



# Vignettes 299

February 6<sup>th</sup>, 2026

## Contents

Club News .....	2
Programme secretary's Review .....	2
Last week .....	4
The AQIVA Project.....	4
'Salon Corner' - and we're not talking hair dressing .....	5
Aperture Priority .....	7
External Exhibitions and Competitions .....	7
BBC pictures.....	10
Chairman's Challenge Part 21 .....	11
Comp schedule and definitions for 2025-2026.....	12
Definitions of Set Subjects .....	12
CCC Annual Competition Categories.....	13
Club Competitions from September 2025 .....	14
Competition Rules from 1 <sup>st</sup> September 2025 .....	16
Club Programme 2025-26.....	18

## Club News

High everyone. I hope you are all well. What an informative evening we had on Monday night with Tim Jones of Fotospeed giving us a very good walkthrough the art of printing to debunk some of the myths around this process. Personally, I love printing as it's very enjoyable to hold that tangible physical thing that you've created. Here's Dave with this week's summary:

### Programme secretary's Review

*Hi everyone. We had another good turnout from Tim Jones from Fotospeed with his very informative presentation, Demystifying Printing. I thought it would be good to summarise his main points. I'm glad I took notes!*

*First, the foundations of successful printing:*

- Know your printer
- Calibrate your screen
- Use ICC paper profiles

*Regarding screen calibration I've found when I have done this in the past the main thing it seems to do is reduce the screen brightness. This was borne out by his comment that the most common question he is asked is why are my prints so dark, the answer being that generally our screens are too bright. If you don't calibrate Tim suggested reducing the screen brightness to 50%.*

*He also suggested we should at least use generic ICC paper profiles if they are available for our printers, otherwise (and preferably) use custom profiles which are available free of charge for their range of papers.*

*Moving on to settings, there were only 3 to consider. Well 4 actually, and 5 if you use a Windows PC.*

1. Paper size
2. Profile
3. Media type
4. High quality (not necessarily the highest setting if your printer gives you several options, mine only offers standard or high)
5. For Windows switch colour management off

*I must admit I have been guilty of playing around with lots of settings in the past in an attempt to reproduce a screen colour in the print. I don't think anything has ever worked so I've now concluded from Tim's talk that some colours may just be outside the gamut of my particular £99 Canon! I will look into getting some custom profiles though as my printer isn't listed in the generic profiles. That might help!*

*Fotospeed have a wide range of papers available. Remember Tim gave us a 20% discount code at the end, **Ciren2026** if you want to give them a try. 'The Art Of Printing' pdf that he mentioned is worth downloading from their website. It includes a lot of the things that he presented (even including rendering options!) and more information on paper types. Here's the link:*

[Art of Printing](#)

*I appreciated his point that paper choice is a very personal thing, so competition judges shouldn't really be commenting on whether they like or dislike a paper. It should add to the image almost as an extra editing tool, but not overwhelm it so it becomes the main feature.*

*So, on to next week. As I mentioned a couple of weeks ago, we have a change in the programme with an external speaker, Steve Varman, taking us through his thoughts on Eclectic and Creative Photography. Full details here:*

<https://cirencestercameraclub.org/events/eclectic-and-creative-photography/>

*It will be the usual 7:30pm start, hope to see you there.*

*Cheers*

*Dave*

Thanks Dave. Interestingly I have found that my iMac has a tendency to slowly increase screen brightness which you don't notice over time until you print something. My last calibration gave my screen brightness as 177, way off the 80-120 which Tim recommended. Definitely worth calibrating your screen.

With regard to Colour Space, Tim mentioned that this is a talk all on its own but this extract from Vignettes 157 might just demystify the issue a bit:

*Ever wondered what colour space is all about and how choosing the right one can improve your photography in post processing? I came across two excellent articles below which pretty well sets it all out for you. To my mind there are a few nuggets worth remembering:*

- 1. If you shoot in RAW, your camera setting options (RGB and sRGB) have no effect. They are there if you shoot in JPEG.*
- 2. The three most common Colour Spaces are ProPhoto, RGB and sRGB. They all show the same colours but the widest Colour Space is ProPhoto which has the biggest saturation range whilst sRGB has the smallest.*
- 3. If you process in RAW, use ProPhoto 16 bit (set in your preferences) as this reduces the risk of "banding" artefacts and creates a smoother image. This aids printing.*
- 4. Always export in sRGB. It's the universal (and only) Colour Space for the internet, websites, competitions etc. The Algorithm will smooth out the ProPhoto processed wider Colour Space image so don't worry that you've lost detail by converting to sRGB.*

*It's a bit more complicated than that, which the articles deal with, and provide helpful advice on settings for Lightroom and Photoshop, including exporting from one to the other. You'll be examined on the subject the next time we meet!*

<https://emea01.safelinks.protection.outlook.com/?url=https%3A%2F%2Fphotographylife.com%2Fsrqb-vs-adobe-rgb-vs-prophoto-rgb&data=04%7C01%7C%7C21c988f6d6d34297420408d9a05fa8af%7C84df9e7fe9f640afb435aaaaaaaaaaaa%7C1%7C0%7C637717154969571622%7CUnknown%7CTWFpbGZsb3d8eyJWljojMC4wLjAwMDAiLCJQIjoiV2luMzliLCJBTiI6Ikk1haWwiLCJXVCI6Mn0%3D%7C1000&sdata=EU2rJRrAmxrFStllhBatYZ5LMMaumSPykDY1sHZdaI%3D&reserved=0>

<https://youtu.be/071XzduxEqI>

## **Last week**

After our 'Take Four' talk last week, I meant to include an image which supported John Crew's excellent talk on his work with the Prospect Foundation. I really liked it as it epitomised the voluntary work of the charity so, with John's permission, here it is:



## **The AQIVA Project**

Mike got in contact last week:

*Hi Martyn,*

*I've attached below a piece for Vignettes about the AQIVA documentary that Gerry has been directing and filming with help from John and myself.*

*Mike*

### ***Making the Amphitheatre Film – A Year in One Story***

*Back in February 2025, a conversation at a camera club meeting with Mike Cheesman about drone filming turned into something much bigger. Mike shared a film project he and John Smith were developing for the AQIVA Trust, focused on the Roman Amphitheatre in Cirencester — a project that had hit a few technical roadblocks. (Mike's note: Gerry is being tactful about my limited drone and video editing skills!)*

*Before long, we decided to collaborate and help bring it over the line. Working closely with Mike and Richard Holmes from the AQIVA Trust, I brought in my business partner Andy Parker (Editor, VFX & Animator). Together, we reworked the original*

*script and pre-recorded voiceover, shaping a final treatment that respected the Trust's vision while opening the door to something more cinematic.*

*Andy produced a detailed edit wish-list, identifying the live footage we still needed, and began creating AI-generated historical illustrations — a perfect solution for a charitable project, as they were copyright-free and visually flexible. By March, with a shot list in hand, I was filming early mornings in the Amphitheatre, Querns Wood, and Four Acre Field — robins, trees, paths, and quiet moments before the town woke up. At the same time, Richard was navigating stakeholder permissions and approvals for drone flying. Spring arrived just in time for our first drone shoot, followed by additional filming and stills around Cirencester's Roman landmarks. As the edit developed, Andy discovered the original voiceover no longer suited the evolving visuals. Re-recording wasn't practical, so he trained an AI voice to deliver the narration — surprisingly effective, and a real turning point.*

*After further shoots capturing people enjoying the Amphitheatre, and with the AI artwork complete, we realised one more early-morning shoot was needed. By now, summer had arrived — dry, brown, and visually very different from where we'd started. Some careful editing magic later, Andy managed to blend winter, spring, and summer into a single, cohesive piece. A few final tweaks — including adjustments requested by Roman coin specialists — and, nearly a year after that first chat, the film was complete.*

*We're very grateful to the AQIVA Trust for allowing us to screen the finished film for CCC, and we hope you enjoy both the film and the journey behind it.*

*Here's the link:*

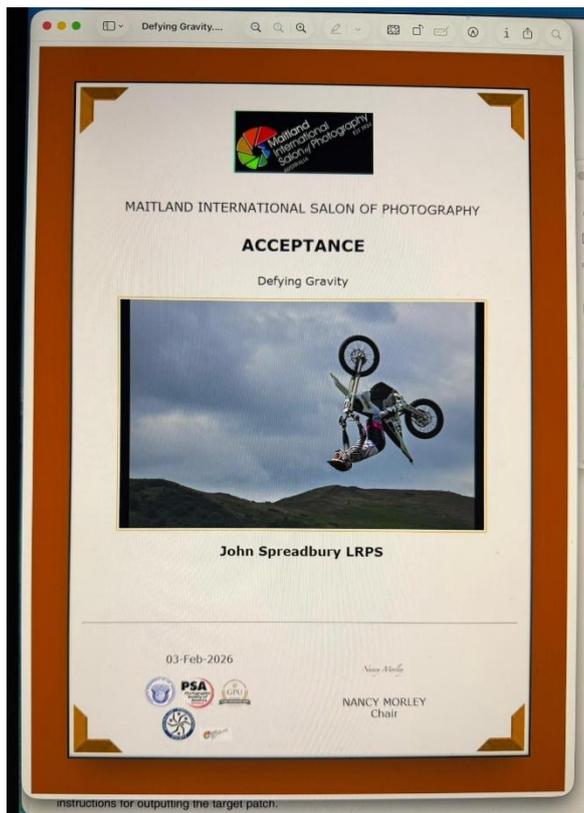
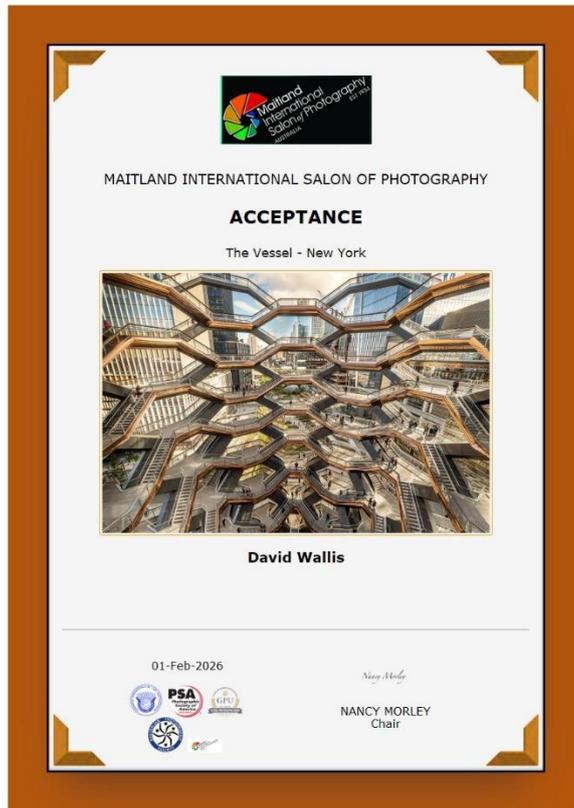
[Link](#)

*Gerry Vasbenter*

N.B I spoke to Gerry after Monday night and he reminded me that the link to this fantastic piece of work is only active until the beginning of March. Effectively one month so don't delay if you want to watch it. It's well worth it.

### **'Salon Corner' - and we're not talking hair dressing**

A while ago David was encouraging us all to have a go at entering global Salon's which he had had some success with. See below. Indeed the Pixoroo software which we use for entering club competitions maintains a list of global Salon comps you can enter. So, I thought, what a good idea to add club member successes here in 'Salon Corner' which could become a regular feature. So, let me know if you have any successes and I'll post the 'accepted' images here. To kick off, here's a couple of accepted images from David and John the latter posted on the WhatsApp Group this week:



Maitland by the way is about 100 miles north of Sydney, Australia. And, by the way, here's a list of comps over the next few months:

<https://www.digitalcameraworld.com/photography/awards-and-competitions/get-published-and-win-big-top-photography-competitions-to-enter-in-february-may-2026>

### **Aperture Priority**

Here's an interesting article about how best to use aperture priority by making sure you control minimum speed and ISO settings. I know from my own experience that the algorithms in Canon cameras always drives the ISO as low as possible as a starting point which has the effect of reducing speed to an unacceptable level. This article answers some of those questions.

<https://www.digitalcameraworld.com/photography/photo-technique/im-a-pro-photographer-and-i-still-use-aperture-priority-but-this-one-setting-is-a-must-to-avoid-ruined-shots>

### **External Exhibitions and Competitions**

[Aerial shot of Iceland wins AAP Magazine nature comp](#)

This aerial photography, by Italian photographer Isabella Tabacci, has just won First Place in AAP Magazine Issue #54: Nature, standing out among thousands of international entries for its revealing perspective and environmental storytelling.

The perspective turns the landscape into art, becoming almost a mythical symbol of nature's resilience





And this image received a merit award

Here's a link to the AAP website

<https://www.all-about-photo.com/photo-articles/photo-article/2053/aap-magazine-54-nature-discover-the-25-winning-photographers-from-around-the-world>

The Virtual Photographer of the Year 2025 has been announced

The winners of the Virtual Photography Awards 2025 have been announced, and this year's standout pictures include narrative-driven portraiture and otherworldly dreamscapes. The competition recognizes the most creative stills captured during video game play using in-game photography technology. This year saw over 3,200 entries across seven different categories. Hary G from the US scooped the overall Virtual Photographer of the Year award, as well as winning the Storytelling and Open categories. Here's his image and website link below:



<https://www.thefourthfocus.com/post/the-virtual-photography-awards-2025-winners>

The Travel Photographer of the Year awards

The 2025 Travel Photographer of the Year (TPOTY) winners have been announced, revealing a diverse collection of standout travel photography from around the world. Judged anonymously by an international panel of imaging experts, the 2025 TPOTY shortlist was selected from more than 20,000 entries across 160 countries, making this one of the most competitive travel photography competitions in the world. Check out the

category winners and website below. Here's the overall winner of the Yacente procession in Zamora, Spain:



<https://www.digitalcameraworld.com/photography/awards-and-competitions/the-worlds-best-travel-photographs-are-crowned-and-the-winning-images-are-simply-stunning>

<https://www.tpoty.com/>

#### Lee Miller photo exhibition

Tate Britain is currently running the UK's largest-ever retrospective of famed photographer and photojournalist, Lee Miller. But for the full experience, you'll also want to visit Lyndsey Ingram's *Lee Miller: Performance of a Lifetime*. The exhibition will showcase 34 photographs by the prominent New Yorker, whose incredible life was recently brought to the big screen in Kate Winslet-led biopic *Lee*. Here's the details but there's not long to go:

<https://www.tate.org.uk/whats-on/tate-britain/lee-miller>

#### SINWP Bird Photographer of the Year 2025

A Dalmatian Pelican floats across the glassy waters of Lake Kerkini in northern Greece, captured with a Sony A1 and Tamron 70-180mm f/2.8. The image by Gary Neville, crowned overall winner of the SINWP Bird Photographer of the Year 2025, showcases one of Europe's most iconic waterbirds. Here's the winning image and website link:



<https://sinwp.com/>

Murmuration captured with Victorian-era photography technique  
Check out this amazing film:

<https://www.bbc.co.uk/news/videos/cdx43vg50l4o>

### **BBC pictures**

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

<https://www.bbc.co.uk/sport/articles/c2052d21gz6o>

<https://www.bbc.co.uk/sport/articles/c93vex4l7xvo>

<https://www.bbc.co.uk/news/articles/c4gw7y1x4y0o>

<https://www.bbc.co.uk/news/articles/cx2yl4e0vq5o>

<https://www.bbc.co.uk/news/articles/cvgp9x59319o>

<https://www.bbc.co.uk/news/articles/ckgn99p80v4o>

<https://www.bbc.co.uk/news/articles/cj0nvvv3966o>  
<https://www.bbc.co.uk/news/articles/cjw1ypnj12do>  
<https://www.bbc.co.uk/news/articles/cj6wdnp86kko>

## Chairman's Challenge Part 21

Here is the twentieth of this year's photo challenge.

6 February 2026

### 21 Explore In-Camera Filters

-  **Objective:** Use camera's creative modes.
-  **Setting:** Creative Filters (Monochrome, Toy Camera, etc.)
-  **Assignment:** Take a series of images with different filters.
-  **Tip:** Compare results with and without filter.

### Quote of the week

*To me, photography is an art of observation. It's about finding something interesting an ordinary place... I've found it has little to do with the things you see and everything to do with the way you see them - Elliott Erwitt*

*That's it, have a good week.  
Cheers*

Martyn (thehoneys@btinternet.com)  
David (david.wallis@btinternet.com)  
Dave (david.cahill@cantab.net)

## Comp schedule and definitions for 2025-2026

	Competition	Submission date	Judging night
<b>Summer Cup</b>	DPI – 2025 Summer Club Events	1 <sup>st</sup> September 2025	15 <sup>th</sup> September 2025
<b>A</b>	Open DPI & Print	15 <sup>th</sup> September 2025	6 <sup>th</sup> October 2025
<b>B</b>	Set DPI & Print – Square Format	6 <sup>th</sup> October 2025	3 <sup>rd</sup> November 2025
<b>C</b>	Open DPI & Print	3 <sup>rd</sup> November 2025	1 <sup>st</sup> December 2025
<b>D</b>	Set DPI & Print – Automotive	1 <sup>st</sup> December 2025	19 <sup>th</sup> January 2026
<b>E</b>	Open DPI & Print	19 <sup>th</sup> January 2026	16 <sup>th</sup> February 2026
<b>F</b>	Set DPI & Print – In the Kitchen	16 <sup>th</sup> February 2026	16 <sup>th</sup> March 2026
<b>Annual</b>	2025-2026 Annual Competitions	16 <sup>th</sup> March 2026	20 <sup>th</sup> April and 27 <sup>th</sup> April 2026

### Definitions of Set Subjects

**SQUARE FORMAT:** typically refers to using a square aspect ratio (1:1) intentionally as a creative constraint or theme. This can be achieved in camera, or by cropping during post processing. So, you are being asked to explore how composition, balance, or storytelling changes when restricted to a square. The square naturally invites symmetry, central framing, and geometric precision and works well for portraits, minimalism, or patterns. Rule of thirds still applies but feels different, centred subjects often look stronger in square, and negative space becomes more powerful. Explore how the square changes emotional or narrative impact. How does it shift the viewer's attention compared to landscape or portrait orientation?

**AUTOMOTIVE:** A follow- on from Amy Shore's Presentation in October. A chance to explore and creatively interpret vehicles and the world around them as your primary theme. This can go far beyond simply photographing a car — it's an invitation to tell stories, explore design, motion, culture, and even emotion through the lens of automotive imagery.

**IN THE KITCHEN:** Typically, a scene encompassing components or activities that you would find in the kitchen. This could be food still life, equipment and utensils or an activity such as stirring a pot.

## CCC Annual Competition Categories

– Submission deadline 16 <sup>th</sup> March 2026		
Award	Subject	Format
Pitchers Trophy (Topic Chosen by President)	Sunset in the Cotswolds	DPI, 1600 x 1200, sRGB
Dennis Moss Trophy	Open	Print + DPI 1600 x 1200 sRGB
Leonard Jones Cup	Open	DPI, 1600 x 1200, sRGB
Cavendish Cup	Black & White Open	Print + DPI 1600 x 1200 sRGB
Miles Shield	Open (Club Outing)	DPI, 1600 x 1200, sRGB
Gladiator Trophy	Aviation	DPI, 1600 x 1200, sRGB
Ted Parrot Trophy	Sporting Action	DPI, 1600 x 1200, sRGB
Pitchers Cup (Open to new members only)	Open	Print + DPI or DPI, 1600 x 1200, sRGB

For all Competitions, please upload images by the submission date shown above via Pixoroo link below: -

[pixoroo.com/public/account/login](https://pixoroo.com/public/account/login)

## Club Competitions from September 2025

Club Competitions are designed to allow members the opportunity for their best images to be critiqued by a qualified judge from outside the club whilst engaged in friendly competition with other club members. The judge will award the following positions and points.

1 <sup>st</sup> Place	6 points
2 <sup>nd</sup> Place	5 points
3 <sup>rd</sup> Place	4 points
Highly Commended	3 points
Commended	2 points
All other entries	1 point

Points from all externally judged competitions throughout the season are totalled prior to the Awards Evening and the member with the most points is awarded the **Presidents Cup**.

### Summer Cup

The Summer Cup is a Member Judged competition held at the start of each season. Members may enter one DPI taken at one of the Club's Summer Events that year. As this competition is member judged all entries, including those placed 1<sup>st</sup>, 2<sup>nd</sup>, or 3<sup>rd</sup> may be entered in any General or Annual Competition.

### General Competitions

All General Competitions are externally judged and consist of 2 sections:

1. Digital Projected Image (DPI)
2. Mounted Print

There are 6 competitions throughout the season – 3 x Open and 3 x Set Subject.

Following completion of all six competitions trophies are awarded at the Annual AGM to the members with the most points in each of the following Categories.

1. Open DPI
2. Open Print
3. Set DPI
4. SET Print

Set subjects, submission and judging dates are available on the Club Website, Vignettes and Pixaroo.

### Annual Competitions

There are several Trophy based Annual Competitions, many dedicated to the memory of past Camera Club members. Judging is spread over two evenings towards the end of the season. Members may enter once in each competition with the winner holding the Trophy for one year.

<b>Pitchers Trophy</b>	A subject chosen by the Club President each year – DPI
------------------------	--

<b>Pitchers Cup</b>	Open to New members only in their first full season – open DPI
<b>Dennis Moss Trophy</b>	A mounted Print on any subject
<b>Leonard Jones Cup</b>	Open subject DPI
<b>Cavendish Cup</b>	A monochrome mounted Print on any subject
<b>Miles Shield</b>	A DPI taken on a Club outing or Practical Event.
<b>Gladiator Trophy</b>	A DPI with an Aviation Theme
<b>Ted Parrot Trophy</b>	Sporting Action based DPI

## Competition Rules from 1<sup>st</sup> September 2025

### General Competitions

1. There are 6 General competitions (3 Open and 3 set subject) per Season each consisting of 2 categories – Digital Projected Image (DPI) and Print.
2. Club members may enter one entry in each category for each General Competition.
3. All digital images must be in the sRGB colour space, no greater than 1600 pixels wide x 1200 pixels high, and 2.3Gb in size.
4. All prints must be mounted with mount size not to exceed 50cm x 40cm and a digital image of each Print entry must be provided.
5. All image Manipulation processes and techniques are eligible, provided that:
  - a) the image originates from a camera or smartphone.
  - b) entrants own the copyright to every element of their submissions the image, including its components.
  - c) AI techniques (eg AI denoise, AI sharpening) can be used to enhance the image provided that data is not drawn from outside the existing image to create new content (Generative AI).
  - d) the image is no older than three (3) years from the first meeting of the current club season.
  - e) any modification of the original image must be made by the author or under his/her personal direction.
6. All General Competition entries both DPI and Print should be uploaded to Pixaroo by the Competition close date.
7. All Prints should be handed to the Competitions Secretary by the competition close date specified in Pixaroo and the Club programme.
8. All digital images and digital images of prints entered for any competition must be available for use in inter-club competitions and for display on the club website. All prints must be available for interclub battles and for publicity displays in
9. Cirencester.
10. The club reserves the right to maintain a catalogue of all images entered in competitions.
11. A digitally projected image or print that has been awarded a 1st, 2nd, or 3rd in any class of General competition may not be entered into any Club, Summer or Annual competition again.
12. Entries cannot be submitted more than twice in any class.

### Annual Competitions

1. Annual Competitions are divided into a range of categories. Details of each category are published on the Club Website, Vignettes and Pixaroo. Winners of each category are awarded a trophy.
  - a) The General Competition rules plus the additional rules below apply to all Annual Competitions.
  - b) Members can enter one image per category.
  - c) Members must have entered 2 or more General Competitions during the current season.

- d) Entries for competitions that feature practical night/club outing must be taken between the previous judging date and the closing date of the current seasons Annual Competitions.
- e) A digitally projected image or print that has been awarded a 1st, 2nd, or 3rd in any class of Annual competition may not be entered into any General, Summer or Annual competition again.
- f) A monochrome image is an image that consists of varying tones of a single colour. Most commonly, this refers to grayscale images, which contain only shades of grey ranging from black to white. However, a monochrome image can also use any other single hue, with variations in brightness or intensity.
- g) Sporting Action is defined as fast paced competitive activity governed by a specific set of rules defined by a sports governing body.

## Club Programme 2025-26

	Date	Event
S E P T	01 September 2025	Opening Meeting incl Photo AI & Chairman's Challenge Pt2
	08 September 2025	WCPF Print Viewing
	15 September 2025	Summer Cup Knockout DPs
	22 September 2025	Nick Hodgson - Free Mines Coal Faces
	29 September 2025	Colin Walls - Observational Photography
O C T	06 October 2025	Competition A Judging - Open
	13 October 2025	Mop Fair - 6:30pm - Cirencester Parish Church
	20 October 2025	Amy Shore - How To Be A Car Photographer
	27 October 2025	How To Preserve, Present, Display Our Images
N O V	03 November 2025	Competition B Judging - Square Format
	10 November 2025	Brian Lee - My Diamond Decade
	17 November 2025	Cheltenham Salon AV Presentation
	24 November 2025	Battle Selection Evening
D E C	01 December 2025	Competition C Judging - Open
	08 December 2025	Andy Phillips - More Than Meets The Eye - remote ZOOM - 7pm
	15 December 2025	Annual Buffet/Quiz - 7pm - Greyhound Pub
	22 December 2025	Christmas Break
	29 December 2025	Christmas Break
J A N	05 January 2026	Charlie Waite - Behind The Photograph - remote ZOOM - 7pm
	12 January 2026	Travelogue UK
	19 January 2026	Competition D Judging - Automotive
	26 January 2026	Take 4
F E B	02 February 2026	Tim Jones - An Evening With Fotospeed
	09 February 2026	Eclectic & Creative Photography
	16 February 2026	Competition E Judging - Open
	23 February 2026	Lockdown Memories
M A R	02 March 2026	Ian Howard - The Anatomy Of A Shot - remote ZOOM - 7pm
	09 March 2026	Cirencester College Visit - 7pm
	16 March 2026	Competition F Judging - In The Kitchen
	23 March 2026	Battle v Stroud & Cheltenham
	30 March 2026	Terry Walters - 100 Monochrome Images
A P R	06 April 2026	Bank Holiday - Easter Monday
	13 April 2026	Macro Photography - Mike Cheeseman & John Smith
	20 April 2026	The Print Panel Challenge/Annual Competition Judging
	27 April 2026	Annual Competition Judging
M A Y	04 May 2026	Bank Holiday - May Day
	11 May 2026	Outdoor Model Photoshoot - Kate Peake
	18 May 2026	AGM & Annual Awards

Competition Judging

External Speakers

All meetings start in club at 7:30 pm unless otherwise indicated