



# Vignettes 30

April 28<sup>th</sup>, 2020

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## Club News

Hi everyone

Another week gone by and I hope everyone is well and avoiding drinking disinfectant under a UV sunlamp! Bit of a milestone this week with our 30th edition of Vignettes. I'm always worried that we are going to run out of things to say and do but luckily stuff keeps popping up so don't be backwards in coming forwards. The helpline is a great way to source answers, aided by Shaun, Mike and John H and don't worry, if I think one of you can help answer a question (e.g. Ben Jarvis II on night-time photography or Colin H on iPhone) I'll be metaphorically banging on your iPad for an answer. In fact, if you think you are an expert in anything photographic, let me know so I can field helpline questions. I know not everyone is on the WhatsApp group so do email us if you want to.

## Cheltenham Salon

The Cheltenham CISP has been judged - remotely, with each judge judging the full resolution images in the comfort of their own home while connected to the other judges online to attribute the awards. The software provider (PhotoCompSoftware) enabled this to happen in a manner very similar to how the judges normally work when collected together in one place. There are three judges and each entry is scored up to a maximum of 5 by each judge.

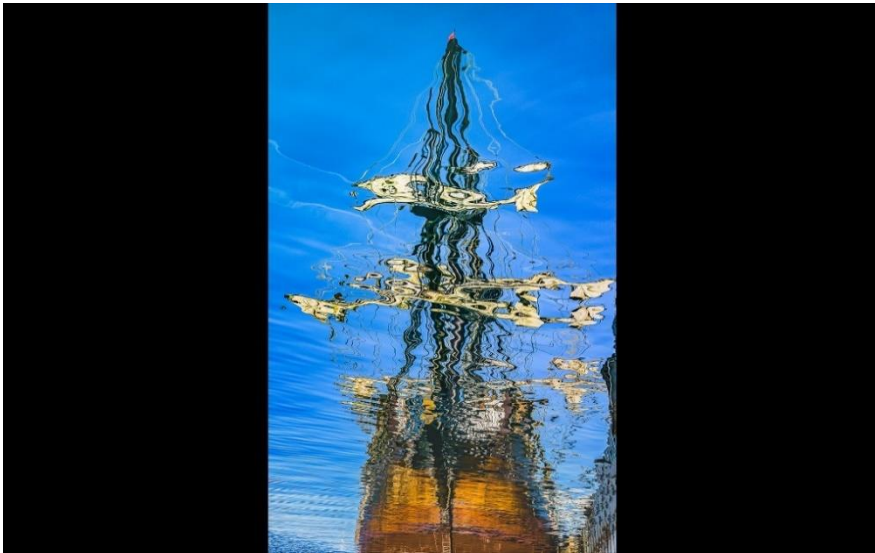
I'm pleased to say that Cirencester Club members have had some success with their acceptances (a score of 12+). So, it's congratulations to Jill (4), John H (2), John S (1), David W (1), Jamie S (1) and Mike C (2). Patrick had three near misses which scored 11 and I'm sure there are others. Let us know if we've missed anyone out. Mike says that it's about the same number of awards in total but this year for our club more Club members entered. Last year John H and Mike C had 7 acceptances between them whereas this year 4 which suggests that the "bar" is getting higher.

We shall see a selection of the best entries when Cheltenham will be displaying Martin Fry's excellent CISP AV to the Cirencester Club in the Autumn. Always an excellent night.

Here are the Club's accepted entries:



Concentration  
John Hankin



Ghostly Galleon  
Jill Bewley



Adam  
John Hankin



Dancing Lilies

Mike Cheeseman



High Line Walk

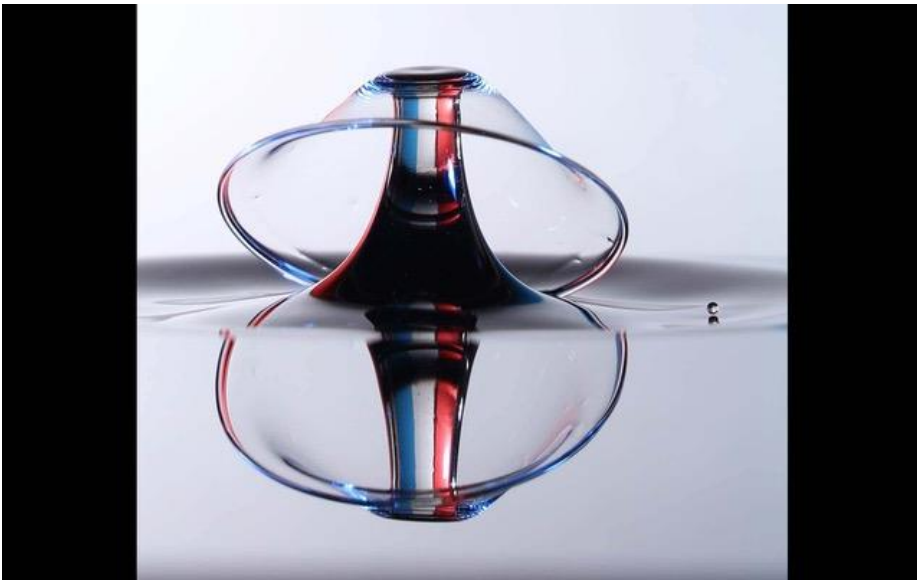
David Wallis



Well-Travelled

Mike

Cheeseman



French in Oil  
John Smith



Breakfast  
Jill Bewley



Sleepwalker  
Jamie Stenson



Passing By  
Jill Bewley



Frosted Fritillaries  
Jill Bewley

## BBC Pictures

Another selection from the BBC's news website, following recent themes of isolation although the article about the founder of modern photography Jacques Henri Lartigue is interesting. The black and white Garden Photographer of the year (GPOTY) pictures are truly stunning:

<https://www.bbc.co.uk/news/in-pictures-52411376>

<https://www.bbc.co.uk/news/in-pictures-52329741>

<https://www.bbc.co.uk/news/in-pictures-52353298>

<https://www.bbc.co.uk/news/world-africa-52374253>

<https://www.bbc.co.uk/news/in-pictures-52373308>

<https://www.bbc.co.uk/news/in-pictures-52442403>

## Members Tip of The Week

If you are into taking studio/still life pictures at home and you are looking for some kit to assist here are a few links:

1. For an interesting backdrop, have a look at club backdrops who sell a huge variety of backing sheets in different finishes. See <https://clubbackdrops.com>
2. For colour backdrop rolls try Colorama backdrop rolls from Manfrotto. <https://www.manfrotto.com/uk-en/colorama/backgrounds/>
3. Another handy little gadget is from Wimberley who make "The Plamp". Although it's not cheap, they are great for holding plants and other still life objects. The clue is in the name - sort of. See <https://tripodhead.com/products/plamp-main.cfm> Don't spend too much time on the website - lots of tempting stuff!
4. When it comes to speedlights think about soft boxes. The smaller the light source, the harsher the light so one option (rather than buying studio lights) is to use small diffusers capped to your speedlight which can bounce and soften the light. The Ezybox Speed Lite 2 from Manfrotto will create a larger softer spread of light with less shadows. At under £60 it's good value. See <https://www.manfrotto.com/uk-en/lastolite/ezybox-speed-lite-2-ll-ls2430/>
5. As an alternative, have a look at umbrella soft boxes by Wallimex. See <https://www.walimex-webshop.com/en/products/studio-items/studio-umbrellas/>
6. Finally, if you fancy some fake snow to bring an extra dimension to your picture, try "The Snow People". A bag of fake snow is around £7.00. See <https://www.thesnowpeople.com/>

## The “Summer Cup”

Just another reminder of the first entry for the Summer Cup is “They do it with Mirrors”.

**Submission date - Friday 1st May.**

## Training YouTube Video of The Week

I’ve recently been made aware of some free training from Karl Taylor photography which I think will be of interest to members. This is what he says:

*“We’ve released a completely free photography course on Karl Taylor Education — no sign up required, it’s just there for everyone to enjoy. This was the first course that we launched 12 years ago, and through Karl’s clear and concise method of teaching it was hugely popular around the world. To celebrate this, we’ve completely remastered and re-filmed the entire course, with updated information, new detailed graphics and additional clear explanations that will help people get more out of photography. The course covers essential concepts every photographer should know, from basics such as aperture and shutter speed, to more advanced concepts that even some professionals don’t clearly understand. Below is a link to the course that you can share with your members and enjoy for free.*

<https://www.karltayloreducation.com/free-photography-course/>

Have a look and let us know what you think.

## CCC Helpline

Don’t forget that we are always on the lookout for new questions for the helpline slot. The WhatsApp site is great for getting out to members, but I have been reminded that not all members are on this site. We didn’t get any queries this week but luckily we had an email from Henri Cartier-Bresson. Cartier-Bresson almost always used Leica 35 mm rangefinder camera fitted with a 50mm lens or occasionally a wide-angle lens for landscapes.

*“Hi Martyn & Mike. Love Vignettes and the helpline. I’m getting a bit bored with the Leica and I am thinking about buying one of those new-fangled DSLR’s but not sure whether to go mechanical or mirrorless. Can you help. Henri.”*

Well Henri, it just so happens that I’ve just finished reading an article by Nina Bailey, technical editor of the excellent EOS mag, about the merits of each. I won’t go into the construction differences (much), and things are changing but here are a few tips to be aware of taken from her article. This relates to DSLRs, not compacts:



### **Electronic viewfinder - advantages**

1. You see exactly what the image looks like before you take it. This allows you to make corrections.
2. No loss of brightness for depth of field preview
3. Can be eyesight corrected to allow for glasses
4. Easier to use in bright light compared to a LCD rear screen.

### **Electronic viewfinder - disadvantages**

1. Planning for action pics can result in a time lag but some adjustments can be made in camera
2. There's no dedicated (Canon) mirrorless long lenses for wildlife at the moment although Canon have announced release of a 100-500 with its R5 sometime this year.

### **Dust**

1. Mirrorless have the potential to suffer with more problems from dust on the sensor than DSLR's. This is because there is no mirror box to protect the sensor.
2. If you change the lens before you turn off the camera, the sensor is exposed to dust and moisture. If switched off, the shutter (which still exists on some mirrorless DSLR's) at least affords some protection but not as much as a DSLR mirror box.
3. The sensor on mirrorless cameras is closer to the lens than on a DSLR. Another reason to think about when, where and how you change lenses.

### **Lens compatibility**

1. Depending on the make of camera you are looking to buy, you need to be aware of lens compatibility and more importantly functionality. Traditional DSLR's are served by an enormous range of lenses, but mirrorless cameras are less well served by dedicated lenses designed to fit the different construction characteristics of a mirrorless DSLR. This is due to the short back focus design between sensor and rear element of the lens - 20mm vs 44mm.
2. There are however adaptors which allow "traditional" lenses to fit mirrorless cameras but they lose some of the functional benefits of the dedicated lenses which are also lighter and smaller.
3. There is a view in some circles that the major camera makers will cease building traditional lenses in favour of building up their dedicated mirrorless range.

### **Battery life**

1. At the moment, battery life on mirrorless is significantly less than a traditional DSLR although much depends on how you use the camera. As much as 50% reduction. This is largely due to the fact that the sensor is "on" longer. There are power saving options however that can extend battery life.

## Image quality

1. One of the significant optical problems with a mirror system is the distance between the rear of the lens and the sensor. This requires the use of elements to bring the optics forward - and potentially greater optical problems.
2. Mirrorless cameras being designed from the ground up, remove these optical problems which results in better optical performance.
3. A direct comparison of traditional mirror and mirrorless lenses has revealed notable improvements in sharpness arising from the latter.
4. The new "close" lens mount arrangement also permits the sort of focal range not previously possible. The new canon 24-240 F4-6.3 IS USM is a good example.
5. Additional "in camera" optimising lens technology also aids picture quality - only on mirrorless.
6. Lens and in camera stabilisation is also a benefit in mirrorless cameras. 7 stops of image stabilisation will soon be with us.

## Focusing scale

1. Is possible with mirrorless DSLR's to now show the focusing scale in the viewfinder than physically on the lens.

## Which system is for you?

1. Things are changing rapidly in the industry as the manufactures, faced with a huge drop off in demand for traditional DSLRs, look to the mirrorless technology as the future of SLR photography. DSLRs will, however, be with us for a while yet.
2. There is no doubt that the optical technology favours the mirrorless route as the way to achieve higher quality images. All the tests show that there is no doubt about this.
3. At the moment, mirrorless DSLR's lag behind traditional DSLR's for action and wildlife image taking and there are no dedicated long lenses available either.
4. However, there are lens adaptors and it possible to carefully customise setting up a mirrorless DSLR for action/wildlife so, depending on your interests, this compromise may be acceptable if you are equally interested in street, studio, low light and landscape photography.
5. There are significant benefits in being able to preview actual images through an electronic viewfinder in a mirrorless DSLR. Available compensation in the form of, monochrome, white balance, exposure, contrast, focusing scale, histogram all aid image taking. Just don't get too sucked into the available technology. Look at what you are taking.
6. Mirrorless cameras are generally smaller and lighter which is great for travel photography.
7. Last but not least, mirrorless cameras are generally in the full frame format which is better for quality and light management although for some the loss in crop factor will be missed in wildlife photography.
8. The cost of mirrorless DSLRs and dedicated lenses is comparatively high at the moment whereas the new and secondhand market for traditional DSLRs is huge. It's probably fair to say that Sony lead the field in mirrorless followed by Nikon and Canon.
9. Many of the above attributes also apply to smaller compact and bridge cameras.

Hope that helps Henri.

## Quote of The Week

*Every time someone tells me how sharp my photos are, I assume that it isn't a very interesting photograph. If it were, they would have more to say - Author Unknown*

That's it for this week. 16 mags left to read! Catch up next week. Remember, don't count the days, make the days count.

Cheers and stay safe

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

Mike ([mike.cheeseman@btinternet.com](mailto:mike.cheeseman@btinternet.com))