Vignettes 169

February 23rd, 2023

Contents

Club News

Hi everyone. Hope you are all well. I counted 36 eager members on Monday all waiting nervously to see how the highly respected judge Martin Fry viewed your image. As always he was hugely constructive with positive suggestions as to how we can improve our photography. Always a joy to have at the club and a real stalwart in putting in so much of his time to help others. The earlier start certainly helped us to get home before sunrise and another big selection of entries across the board was an encouraging sight. 18 different winners out of a possible 29 continues the theme we've had this year of a broad spectrum of talent. It was good to see our new print display stands working well in displaying the winning images. Well done everyone. Here's the results.

Competition D Results

SET PRINT

First	On Golden Pond	Jill Bewley
Second	Geothermal Energy	Val Thomas
Third	Misty Blue	John Crew
Highly Commended	Bibury Dawn	Gary Gleghorn
Commended	No 29 Leaving the Station	Alun Thomas

On Golden Pond by Jill Bewley

OPEN PRINT

First	Barbadian Sculptor	Liz Gillham
Second	A Different Perspective	Fin Simpson
Third	Sunset Shadows	John Crew
Highly Commended	Old Stone Old Mine	Bob Berry
Highly Commended	Window Light	Val Thomas
Commended	A Peroni Story	Dave Cahill
Commended	So Armless	Ruth Barker
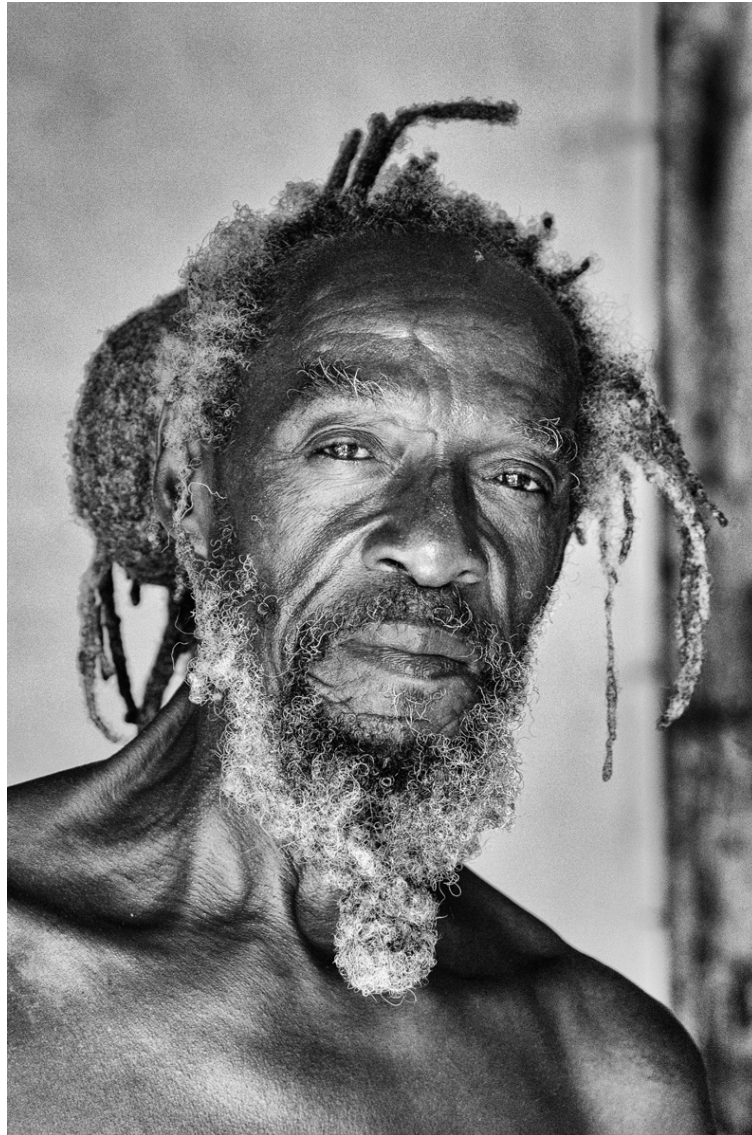
Barbadian Sculptor by Liz Gillham

SET DPI

First	Minus Twelve	Gary Gleghorn
Second	Smokestack Stick	Steve Kirby
Third	No Power Today	David Wallis
Highly Commended	Mist in Down Ampney	Paul Norris
Highly Commended	Morning Mist Martindale Hill	Bob Berry
Highly Commended	Glass Blowing	Nigel Rogers
Commended	A Smoky Fun Fair Scene	Colin Hoskins
Commended	Inspired by Turner	Jill Bewley
Commended	The Man Who Came in From the Cold	Liz Gillham

Minus Twelve by Gary Gleghorn

OPEN DPI

First	The Artful Dodger	John Hankin
Second	Morning Tranquillity	Val Thomas
Third	Toy Soldiers on Parade	Jill Bewley
Highly Commended	Bad Hair Day	Tricia Lindsay
Highly Commended	Skaters	John Crew
Commended	Baling the Hay	Carol Thorne
Commended	Just Me and My Shadow	Dave Cahill
Commended	Progress	Liz Gillham

The Artful Dodger by John Hankin

Next week

The last external speaker of the season comes to the club next week and it promises to be an excellent night to round off the speaker season. Fiona McCowan FRPS is going to talk about the world of Photobooks, now a RPS distinction genre in its own right. Fiona has risen rapidly through the RPS ranks from gaining her LRPS in 2017 to FRPS in 2021. She was appointed to the RPS Distinctions Assessment team as a panel member for the Photobook genre and has a fascinating CV. Take a look:

https://fionamccowan.com/about

CCC Programme Sec

Just a reminder that my (Martyn) tenure as Prog Sec comes to an end this club season and we are looking for a replacement. I'm more than happy to help out in the transition and, indeed, have already drafted a programme for next year as Shaun did for me when he passed me the baton. I'm not expecting the new sec to do Vignettes as well which I'm happy to carry on as editor (unless, of course, someone wants to have a crack at it!). Do feel free to get in touch with Mike or myself.

RPS distinctions

We had a very productive Zoom session last week to chat about the opportunity for, and support by, members wishing to gain a photographic distinction (RPS and PAGB being the most popular). Since then Sue has been in contact:

Hi Mike & Martyn.

As a bit of a follow up to the call last week members might like to know there's the opportunity to observe RPS assessments via zoom. By the time members get this, I suspect that the dates will have passed but it's good to know how the system works for future assessments so I thought it was worth sending. I should add that they're during the day which might not suit everyone but some might be able to watch. Here's the link:

https://rps.org/observe?fbclid=IwAR2gDRSIf-XWhpKE0u4_mldV0DTGfMzY1pnLnN5AFBuUZSuQ_v5p3h1Yoyc

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Miscellaneous

2023 FIAP Colour Biennial Selection - your chance for fame and glory!

We've been contacted by the WCPF about the international 2023 FIAP Colour Biennial Selection. Here's the details:

Every year the FIAP hold a number of Prestigious Biennial Competitions for its member countries. This year the PAGB invites you to submit up to 16 colour images for possible selection across the following four categories:

a. Still Life

b. Architecture

c. Sport and Action

d. Creative Animals

The FIAP Biennial Competition is both a Print and PDI Competition, so high resolution versions of your images are required if selected for the print entry. This selection is open to all members of WCPF Clubs and is a great chance to get your work seen on the international stage. 30 Images will be selected in total and all images scoring more than 8 points in the actual FIAP Biennial can be used a part of a FIAP Distinction Application.

Online Entry Opens: 17th February 2023

Entry Closes: 15th April 2023

Selection: 16th April 2023

https://pagbhost.co.uk

More details in the attached flyer.

All enquiries to fiapbiennial@thepagb.org.uk please

International wedding photographer of the year

Here's one for Liz Gillham. Dee Kampe, of Finder Seeker Photography from Melbourne, Australia, has earned herself the title of The 6th International Wedding Photographer of the Year 2022 after out-ranking more than 1,700 images that were submitted to the competition across 10 different categories by over 330 wedding photographers worldwide.

This sixth edition of the awards introduced a new category, "Lit" which encouraged wedding photographers to include the addition of a human-made light source to their images in celebration of Godox sponsoring the competition. These light sources could include on & off-camera flash, LED, Sparklers, and tungsten, and resulted in some fantastic wedding night photography! Check out the winners:

https://iwpoty.com/2022-winners-gallery/

Wildlife Photographer of the Year People's Choice Award

It's always a little confusing to see this award 4 months after the main winner is announced and when the 2022 IWPOTY is already doing the exhibition rounds, including at Twigworth's Nature in Art, Gloucestershire. Nevertheless here it is and up to the usual standard of this prestigious competition. Here's the winners:

https://wwww.nhm.ac.uk/wpy/peoples-choice

AI image fools judges and wins photography competition

I've written an article below about how AI might eventually require you to upgrade your pc. However here's an interesting article about a competition won using AI. Worth a read. By the way, you can now get AI software which removed copywrite watermarks on images!

https://www.digitalcameraworld.com/news/ai-image-fools-judges-and-wins-photograpy-competition

The brand new So.co Music Photographer of the Year Awards is open for entries

Just when you thought that there's too many global photography comps out there, a new photography competition has been announced highlighting the artistry of music photographers in the form of So.co's inaugural Music Photographer of the Year Awards 2023. So.co is a music-storytelling platform that is on a mission to unearth and celebrate the world's best and brightest music photographers.

The competition is sponsored by Affinity Photo and completely free to enter, but the deadline is sooner than you think – with submissions and public voting both closing on March 15 2023. So get your entries in fast! Here's the details:

https://so.co/awards

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Concrete of Life 2022 photo comp

Concrete? Yes really and more interesting than you think. More than 14,000 images were entered into this year's competition from photographers in every continent. Split into four categories, each with an amateur and professional sub-category they included; Beauty and Design, Concrete in Daily Life, Concrete Infrastructure, and Urban Concrete.

https://gccassociation.org/concreteinlife2022/

RAM - And We're Not Talking Countryfile

Shaun's talk a couple of weeks ago about his laptop's inability to handle Photoshop's power hungry "neural filters" got me thinking about my own IMac particularly as AI is gathering momentum in photography processing, demanding greater and greater processing power. So I had a look at my iMac (2019, 27", SSD drive, 2TB storage) and noticed (or should I say discovered!) that I had 8Gb ram in two 4Gb slots with two ram slots empty.

Coincidently, I then got an email from Paul Jones who had been looking at some programs I mentioned in my shared Lightroom talk evening a while ago. He said - *I looked out Topaz AI after your comments a while ago - quite a beast in terms of computing power!*

Whilst my 8Gb of ram is ok for processing (the slower hard drive being used as a backup 'virtual ram' when needed) Adobe, Topaz, DXO etc are suggesting a preference for 16Gb or 32Gb Ram. It just depends on how many programs you have open and how much and what type of processing you are doing. Interestingly you can't now easily buy 4Gb ram chips which says something about processing requirements these days.

As a total Luddite seemingly hanging onto the digital 'cliff' by my fingernails, I emailed Shaun and Mike for guidance! The fonts of all digital advice! I also contacted my independent Mac guy and did some Googling. Here's some headline findings you might find helpful. Feel free to disagree or if I've omitted something do let me know. (No rude words about expensive Macs please!):

- If you are looking to upgrade your PC/Mac make sure it has an accessible compartment for upgrading ram. Not all computers have this, particularly laptops in which case get the right ram when you buy and add a bit of future proofing.
- If your computer has an accessible ram slot do not necessarily buy a PC/Mac with the level of ram you need. You'll probably pay up to double the price of ram supplied with the PC/Mac compared to respectable aftermarket ram chips which you can add later. If nothing else it's worth comparing prices.

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- For running photographic software efficiently, the consensus is to have a minimum of 16Gb of Ram, and for future proofing go for 32Gb. The difference in price is not great and costs have certainly come down.
- Always replace ram chips x 2. Most computers use a minimum of 2 ram channels using a ram chip in each channel. Some channels have two ram slots each.
- Ram can be installed in a single module and will run ok, i.e. you can put a single 16 GB module in if you wish, but it will only run at half speed (i.e. Single channel) as opposed to dual channel using two sticks of RAM, one in each channel. Therefore two sticks of 8 GB Ram in two channels will run roughly twice the speed of one 16 GB Ram module in one channel.
- To give you an idea of price, 2 x 16Gb ram chips for my iMac made by Crucial is about £80 from Amazon. 2 x 8Gb is about £45.
- If you have a 4 slot ram facility (2 channels with 2 slots in each channel) and are looking to upgrade, mixing ram chip makes can, in some circumstances result in the ram not operating. Speak to Shaun!
- So, you can just replace the existing 2 ram chips with 2 new ram chips of the new (equal) size in the same slots. At least as a starter.
- For what it's worth my Mac guy says *The RAM controller on the iMac is quite happy with mixed chips. Any tiny reduction in overall speed will be more than swallowed up by the effectiveness of the larger available RAM.*
- Having said all that, I've not found any evidence that mixing ram of different makes will actually damage your computer but you do need to stick to the same ram speed in upgrading ram.
- The Crucial Memory website is very good - you enter your computer system details and it comes up with compatible memory upgrade options (including Apple and non-Apple options).
- I purchased 2 x 16Gb for my iMac and added each one to each spare channel slot giving (new 32Gb + existing 8Gb) a total of 40Gb. I'm pleased to say it works fine.
- To see how much Ram you are using in real time, use your (little used in my case!) 'Activity Monitor' App which is tucked away on an iMac in Utilities. More about that in one of the YouTube Channels below.

Here's a couple of YouTube articles on the subject, albeit with slightly different recommendations. However a good explanation of how Ram works:

https://youtu.be/t5R6nMSzov4

https://www.google.co.uk/search?q=best+ram+for+imac+using+photoshop&ie=UTF-8&oe=UTF-8&hl=en-gb&client=safari#fpstate=ive&vld=cid:cb804b9e,vid:_xSMk1KoXH8

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BBC pictures

Another selection of images and related stories from the BBC's website

https://www.bbc.co.uk/news/in-pictures-64677648

https://www.bbc.co.uk/news/uk-england-64698563

https://www.bbc.co.uk/news/uk-england-64619278

https://www.bbc.co.uk/news/uk-scotland-64666486

https://www.bbc.co.uk/news/world-africa-64653451

Volunteers

Here's our regular volunteer spot for in house club events over the season. It's edging forward slowly as names are added. All we need is a few volunteers to just to be part of a team for the evening. In most cases it won't be for more than 20 minutes or so. We'll add members to each event as we get them.

6th March - Take 5 - *5 member led 20 min presentation on their burning photography issues we all might learn from. Totally diverse and open to anyone with something to share.*

1. *Martyn Smith - Camera bags (a light hearted look!)*
2. *Dave Cahill - Blipfoto*
3. *Paul Norris - Straight pictures – what is the 'driver' to enhance the image in your camera.*
4. *Paul Jones - Non-competitive image presentation*
5. *?*

17th April - The Panel Challenge(s) - *The Panel Challenge is being expanded this year to provide for a dedicated Smart Phone Panel and we've updated the rules. Here's the rules:*

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1. _This challenge is open to all current CCC members._
2. _Your task is to produce a **Panel of Prints and / or a Smartphone Digital Panel of images** on a theme of your choice. (If you produce two panels (printy and digital they can be different themes)_
3. _The title of either panel must be clearly displayed on the front._
4. _Creativity, thought and variation are encouraged, with the complete panel showing a balanced and engaging view of your chosen theme. The images should work well together and either share a theme, tell a story or complement each other in some way. They should all create a pleasing image as a whole. Humour and light heartedness can be shown._
5. _Images can be in colour or black and white or monochrome._
6. _Your panel should contain between 7 — 10 images on your chosen subject and be presented for assessment by members on the evening of **17th April 2023**. If you are not going to be there on the evening but would still like to submit a panel please contact Jill Bewley, Comp Sec to arrange collection of printed panel. (competitions@cirencestercameraclub.org)._
7. _Images do not have to have been taken within this season but must be less than 5 years old. If using images which have been submitted to Club Competitions, a maximum of two may be used._
8. _The images must be your all own work._
9. _Presentation of the prints on the physical or digital panel will be taken into consideration in the final assessment._
10. _All entries will be assessed and marked by the club members who are present on 17th April, with First, Second and Third places for easch category being announced on the evening._
11. _The Print Panel and Smartphone Digital Panel will be judged separately._
12. _An award will be presented to the winner of both the Print Panel and Smartphone Digital Panel at the Awards Evening._

The Print Panel - info

1. _Images should be no more than 7" x 5" (un-mounted), and one of your images may be enlarged to 10" x 8" (un-mounted)._
2. _Images can be placed in small mounts if desired._
3. _You should mount your images on a board no larger than A1 in size. This is 841 mm x 594mm. The board should be sufficiently rigid to allow being displayed vertically on a table top. Thick mountboard / Foamex are ideal._
4. _The print panel mounting board can be any colour._
5. _A1 Boards and thick cards can be purchased for a few pounds from outlets like Hobbycraft, the Range etc._
6. _Your panel must be clearly labelled on the reverse side with membership number and the panel title._

1. *Each SDP will be displayed for assessment on the club projector/screen.*
2. *To aid presentation on the night, SDP's should be emailed via the Competition Dropbox link to Jill Bewley Comp Sec by Friday 14th April*
3. *Each emailed SDP should contain the member's membership number and panel title.*
4. *The Club will provide processing assistance to anyone who would like help creating a digital panel.*
5. *SDP can be made in Lightroom, Photoshop or PowerPoint.*
6. *The overall SDP should be no greater than 1200x1600 pixels (image club comp size).*
7. *Smartphone Digital Panel background can be any colour.*
8. *The digital images in the SDP can be any size and shape whilst meeting the General Rules above in respect of submitted number of images.*

If you have any questions please email Jill Bewley, Comp Sec on

competitions@cirencestercameraclub.org

17th April - Then and now *- Just to follow on from John Smith's intro, we'll be bringing along a collection of historical local images taken in the Cotswold over the coming weeks. The idea is for you to take away an image of your choice, or maybe more than one from the collection and go out to the location where it was taken and try and take the same image again from the same position it was originally taken. The idea is to use some software and compare the two images to see how things have changed. Its not a competition and if we are successful, the Civic Society may consider publishing our Then & Now images in some form.*

The intention is to show the fruits of our labours on the 17th April club night. This is the night of The Panel Challenge (more about that later) which generally only takes half an evening so the first half will be a presentation of our Then and Now images. Given that we've got some work to do in scanning and comparing the images, we'll be setting a backstop date for you to get them to us. It doesn't matter if some images are from similar locations as the original dates they were taken may vary anyway. There's lots of historical images to choose from and don't forget to clock the date and time you took the image. A good opportunity to use that Tripod gathering dust and it might help you to know that:

For one part, 50mm lenses reproduce the proportions of faces, depth, and perspective at roughly the same size as we see with our naked eyes. For another, a 50-mm field of view roughly matches the human angle of vision.

However, here's a taster from the BBC's website - https://www.bbc.co.uk/news/world-europe-guernsey-62820981

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Cirencester CC visit to Tyndale Camera Club - 16th March 2023

We had a visit a few years ago from the Tyndale Photography Club
(https://www.tyndalephoto.org/) who shared their images and experience with us. It was a very successful evening and we agreed to meet again possibly as part of a regular relationship. Then Covid got in the way. So, this time it's their turn to host us, which is on Thursday 16th March. All Cirencester Camera Club members are welcome. We have drawn up a plan for the night:

- Brief intro on our club.
- Club Panel Challenge initiative with some insights into some panels from last year.
- Club work for the local civic society / Bingham Hall trust - Mike Cheeseman.
- Lightpad photography - Jill Bewley.
- Club's recent 'Speed learning' initiative - using a summary from the evening's facilitators.
- Conclusion - Camera club development /challenges - chance to share experiences.

Plus we'll bring along our club competition dpi's which could be used as a slideshow during coffee break.

Have a think about whether you would like to attend on the 16th March as we might be able to car share. In the meantime, I'll be contacting the 'Speed Learning' Facilitators for a brief summary of their findings on the night (except Liz as I've got her summary already).

This Season's Club Competitions 2022 - 2023

	Competition Set & Open	Submission Date	Judging Night
A	Abstract + Open	03/10/22	31/10/22
B	Reflections + Open	31/10/22	05/12/22
C	Urban / Street photography + Open	05/12/22	16/01/23
D	Fog / steam / mist / smoke + Open	16/01/23	20/02/23
E	Multiple exposures + Open	27/02/23	27/03/23
Annual	2021-22 Annual competition	03/04/23	24/04/23

Club Competitions – Set Subject A-E Definitions

A: ABSTRACT

Abstract photography is the art of capturing subjects in such a way that does not attempt to represent external reality, but seeks to achieve its effect using shapes, forms, colours, and textures. It can encompass a huge variety of subject matter, take us out of our comfort zone, make us question what we see, or invite us to enter another realm. The subject matter is often implied or suggested rather than overtly and literally presented. Any image that is altered reality is acceptable.

B: REFLECTIONS

"Reflection photos refer to any shot, no matter what type of photography genre, that uses a reflective surface." This can be a landscape, building, water, windows etc.

C: URBAN or STREET PHOTOGRAPHY

Urban photography is a broad genre that can include anything within a built-up, urban environment, so the image must convey an aspect of a city or town. Your image must have been taken in a built-up urban environment but does not have to include people, so things like street signs, traffic, architecture, shop facades, light trails, crowds, bridges, are all part of urban life. Your image can be a candid shot of people i.e. Street Photography which is also accepted.

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D: FOG / STEAM / MIST / SMOKE

This topic can include a wide variety of images, from misty morning landscapes to smoke wisps created at home – as long as the predominant effect / subject includes Steam or Mist or Smoke or Fog.

E: MULTIPLE EXPOSURES

Objective

Multiple and Double Exposure photography are techniques that blend two or more exposures to create a different image.

 Detail: A **Multiple Exposure** image can comprise of two or more images merged to create a new image, either in camera or in processing. It can also include **Strobe Flash images** where multiple exposures are taken on one image.

Multiple Exposures can include a technique known as '**Double Exposure'** which is a technique that layers two different exposures on a single image, combining two photographs into one, for example the image of the bison and forest.

Exclusions and clarification: **Multilple and Double Exposures** exclude a Focus Stacked image which effectively comprises the original image unchanged in all but focus.

Annual Competitions

 (Submission Deadline 03 April 2023)

Award	Subject	Format
Pitchers Trophy (Topic chosen by Club President)	Quenington Sculpture 5-26th June 2022	DPI
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 Open to new members only.	Open	Print or DPI

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All DPIs to be 1600px x 1200px in sRGB colour space. DPI version of Prints must also be submitted.
NB Portrait images must be 1200px on *longest* side.

The Dropbox link is featured on every Comp submission page, along with a News item - here is the link.

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

Quote Of the Week

Always shoot from the shadow side - Ted Grant

That's it for this week. Catch up next week.

Cheers and stay safe

Martyn (thehoneys@btinternet.com)

Mike (mike.cheeseman1777@hotmail.com)

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