colour Theory on the internet for more information.

High Key / Low Key photography make use of lighting and contrast (or lack thereof) to create a specific mood. Most of the tones will be towards the **left** of the histogram for a **low key** image and towards the far **right** in a **high key** image. Again the internet has lots of useful articles and examples

Long Exposure: The image must show the effect of using a slow shutter speed and long exposure time – it must show an extended period of time, and that the image has been enhanced by the use of long exposure. Panning of moving subjects is allowed but other ICM techniques are not. Blur introduced through post processing is also not allowed.

Annual Competitions

CCC Annual Competition categories - submission deadline 08/04/2024		
Award	Subject	Format
Pitchers Trophy (Topic chosen by Club President)	Horses and People of the Cotswolds*	DPI * <i>At least 1 person and 1 horse</i>
Dennis Moss Trophy	Open	Print
Leonard Jones Cup	Open	DPI
Cavendish Cup	Black and white Open	Print
Miles Shield	Open (Club outing)	DPI
Gladiator Trophy	Aviation	DPI
Pitchers Cup <u>Open to new members only.</u>	Open	Print or DPI

The Dropbox link for all competitions is:

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

Quotes of the Week!

A bit different this week as our President John Hankin has been in touch about our quote of the week slot which all started with some suggestions from Alun & Val. Here's John:

Hi Martyn. You may have a bottomless box of quotes for Vignettes, but should any of the attached be useful, you're welcome to use them. They come from an Argentinian Polo photographer known as Snoopy (below) with an extensive Instagram library. I've known him since he first visited Cirencester in the mid-seventies for the very top matches and he puffed his cigar smoke over me yet again this summer! I think it's safe to assume that the unattributed quotes are original.

John



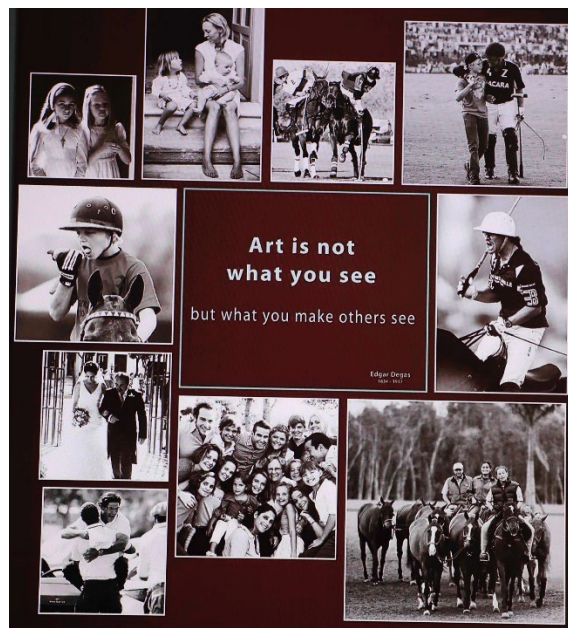
To me, photography is
the simultaneous
recognition, in a
fraction of a second,
of the significance of
an event.

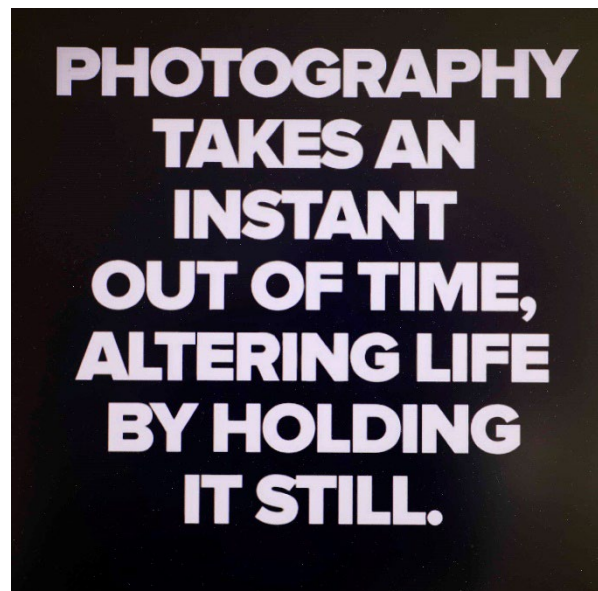
Henri Cartier-Bresson

**THE SINGLE MOST
IMPORTANT
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INCHES BEHIND IT.**

Ansel Adams

**PHOTOGRAPHY
IS THE BEST
CURE FOR A BAD
MEMORY**





That's it for this week. Have a good weekend.

Cheers and stay safe

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Dave (dave.cahill975@btinternet.com)