



Vignettes 217

March 7th, 2024

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Club News

Hi everyone. Hope you are all keeping well. A great turnout on Monday night of 34 members to hear Andy Phillips's talk 'The Inner Landscape'. We recorded it (see below for details) and you can see more of Andy's excellent images on his website

<https://andyphillipsphotography.co.uk/>

It's a 'bits and bobs' Vignettes this week after our Committee meeting on Tuesday night.

Here's Dave's weekly roundup slot:

Hi everyone. This week we had an entertaining presentation from Andy Phillips called 'The Inner Landscape' on how to produce 'crafted' still life images, using relatively low cost studio (i.e. kitchen) set ups and 'manipulated' natural light. He covered a lot of ground but luckily the talk has been recorded as I will definitely need to watch it again to collect all his ideas about equipment and techniques. He employed a lot of focus stacking (up to 150 layers!) so clearly image sharpness is key in this genre. It's amazing what you can achieve with rudimentary 'kit' around the house - bits of card, mirror, foil, shower curtain etc.

In the second part he covered the use of textures and Photoshop blending modes to add that wow factor to the image. If you are interested in that aspect I would definitely recommend a rewatch as he raced through a lot of the processes involved. One useful tool he mentioned was Sessions College Color Calculator. I had a quick look at this and it does look interesting.

<https://www.sessions.edu/color-calculator/> if you want to check it out.

I'm still thinking we will include a practical evening on still life photography next season but it is going to take a fair bit of planning and preparation!

Autumn & Winter DPIs – 11 March

Next week we are back in the Parish Hall, with our normal 7:30 pm start time. Following Shaun's talk on Spring photography I'm thinking we can extend the scope to cover Spring images as well. So, anything you have taken since the season began really. Anyone can bring some images on a USB stick and share them as we did with the Summer DPIs at the start of the season. Maybe a project you have been working on, some favourite images, an event anything with 'a story behind the image'. Don't be shy, the more the merrier.

Normally we get enough contributions to fill half an evening so I am proposing that for the second half we make it a more social event and break up into groups – Canon, Nikon, others, phones – and discuss what we like about our cameras, tips, shortcuts, favourite lenses etc. So bring your kit and show it off!

The One Drive

A number of you have asked for details of the Club's 'One Drive' as we try and keep presentations, including Andy Phillips's talk on Monday, available either as a recorded event or where it comprises a PowerPoint. Here's the link:

<https://1drv.ms/f/s!AqxhOsiqtMVnelqxjJ5zE7MbJcU?e=J0j8aU>

New Club Committee Member Needed

At the end of this season, some Committee members will be stepping down from their various roles as their tenure comes to an end. We've been 'press ganging' (look it up - <https://en.wikipedia.org/wiki/Impressment>) some cheery Club members behind the scenes to join the Committee with some success. Fin's new appointment as Comp Sec taking over from Jill is a case in point. One such Committee member, Sue Gunnee, will also be stepping down so we need a new PR Committee member to take over. If you fancy the task and want to know more about the role, have a chat with us next Monday or send Mike Cheeseman an email (Mike's details are at the end of this bulletin)

Club Projector - Calling All Techies

Our Club projector is about 7 years old and is coming to the end of its useful life. Although we have club funds to replace it, it will make a large dent in said funds so, at the moment we are just researching the options, costs etc. The projector is the life blood of our competitions, battles and club entries to regional competitions, so we need to ensure that the parameters we use are compatible with those recommended by the PAGB, not to mention consistent with calibrated laptops used by judges for DPI competitions. Mike has produced a helpful Committee note (see appendix below) by way of background and if any member experienced in the wonderful world of projectors is out there, we would love to hear from you. All advice, guidance, thought gratefully received.

Print Panel Challenge - April

Just a gentle reminder that the Print Panel Challenge is coming up on the 22nd April. It's the same night as Part 1 of the Annual judging and will be giving you more info in the coming weeks.

The Annual Competition Judging

It has been great to see the Club grow in membership post Covid but one issue we experienced last year was, when the Annual Competition judging came round, the poor old judge had 120 images to get through on the night over the 7 Annual Competitions. As our in house 'judge' Colin reminded us a few months ago, the PAGB recommended number of images for an evening's judging is 80. So this year we've split the 'Annuals' to be held over two nights (22nd April and 29th April). The submission date for both judging nights however remains the same (8th April).

We will decide how the judging will be managed for each night but this is just a reminder to encourage you to submit, if you can, an image into all the competitions you are eligible to enter for as this will give us some flexibility in how we split the evenings judging responsibilities. The adage is - the more the merrier.

Miscellaneous

[A Talk by Wildlife Photographer Paul Colley - 21st March](#)

This talk by Paul Colley looks really interesting and excellent value. As you can see, Paul's CV is impressive and, if you are into Wildlife Photography, it's certainly worth considering.

[From Chalk Streams and Woodlands to Open Oceans - Innovations in Wildlife Conservation Imagery. An illustrated talk by Paul Colley CB OBE FRPS - Nature in Art - Art Tickets](#)

[Sony World Photography Awards 2024 \(SWPA\).](#)

The Sony World Photographer of the Year 2024 will be announced from one of the 30 finalists, and be awarded a prize of \$25,000 along with a range of Sony digital imaging equipment, and will also receive a solo presentation of their work as part of next year's Sony World Photography Awards exhibition. The winner will be announced on April 18. A selection of images will be showcased as part of the Sony World Photography Awards 2024 exhibition at Somerset House from April 19 - May 6, 2024, and will then travel to additional locations. A full list of shortlisted and finalist photographers can be found on the SWPA webpage, along with their images. There's many images

which, to me, are within the scope of a club photographer. BUT, you've just got to see the image and more importantly its context. To me, that's the message. Here's a link:

<https://www.worldphoto.org/2024-professional-competition-finalists-shortlist>

Sean Tucker's talks at The Photography & Video Show

Here's an interesting article about Sean Tucker who is appearing at the forthcoming Photography Show in Birmingham. If you are into Street photography, it's definitely worth a read.

<https://www.digitalcameraworld.com/features/sean-tucker-some-street-photographers-will-tell-you-im-not-a-street-photographer>

Heroines of female photography

Here's an interesting article for our lady photographers. Since 2019, Hasselblad has given the spotlight to a selection of established female photographers – the Hasselblad Heroines – sharing their experiences, industry challenges, and inspirations through images and interviews. As a part of Women's History Month, a social media campaign championing Hasselblad Heroines has been launched by the luxury brand. Here's a link:

<https://www.digitalcameraworld.com/news/hasselblad-launches-a-6-month-campaign-to-celebrate-its-heroines-of-female-photography>

Northern Lights illuminate the skies across Wales

The skies above parts of Wales were lit up in a spectacular display of the Northern Lights on Sunday night. The natural phenomenon was captured against the backdrop of a snow-covered Pen y Fan, the highest peak in Bannau Brycheiniog National Park. Swansea, Powys, Gwynedd and Flintshire were also rewarded with views of the aurora. Catch some great pics here and a link on how to capture the Northern Lights:

<https://www.bbc.co.uk/news/uk-wales-68465549>

<https://www.bbc.co.uk/news/uk-northern-ireland-68473621>

BBC pictures

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

<https://www.bbc.co.uk/news/world-africa-68434103>

<https://www.bbc.co.uk/news/articles/cg3e0e05d180>

<https://www.bbc.co.uk/news/uk-england-somerset-68468738>

<https://www.bbc.co.uk/news/articles/c90e5dv19280>

<https://www.bbc.co.uk/news/in-pictures-68446895>

<https://www.bbc.co.uk/news/articles/c4n4r3vr3d30>

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>

Quote of the Week



I have always been fascinated by the poetic condition of twilight. By its transformative quality. Its power of turning the ordinary into something magical and otherworldly - Gregory Crewdson

That's it for this week. Have a good weekend. Cheers and stay safe

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Mike (mike.cheeseman1777@hotmail.com)

Dave (dave.cahill975@btinternet.com)

Appendix - Projector Specification

Summary

Both the club laptop and projector will probably need to be replaced in the next year or two and I think it would be useful to understand the likely costs to allow the club to plan its finances. The display device (probably a projector but could be a large screen TV) is arguably the most important of the two and is likely to cost a lot more than the laptop so this note focuses just on the projector.

Note: a laptop capable of running AI-enabled Photoshop could be expensive but my argument is that we only need this infrequently and we can use a club member's laptop when needed. My assumption is that a £1.500 Windows11 laptop would suffice.

I lifted the guide (see below) to camera club projectors from [About Camera Club Projectors - Projectorpoint](#)

Based on these guidelines I suggest the following specification:

Item	Spec	Notes
Resolution	4K UHD	The trend is towards higher resolution and 4K may become the standard in the lifetime of our next projector.
Technology	3LCD	LCoS (Liquid Crystal on Silicon) appears to be the best technology for our use. But it's expensive! So 3LCD!
Keystone Correction	Optical lens shift	Technically the best solution and recommended by PAGB. Optical shift uses all available pixels and avoids loss of quality inherent with software keystone correction.
Colour Space	sRGB+	sRGB is minimum. Rec. 709 or 2020?
Contrast Ration	2,000,000:1?	Go for the highest possible.
Brightness	4,500+ ANSI Lumens	We project in dim lighting conditions, so brightness is not a critical consideration.
Connectivity	Wired HDMI 2.0+ Wireless BYOD	Wireless not essential but nice to have.

Examples of a projector that meets the above spec:



EPSON

EBL770U 4k Projector

V11HA96080 7,000 lumens brightness fixed lens laser projector, an ideal use for education, businesses and visitor attractions environments.

Code: V11HA96080

£3,812.00 (INC. VAT)

EPSON

The alternative to a projector could be a large TV.



SAMSUNG QE85QN85CATHXU 85" Smart 4K Ultra HD HDR Neo QLED TV with Amazon Alexa & Bixby

★★★★★ (1)



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Our current projection size is around 85" and in a couple of years' time an 85" TV could well be available for a lot less than the equivalent projector.

Mike

Colour Accuracy



First up, if you want to do your photos justice, they need to be projected as true to the original colours as possible. There is still a significant difference between projectors when comparing colour accuracy and the three main projection technologies (DLP, LCD and LCoS) render colours in completely different ways.

- DLP is traditionally strong on contrast but weaker at displaying certain colours, such as yellow, accurately.
- LCD is generally better at colour accuracy, but only a handful of LCD projectors produce high contrast at a level to rival DLP, and those projectors tend to be more marketed towards home cinema than photography. They are also bulkier and more expensive than high contrast DLP models.
- LCoS is a hybrid of DLP and LCD so you get the best of both worlds with regards to colour and contrast but you will also be paying the most. The Canon XEED range of projectors use LCoS display technology and if your budget allows for one of these models you won't be disappointed with the results.

However, colour accuracy in projectors is about more than just the technology that powers the projector. Within each digital projector, specifically designed colour systems can transform colour in projection, potentially elevating cheaper purchases above their pricier counterparts.

sRGB is our minimum recommended standard. Rec.709 or 2020 both offer a better colour gamut, but it's important to not be completely dependent on a whether a projector's spec sheet ticks these standards boxes on paper to determine how it performs in real life.

For example, specific [BenQ projectors](#) are designed with built-in BenQ-exclusive CinematicColor Technology, which produces cinema-accurate colours and delivers the ultra-wide DCI-P3 colour gamut. This standard surpasses the Rec.709 colour standard featured in many other projectors, enhancing the final image to deliver an excellent picture.

From our experience, it's the combination of optical technology, brightness and colour performance that delivers the best results. Give us a call to discuss our latest in-house tests and get our expert recommendations.

Contrast Ratio



Contrast is another major factor when deciding what projector you need for your camera club. It is measured as a 'contrast ratio', e.g. 2000:1. This tells you the difference in brightness between a 'fully on' pixel and a 'fully off' pixel. For instance, on a projector with a 2000:1 contrast ratio, and (for simplicity's sake) a 2000 lumen brightness rating, 'fully off' pixels would actually be 1 lumen in brightness.

You may be wondering why a "fully off" pixel has any brightness at all. Unfortunately, there is some "leaking" of light with all digital projectors which means black is not actually pitch black. Nevertheless, in a camera club environment, it's worth choosing a projector with the highest contrast ratio possible in order to do justice to your photos.

High contrast ratios on a projector will increase the perception of depth in the image and subtle colour variations will show up more clearly, making textures more visible too. It also means that darker photos don't look washed out, so you'll be able to showcase a wider variety of your club's work.

It's worth noting that contrast ratios are a highly argued point in projector technical circles and the specification doesn't always tell the true story. Sure, higher is normally better, but without a perfectly dark room with zero ambient light, it's rare that you'll ever really see the projector's true performance.

Resolution



Colour accuracy and the overall aesthetic of each image are also affected by a projector's resolution. When looking through the specifications of projectors available at Projectorpoint, you'll notice they're generally classified as having XGA, WXGA, 1080p, WUXGA or 4K resolution. The resolution you opt for determines how many pixels the projector can display at any one time, which in turn affects the clarity and detail of the image.

WUXGA resolution is superior to 1080p resolution. However, 1080p is superior to WXGA resolution, which in turn is superior to XGA. 4K UHD resolution is considered top of the pile.

WUXGA resolution is superior to 1080p resolution which is superior to WXGA resolution which in turn is superior to XGA. Of course, this also means it's more expensive.

For photographic work, opt for 4K UHD if your budget allows, but try not to go below 1080 Full HD. WUXGA is the next step up where budget allows, as this gives you a higher resolution of 1920 x 1200 pixels.

4K UHD projectors deliver the highest resolution of 3840 x 2160, which is the equivalent of 8.3 megapixels. Even at this level of resolution, the projector is unlikely to match the resolution of many of the images taken by your camera club members. But remember projectors make use of upscaling technology so you'll still see a fantastic image on the screen.

In the past, the recommendation from the PAGB was to opt for SXGA+ which delivered a resolution of 1400x1050. However, it's no longer possible to get hold of this as a native resolution.

If your camera club is thinking of entering photographs into PAGB competitions, then it's worth noting that they now state the maximum projection size for all of their events is 1600 x 1200. If you want an accurate replication of this on your own club projector, you need to be looking at a

WUXGA (1920×1200) resolution projector or above to get the 1200 vertical pixels required to display this natively.

To further enhance the quality of the picture shown, where possible try and match the native resolution and aspect ratio of your source (whether you're using a camera directly, PC or a laptop) to that of your projector to avoid image distortion.

Furthermore, if your content is a mixture of 4:3, 16:9 and 16:10 aspect ratios, then we would suggest selecting a projector with the highest possible resolution to avoid the projector having to make compromises when it displays the source image across a limited amount of pixel real estate.

Read our full [Guide to Projector Resolution](#)

Brightness



If you only project in darkened surroundings then brightness is not such an important factor when selecting the right projector for displaying photographs. However, in some cases, you may need to use your projector in different environments where you can't guarantee that you'll be able to control the ambient light in the room. If this is the case, then it's worth considering the brightness of the projector you buy so that you have the option of displaying images in all environments.

Projector brightness is measured in ANSI lumens. Projectors suitable for photographic work are typically rated from 2,500 lumens to 4,500 lumens. However, if you have very low ambient light you can save money by choosing a projector with a lower ANSI lumens rating. As a guide, 2,000 lumens will generally be sufficient if you can keep the room dark.

If you can't control the ambient light, however, opt for high brightness, high contrast projector. In really bright conditions, we would recommend you opt for a projector over 6,000 lumens otherwise your photographs are going to look washed out.

The brightness of a projector also affects the contrast observed as the brightest whites (and colour range) are brighter with high-lumen outputs. The darkest blacks are limited to the ambient conditions in the room – and not the projector's black-pixel (or fully-off) projection.

Read our full [Guide to Projector Brightness](#).

Keystone Correction and Lens Shift

Nearly all of the projectors at Projectorpoint have a vertical keystone facility built-in. “Keystoning” is the name given to the effect on the projected image when the projector sits below or above the centre of the screen. Keystone correction counteracts the effect of this positioning by digitally compressing the image at the bottom or top, resulting in a more rectangular image.

Some projectors feature vertical and horizontal keystone correction while others have the ability to individually adjust one or more of the corners of the image. When digital keystone correction is applied there is always a reduction in the quality of the image, as the image is spanning less of the actual pixels on the panel of the projector. As such we would always recommend avoiding the use of keystone correction where possible or at least keeping it to an absolute minimum where photography is concerned.

To completely avoid any reduction in the quality you are better off looking for a projector with a lens shift feature. Lens shift allows you to move the optics of the projector so the whole image moves up or down and the image is still projected using all of the available pixels. As it’s an optical adjustment rather than a digital adjustment there is no loss in quality, unless you use the lens shift correction at its extremities.

Connectivity



Lastly, don’t forget to think about how you and your camera club members are going to connect to the projector on a practical level. Does your club have a PC or laptop setup for you to share photographs from? Many digital photo enthusiasts will use the VGA output from this PC to connect to the projector and are likely to be satisfied with the results. However, you can take advantage of digital connections such as DVI and HDMI to get even sharper images. As you look through the projectors sold by Projectorpoint you’ll spot that just about all of our products come with the following essential connections:

1 x HDMI

1 x VGA

If you are going for HDMI, make sure you buy an up to date HDMI cable that's categorised as HDMI 2.0 to ensure it can carry a high definition or even 4K UHD image from your source to your projector. Anything less than this and some of the image quality will be lost along the way; not something you want to risk if you've invested in top quality camera equipment and a 4K UHD projector.

Our [Guide to Cables and Connections](#) can help explain what connection is best for displaying your content.

If it's just not convenient or possible to trail long wires from your PC or another input source to the projector, then you might also want to consider wireless projectors as an alternative.

Is this something that could work in your set up? Our [Guide to Wireless Projectors](#) could help you decide.