



# Mold In Focus

## The Newsletter of Mold Camera Club

Volume 1, Issue 7

February 2010

### Planned Events (\*\*Hand In Nights)

#### February

- 1<sup>st</sup> Members Evening - Mounting Prints Practical
- 6<sup>th</sup> **Chester Night Photography**
- 8<sup>th</sup> **Competition 4 - Open**
- 15<sup>th</sup> EGM & Prints Critique
- 22<sup>nd</sup> **Lecture - TBC**

#### March

- 1<sup>st</sup> **St. David's Day Lecture – TBC \*\***
- 2<sup>nd</sup> Mold & Hawarden Projected Images Battle Round 1 at Hawarden
- 8<sup>th</sup> Interclub Battle
- 15<sup>th</sup> **Competition 5 – Monochrome Portraits**
- 22<sup>nd</sup> Mold & Hawarden Projected Images Battle Round 2 at Mold
- 29<sup>th</sup> **Lecture – TBC \*\***

#### External Events

- Edwardian Family Album Exhibition – Port Sunlight
- 7<sup>th</sup> Feb NWAUAVG – Capel Curig
- 7<sup>th</sup> – 10<sup>th</sup> Mar Focus On Imaging – NEC Birmingham
- 28<sup>th</sup> Mar NWPA Interclub Print & Projected Image Battle
- 28<sup>th</sup> Mar Closing Date for NWPA Exhibition Entries

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### Story Telling & Constitutions

Well a big thank you to all who responded to my appeal for articles and ideas as I am now starting to build up a bit of a library of items that should keep us going for a few more issues. That doesn't mean you should stop sending items in. All contributions are very gratefully received.

One of the areas that I have seen grow rapidly within the club over the last few years is the production of AV's. The medium gives us a great chance to tell a story with photos that just couldn't be told by a single image. With that in mind I am delighted to write that we have our first contribution from outside the club and it's on the subject of AV's. Written by Marion Waine, one of hard working organisers of the North Wales & Wirral AV Group, it gives us an insight into Marion's passion for AV production. Those of us who know Marion can testify that she is a true pioneer in the art of AV's, paving the way and sharing her knowledge with those of us learning the craft. I was truly delighted when Marion agreed to write for us. I hope to follow this up with other outside articles in future issues.

The second part of this month's editorial concerns the forthcoming EGM which is to review and agree the clubs new constitution which Kevin has been hard at work on. It may not seem like the most interesting of subjects but it is important that it is done and done correctly. I know you were extremely disappointed when the earlier date had to be cancelled due to the inclement weather, but Monday 15<sup>th</sup> February will give you the chance to come along and voice you opinions on the subject.

It is important that you all try to be there. It's no good saying that you don't agree with a certain rule etc. if you are not willing to be there to debate the point on the night in question. You should all have received a copy of the proposed constitution from Kevin. If you haven't got one and want to read it before the night then please let me know and I will forward it to you.

That's it for this month. As usual a big thank you to all the contributors. Hope you enjoy your newsletter.

Chris

## *Horses for Courses – Marion Waine (NWA WAVG)*

AV's come in many guises, below are a few examples of how I use the medium and the reasons behind making them.

I went south to spend Christmas with the family on the farm where I grew up. I'd been trying to think of a saying my dad, who died a few years back, had written in his tool shed. I asked my son who lives there. 'It's still there' he said and quoted it:

If you take a tool away  
Please return without delay  
If you don't and I find out  
You'll get such a b....y clout!

Well that set the ball rolling, my mum, sisters and cousin all chipped in with things they remembered dad saying and I now have a list as long as my arm! I knew I'd have to make an AV of them! I've even thought of a title, it will be called 'Sid'. With five grandsons (and one granddaughter) dad found it easier to call all the boys Sid. When helping their granddad on the farm Sids were usually sent to get the 'wotsit' from the 'watchamcallit'. My sons say that it quickly taught them to anticipate which tool would be needed next! As children we've all been told at some point to stand further back, we'd see just as much! This will be a fun AV to make.

It won't be the first AV I have made about the farm and my family. I've made four with plenty of other ideas still in the pipeline. These are my very special AVs and I know they are special for the family as well. They love watching them, usually ending up in tears. They also go down well when we use them in shows. 'While the Sun Shines' or 'Making Hay' as it was then, has the honour of being the first ever AV to be shown at the newly formed Wilmslow Guild Audio Visual Group back in 1993. Dad did the voice-over for me by talking through the pictures I had taken. I recorded it on a ghetto blaster and a mic the kids had been using to mess about with. The quality is not good but its Dad's story and an invaluable piece of both our family and social history. A few years later when my recording technique (and equipment) had improved, Dad was no longer able to talk properly due to old age so I am glad I made it when I did.

Three years ago we went to Vietnam. Before we went I thought I ought to make an AV on the trip. I don't like doing 'straight' documentaries so didn't really have a lot of enthusiasm. Then I got there and suddenly it all became clear – the roads were packed with motorcycles or Hondas as they called them, they were amazing – this would be my angle on Vietnam, through the Hondas I could show what life was like. It was great fun taking the pictures and I'm sure I took in more of the surroundings as I was constantly looking round for shots. My favourite shot is one where the passenger on the bike is holding a massive pane of glass!! It really seems to go down well when shown and was very satisfying to make.

I also love writing poetry. Not in depth, serious stuff, just what comes. Sometimes it comes from an idea or concept I have and sometimes it is sparked from images I have taken. Although I think the words probably do stand up on their own, with my love of photography, making it all into an AV is like the icing on the cake.

So, for me there is always a reason for making an AV. I suppose I want to share my cameos on life with others, communicate ideas. It is a natural progression from single shot photography when we try and portray feelings about a place, person, etc. In general we are unable to include how we felt at the time. With AV we create a wider picture, we can say what we felt at the time. We can create the mood of the moment with music and sound effects. We have much more scope to get our message across.

The medium can also be used for other things like adding appropriate music to a selection of images to show family and friends. It's also a great way to portray a wedding day, especially with lots of candid shots and authentic music used, even bits of the speeches can be included where appropriate. It can be used as a visual instructions manual or as an introduction to a show, its uses are many and varied.

So, if you've never tried making an AV why not have a go, it's great fun. At time of writing, Pictures to EXE software, which I use for producing AVs, cost \$49 for the Standard Edition and \$75 for the Deluxe Edition, downloadable from [www.wnsoft.com](http://www.wnsoft.com). There is a free trial for those that want to try before they buy. For creating the sound track, Audacity is the free software used by many workers. It's downloadable from <http://audacity.sourceforge.net/>

Have fun!

(See Page 13 for details of the next workshop)

## Image Appeal

Janet Davies volunteered some time ago to start gathering images of the club events as they happened throughout the season. Her mission is to use the images in an AV to be shown at the New Members Evening at the start of the 2010/11 season.

If you have any images taken on any of the practical nights or lectures during the season so far could you please forward them to Janet at [janetpenyparc@yahoo.co.uk](mailto:janetpenyparc@yahoo.co.uk).

Images of other members in action at these events would also be useful. For more information please see Janet at one of the Monday meetings or contact her by e-mail.

Thanks to those who have already contributed.

To suggest any articles or ideas for the newsletter please contact Chris Noble:

Phone: 01352-715007, 07748-598923

E-mail: [chris@noblemultimedia.co.uk](mailto:chris@noblemultimedia.co.uk)

Website: [www.noblemultimedia.co.uk](http://www.noblemultimedia.co.uk)

## Club Website Gallery

Phil Parsons wants to extend the gallery section of the club website and is looking for members images. If you have any images that you would like displayed on the club website please contact Phil Parsons to arrange. Phil's e-mail address is [phillipgparsons@tiscali.co.uk](mailto:phillipgparsons@tiscali.co.uk)

## MEMBER PROFILE



**Name:** Jonathan Frings

**Camera:** Canon 5D MkII

**Lenses:** Mostly Canon 28-300

**Software:** Photoshop CS4

**Photography:** General (My kids and anything that I can manage to drag them along to)

**Other Hobbies:** Music (listening rather than playing), computer games, science fiction

**Flickr photo site:** [www.flickr.com/photos/jonathaf](http://www.flickr.com/photos/jonathaf)

I started taking photos while still at school, using my dad's box camera. I got my first 'proper' camera for my 21st birthday - an Olympus SLR. As time went on I took fewer photos (where was the time?), but digital cameras recaptured my imagination at about the same time as I found myself with a family. This has given me the impetus to restart, and the bug has bitten deeper this time than before, especially with the ability to take the raw photos and make them into something more similar to what I thought I was seeing at the time.

Before moving to Wales my job (software for banks) took me from place to place with little ability to put down roots. I now have a slightly more settled life, which has allowed me to join a camera club for the first time. This has opened my eyes to a lot of new things - lighting, AVs etcetera, given me new opportunities to take photos on the various excursions and given me valuable (if not always positive) feedback on my photos. It has also meant that I've met a new group of friends to chat and have fun with.

# FOCUS ON IMAGING



**7<sup>th</sup>-10<sup>th</sup> March 2010**

**NEC, Birmingham**

**To register visit**

**[www.focus-on-imaging.co.uk](http://www.focus-on-imaging.co.uk)**

## **Chairman's Address – We Are Gathered Here ....**

*We gave Adrian Nickisson an amazing turn out for his talk on being a wedding photographer. I think it is the most we have had to a club evening for a long time. Poor man, this was his first time giving a talk about his work, still we are a friendly lot. His web site can be found at <http://www.adriansimages.com/index.php?content=home>.*

*For those of you tempted to follow in his footsteps here is the link to the web site I mentioned <http://www.rokkorfiles.com/Wedding101-page1.html>.*

*If you are interested in looking at the work of a photographer who has a purist reportage approach to wedding photography have a look at the work of Jeff Ascough. His web site and blog can be found at <http://jeffascough.com/>*

*Other than once having covered a wedding at Llangollen Station for the Llangollen Railway I have tried to avoid doing them, they are seriously scary for me. If you do want to get in to doing wedding photography the best way is to find a wedding photographer whose work you like and offer to be an assistant or bag carrier or whatever enables you to see at close hand what is involved and gradually get some practical experience.*

*Best wishes*

*David*

[www.pistyllphoto.org.uk](http://www.pistyllphoto.org.uk)

## Christmas Competition Winner – Chris Davies

In the November issue of *Mold In Focus* we ran a competition to find the best festive photograph. The winner of the competition was Chris Davies with his "Christmas In Chester" image below. Special thanks to all who entered and to the **Welshot Imaging Photographic Academy** for sponsoring the competition. Below is what Chris had to say about the competition and his prize.



I decided to enter the Mold in Focus Christmas themed competition. So easy to enter by email but I was struggling for ideas. Then my wife Pam decided we should go late night shopping in Chester. I don't normally jump at the chance to shop but I saw an opportunity to get some night shots of the Christmas lights and shoppers. I managed to exercise my fairly recent Manfrotto by hanging over The Rows with the angled extension. I would have loved a wet pavement but that was not to be – I had to break up the empty paving with some long shadows.

I submitted my last minute entry and, at the MCC Christmas party, I was surprised and thrilled to find out that I had won! The competition was sponsored by Welshot Imaging and the first prize was free entry to the January meeting and workshop.

You will all have probably heard of Welshot from the regular circular emails to MCC members. Put very simply, Welshot is an Academy, a provider of photographic services and a huge image library. Its members span from fully professional, part time pro or purely amateur. Although based in Y Felinheli/Port Dinorwic, Welshot meets locally – in a hotel near Queensferry.

I didn't know what to expect when I turned up at the workshops to which I was invited. I arrived at the hotel function room for 6:30 pm where I was welcomed very warmly by Lee and Eifion of Welshot. Once the members' meeting formalities were quickly over, the practical sessions began.

The group was split and half the members took their cameras and tripods to another room where our own Chris Noble was advising on flower photography. I remained with the group doing the 'off camera' or slave flash workshop. Holly was our model for the evening and we had a setup which consisted of a backdrop, two radio controlled flashguns with umbrellas and various bits. The lecturer took pictures and the results from his camera were shown immediately to everyone on a projector screen. I soon began to feel at ease as I realised there was a mixture of abilities and there was plenty informal chit-chat. Others were asking a wide range of questions and I managed to ask a couple. We were all able to take photos of each situation with our own cameras - It was just a matter of passing the flash transmitter around. I was really impressed with the informality and friendliness.

Half time came and so appeared the nosh – an extensive buffet with tea and coffee. I spent a lot of the time finding out about workshops and location trips (some on the other side of the world!) – all very interesting.

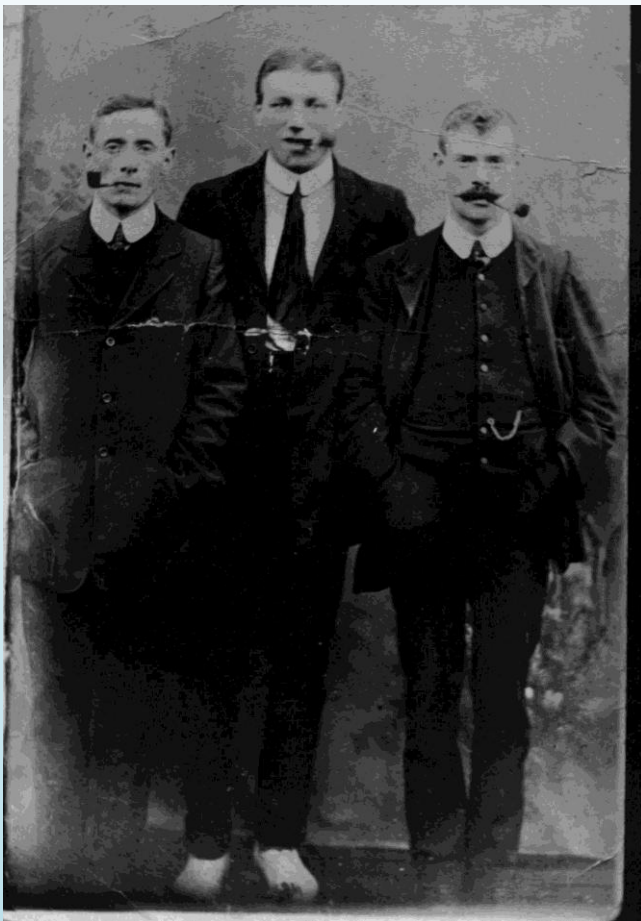
The groups now changed places and Chris was giving away some of his secrets and tricks in various floral settings. After a short talk we all set up our cameras and tripods and took turns at each setup. Chris proved that you don't need expensive studio equipment to get good photographs. Cardboard, foil, polystyrene, photographic backgrounds, bedside lamps, desk lamps, clip spotlights and even torches were producing great results.

For some reason, I looked at my watch – it was 10.15 and I just couldn't believe how quickly the time had passed. It had been a most enjoyable evening. Have a look at the Welshot website – it's not just for professionals.

[www.welshotimaging.co.uk](http://www.welshotimaging.co.uk)

## MY MOST IMPORTANT PHOTOGRAPH JOHN RUTTER

Of all the photographs I have taken and all those I have inherited from my family, this is the most important. It shows my grandfather, John Henry Rutter (Ginger Jack), on the right, his twin brother Jim Rutter on the left; and between them, Jack McLeod, a younger brother of my grandmother. They are about 20 years old, at a guess as I have no actual date, and the photographer has captured their character as well as their appearance and it is this which makes it important.



My grandfather died when I was 8 and although I can remember him, I did not get a chance to know him well. This picture tells me that we probably share the same sense of humour – look at the pipes!

## MEMBERS PHOTOS



Sunrise by Gary Jones



Walking The Dog by Dave Allen



Gwaenysgor Viewpoint by Jonathan Frings

## **Mold Camera Club Practical**

### **Night Photography in Chester**

**Saturday 6<sup>th</sup> February  
5:30pm**

**Meet On The Grosvenor Bridge  
Please advise Chris Noble if attending**

## **North Wales Photographic Association**

### **EXHIBITION OF PHOTOGRAPHY 2010**

**ENTRIES BY: 28<sup>th</sup> March 2010**

**JUDGING: 15th May 2010 at The Electric Mountain Centre Llanberis**

**SHOWING: 19th June to 29<sup>th</sup> July 2010 at  
The Electric Mountain Centre Llanberis**

**ENTRY FORMS AND FURTHER INFORMATION  
AVAILABLE FROM KEVIN HIRST**

## **Hints & Tips on Lowlight Photography – Chris Noble**

With the Chester Night Photography Event taking place on 6<sup>th</sup> February I thought it might be useful to give people and insight in what is involved in taking photographs outdoors at night.

So let's start with the equipment. Obviously it's important to bring you camera complete with the necessary spare cards and batteries. A tripod is a must as you will be keeping the shutter open for very long periods. It is also important but not totally necessary to have a remote shutter release, which will allow you to keep your hands away from the camera reducing the chances of camera shake. A good stopwatch or a way of timing will be important as well.

The basic settings on the camera are important. It is more than likely you will be shooting in Manual Mode which the shutter speed set to "Bulb". With Bulb you will press and hold and shutter release and keep your finger pressed down for the length of time required for the shot, hence the reason for a remote facility. You then need to keep a watch on the time (stopwatch) and when the required period has elapsed you release your finger thereby closing the shutter.

It all sounds very simple, but Night and Lowlight photography can a bit trial and error as you realise than you haven't got enough or too much light. Apertures and ISO levels will be dependent on the conditions at the time but be prepared to experiment.

White Balance is another good area for experimenting in lowlight conditions. If you are shooting in RAW then keep the White Balance to Auto as it can be adjusted using a good RAW editing software on the computer. If shooting in JPG then it might be best to select a White Balance of Tungsten, often shown on cameras as a little light-bulb. But as I say the best thing to do is try a few things out and see what changing the White Balance does to the image.

Probably the hardest part of shooting in these conditions is focusing. Auto-focus will certainly not work in lowlight conditions as the lens will have problems finding a point to fix on. Ideally, particularly in very dark conditions, you need to be in location before darkness falls. That way you can setup the camera, get the focus right and then leave it alone. Getting there early is not always going to be an option so bring a good torch with you. You can use this to shine on the subject while you focus and then switch it off when you are ready to do the shot. Of course you can also use the torch to do some painting with light but that's a different subject for another day.

So that's it, some basic tips on what to do to shoot at night. Always remember to make sure you are fully prepared, make sure you have the right equipment with you and have everything fully prepared for the shoot. Dress properly for the occasion as it can get colder than expected at night. Be safe when doing night photography and if you can go with somebody else.

I have a copy of Lee Frost's book "The Complete Guide To Night & Low-light Photography". It is available to borrow of anybody wants to look through it.

## The Christmas Lecture – Andy Polakowski

Remember that Monday night in December when it was really cold? Well yes, I know that applies to most of December, in fact to much of this winter thus far, but on 21 December 30-odd members (that's 30-odd members, not 30 odd members, I don't want to upset anyone, although . . . , no I mustn't) braved the cold, both outside and in, for the Christmas Lecture to be given by Mike McNamee on Photoshop.

Now, Photoshop lectures can be a pretty mixed bag and you're never sure if they're going to start at the very bottom with what a mouse is (not such daft idea as quite a number of the first Macintosh users thought it was a foot switch!) or start at the other end with an explanation of the implication of Dotgain on Printer Profiling. Either way you're not going to get much out of it, but knowing that Mick was giving the lecture meant that it was not one to miss.

And why is that? Simply because I've known Mick for over forty years since our cycle racing days (yes, we were just babies then) and he is one of the most technical people I know yet with the ability to explain himself succinctly and with a lovely droll wit. A member of the Birkenhead club he has reached the highest creative and technical level; he is an FRPS and has lectured for Nikon, Adobe and Epson. Currently he edits "Professional Imagemaker" published by the SWPP (as mentioned by Adrian Nickisson), which is one of the most sought-after magazines because of its technical analyses of equipment and materials (get your free copies at Focus at the NEC soon); "he's got his rudiments right" as the drummer Ginger Baker used to say.

In my experience 50% of a good Photoshop lecture reinforces techniques that you are familiar with although often achieving the same result by a different route; this is not time wasted as it broadens one's understanding of the software and those routes can often be applied to other parts. Another 25% is over your head; maybe in a year or so you'll realise what it was all about and so it could pay dividends eventually. The last 25% or less is a complete eye-opener which could revolutionise your work. What was the eye-opener for me? I'll tell you later.

Mike came prepared for the introduction with a very original and amusing "letter" from Father Christmas explaining why he'd sent one of his elves instead of attending himself and instructing us not to give either him or the reindeers any sherry. For those who haven't seen him Mike is at the other end of the height spectrum from me. Either despite or because of this he is also very good at self-deprecation something which, I freely admit, I'm the world's worst at.

The lecture was concerned with making composite images, either simply introducing a sky into a bland image or a fantastical composite such as a tsunami hitting the Liverpool waterfront. But there were other tips: a point that Mike made many times during the evening was that he preferred to use keyboard shortcuts rather than use the mouse to select options from the screen as it was more accurate; it's easier to hit a discrete key or two with your digits than to find the correct part of the screen, particularly with higher resolution display settings. I totally agree with this mainly because my size 11 feet are too big to control the mouse buttons (if you're speed-reading this article you may have to go back to the second paragraph for clarification). No, it's a serious point and Photoshop has the option of redefining all the shortcuts so that they make sense to you (and nobody else of course).

Windows itself has many intrinsic shortcuts, one of the most useful being holding the Alt key down and pressing the tab key to cycle\* between all your active applications and so is worth repeating here for those who couldn't attend. Another for those without a Windows key on their keyboard (eg the superb "clicky" IBMs) is to press Ctrl and Esc to bring up the Start menu which you can navigate with the cursor keys; the Enter key will start the chosen application and Esc closes the Start menu. When copying images Mike habitually used Ctrl A (to select all the image), Ctrl C (to make a copy of that image), Ctrl W (to close that window), Ctrl V (to paste it into another image that you've already opened) and then Ctrl T (to start resizing and moving the image via Free Transform); all very quick and easy with the left hand. *(But have you seen the size of Andy's hands - Editor)*

What we all learnt that evening depended on our prior knowledge and our own capabilities and aims and would be very individual. In his examples in creating composite images Mike made extensive use of layers and (inevitably) layer masks. And so what was the "killer tip" of the evening for me? It encompassed a lot of what I've mentioned so far: clicking the layer mask button at the bottom of the Levels pane adds a Layer Mask to that layer. Click onto that Layer Mask and using black or white paint on the mask makes those areas either transparent (white paint) or opaque (black) to what's coming through from the lower layers and it's "non-destructive". If you've made it opaque with too much black paint over with some white, and vice versa, and of course you can vary the intensiveness with the flow control. So blending images becomes less stressful and it's very easy to recover from mistakes as the actual image is never affected.

Peter Thomas gave an appreciative vote of thanks and everyone agreed we must have Mike again. And we must.

*\*I win the bet that I couldn't bring cycling into this appraisal.*

# On Location in Cilcain with David Allen



*Cilcain is now a village with many retired folks and others who live in the village but work in the surrounding towns or on Merseyside. However it retains its farming community so if you don't like the tractors, the smells and the muck on the road it is not the place for you. There is still a strong nucleus of native Welsh speakers. Historically it was, as well as being a farming community, a drinking centre for lead miners and drovers. There were once five pubs in or within a mile of the village centre The Red Lion is now the private house adjoining the village shop and Post Office..*

*The heart of the village has many photo opportunities There are several 16th century buildings. The pub and chapel house and the old smithy in particular. St Mary's is a fine typical Welsh dual nave church with a remarkable naive medieval hammer beam roof that by tradition came from Basingwerk Abbey but probably did not! Photography in the heart of the village is spoilt to a certain extent by the ugly power cables and road markings but what is the clone tool for! In addition there are the chapel and the interesting houses in the main street between the shop and the crossroads..*



*In the surrounding area there are many more interesting farm buildings for those who are interested in architecture. Being just a half mile from the Leete and the Alyn Gorge there are plenty of opportunities for history, nature and landscape photographs in the area. There is plenty of info available about the history of lead mining around the village and surrounding area.*





*There are many other walks high and low level in the woods above the Alyn Valley or up on to the Clwydian Hills and Moel Famau. Picture opportunities are endless. I never tire of our short dog walking circuit, of about a mile, which changes with the time of day, the weather, and time of year. If you are a fan of Margaret Salisbury there are plenty of sheep!!*

*Once a year on August Bank holiday Monday the village has a very popular show and mountain race. The club now contributes an exhibition and a member manages the show's photo competition. In October Cilcain becomes the main venue for Gwyl Famau the local arts festival, for several years we have provided photographers for the events and also for the first time this year have contributed a picture exhibition.*

All the pictures shown were all taken in or within a mile or so of the village centre.



## **Interclub Battle (Go One Better)**

On Monday 8<sup>th</sup> March Mold Camera Club will be hosting its annual Interclub Battle. For those of you who have not been before it can be a really fun night, full of banter and plenty of shouting, in fact the clubhouse sounds like the terraces of a football game at times. The idea is that one club projects an image and the second club then shows an image which matches the first image in some way (this can be very tenuous at times). There are points awarded for matching and points awarded for the best image.

Images are needed for this event. They need to have photographic merit but be a bit different in terms of composition (to make it harder for the opposition to match). So look through your images and send anything different to [andy.extra@virgin.net](mailto:andy.extra@virgin.net). Please add "GOB" (Go One Better) in the subject heading of your e-mail. Thank you in advance. Please make sure your images are in JPG format and are no greater than 1050 pixels on the vertical side and 1400 on the horizontal side.

## The Happy Day with Adrian Nickisson (Chris Noble)



On Monday 25<sup>th</sup> January we were fortunate to have local wedding photographer Adrian Nickisson visit the club to talk to a packed house on the subject of Wedding Photography. Adrian, a former club member, has been photographing these happy occasions for over 10 years having turned professional after redundancy, a feeling I know only too well.

Like so many, Adrian started off photographing at a very young age and was a member of the school camera club. He soon found he had a flair for the art and after years of amateur photography he found himself being asked to take the photos at weddings of friends and colleagues.

Adrian started with film and took the fastrack route to his Licentiate with the British Institute of Professional Photography and now also holds the honours of LRPS and LSWPP. He started work with film and moved slowly to digital during 2004/05; a move he says gave him the freedom to experiment. Adrian now uses Nikon equipment (good choice) with lens choices varying from 24-70, 70-200 and a 10.5mm super-wide angle lens.

Adrian's lecture took us through the many aspects of wedding photography which is clearly not just about taking photographs. He spoke at length about Sales & Marketing, Advertising, People Skills, Wedding Fairs, Album Designing, Insurance, and Contracts. I'm sure Adrian could have gone on and many of us could have listened for much longer but unfortunately the clock put a stop to our enjoyment.



For me Adrian's lecture brought home a very valid point which is very true of most types of photography involving people, and that is to really get to know your client. He spoke about arranging a pre-wedding shoot to make the couple feel at ease in front of the camera before their big day, and then sitting and meeting with them to discuss the shots, timings and so on. Building up a rapport with the photographic subject is so important, if the wedding couple or model feel more relaxed with you the photographer, you are more likely to get the results both you and client want to see.

It was great to have a local professional come and talk to the club and open up his secrets box to so many budding wedding photographers. For more information on Adrian's photography visit [www.adriansimages.com](http://www.adriansimages.com)

## Upcoming Competitions

All the remaining competitions are 3 prints and 3 projected images.

8<sup>th</sup> February – Open Competition – Submissions Closed

15<sup>th</sup> March – Monochrome Portraits – Submissions on 1<sup>st</sup> March. Single toning such as Sepia will be permitted.

12<sup>th</sup> April – Open Competition – Submissions on 29<sup>th</sup> March

10<sup>th</sup> May – Print & Projected Image of the Year – Submissions on 26<sup>th</sup> April

# Engage With The History Of Photography

Founded in 1972 the group aims to promote knowledge of the history of photography in all aspects and to encourage the preservation of photographs, photographic equipment and documents relating to the history of Photography.



## HISTORICAL GROUP

Membership is diverse; ranging from curatorial staff to those whose interest has been stimulated by their own photographic experiences. The group welcomes all who have an interest in the history of photography. A programme of events, including meetings and collection visits, run from autumn through to the following spring.

The group have produced a journal, "The Photo Historian" since June 1972 which contains articles about the history of photography, photographic archives and collections and information about early equipment and processes. The journal is published quarterly.

The Royal Photographic Society Collection is recognised as one of the pre-eminent photographic collections in the world. It is now housed at the National Museum in Bradford where members of the RPS are welcome to view the collection.

Distinctions of the Society at Associate and Fellowship may be achieved in the area of Research, Education and Application of Photography in a variety of categories including Photographic Education, The History of Photography and Critical Theory.

The group's website contains further information about the Historical Group and its activities, including details of the forthcoming programme. It also contains details about "The Photo Historian" and supplements. The website can be found at

<http://www.rps.org/group/Historical/>

Membership enquires should be sent to [secretary@rpshistoricalgroup.co.uk](mailto:secretary@rpshistoricalgroup.co.uk)

# North Wales & Wirral AV Group

## Digital Audio Visual Workshop

### *'On the Hoof'*

***We intend, with plenty of audience participation, to make an AV during the course of the day.  
This will include a script, voice-over, music and hopefully, a lot of fun!***

**As usual, we will start with Attendee Sequence Critique (please book your sequence in with Marion prior to the event)**

**Sunday 7<sup>th</sup> February 2010 – 10.00am start to 5.00pm  
Tea/Coffee available from 9.30am**

**Capel Curig Community Centre  
Capel Curig (on the A5), Nr Betws-y-Coed, LL24 0EE**

**Tickets £5 – Please book in advance via Marion:  
[NWAWAVG@chasingthelight.co.uk](mailto:NWAWAVG@chasingthelight.co.uk) or 0151 343 1551**



**Venue**



**Car Parking**

**Parking is in the Tyn-y-Coed Hotel Car Park, opposite the Hotel behind the yellow coach.**

**The Hotel is just past the venue as you drive towards Betws-y-Coed on the A5.**

**Click on link for map: <http://www.multimap.com/s/h7dhSqiW>**

# The IAC Geoffrey Round AV Competition

In Association with North  
Wales & Wirral AV Group

with PAGB Patronage -  
Number 07/2010

The event will be held in

The Community  
Centre, Capel Curig,  
North Wales

on

Saturday & Sunday,  
March 20th -21st 2010

Closing date for entries  
is February 22nd

Entry forms and rules etc. are  
available from Chris Noble or  
through the NWA AVG.

## Useful Website Links

The following are a list of websites which might be useful for photography advice, equipment etc.

Mounts: [www.cotswoldmounts.co.uk](http://www.cotswoldmounts.co.uk)

Prints: [www.proamimaging.com](http://www.proamimaging.com)  
[www.dscourlabs.co.uk](http://www.dscourlabs.co.uk)

Canvas: [www.bigphotoshop.co.uk](http://www.bigphotoshop.co.uk)

Cameras: [www.warehouseexpress.com](http://www.warehouseexpress.com)  
[www.cambrianphoto.co.uk](http://www.cambrianphoto.co.uk)

Equipment: [www.speedgraphics.co.uk](http://www.speedgraphics.co.uk)

Photo Paper: [www.fotospeed.com](http://www.fotospeed.com)  
[www.permajet.com](http://www.permajet.com)

Education: [www.photoshopsupport.com](http://www.photoshopsupport.com)  
[www.picturethis.channel4.com](http://www.picturethis.channel4.com)  
[www.photowalkthrough.com](http://www.photowalkthrough.com)

Landscapes: <http://stephentrainor.com/tools/>

Camera Hire: [www.hirecamera.com](http://www.hirecamera.com)

Training: [www.swphototraining.co.uk](http://www.swphototraining.co.uk)  
[www.thephotographyinstitute.co.uk](http://www.thephotographyinstitute.co.uk)  
[www.welshotimaging.co.uk](http://www.welshotimaging.co.uk)

Online Mag: [www.ephotozine.com](http://www.ephotozine.com)

Organisations: [www.pagb-photography-uk.co.uk](http://www.pagb-photography-uk.co.uk)  
[www.cffgc.co.uk](http://www.cffgc.co.uk)  
[www.rps.org](http://www.rps.org)

Insurance: [www.aaduki.com](http://www.aaduki.com)

Weddings: [www.adriansimages.com](http://www.adriansimages.com)

If anybody has additional websites that they feel should be added to this list please advise the editor.

To suggest any articles or ideas for the  
newsletter please contact Chris Noble:  
Phone: 01352-715007, 07748-598923  
E-mail: [chris@noblemultimedia.co.uk](mailto:chris@noblemultimedia.co.uk)