



# MOLD IN FOCUS

The Newsletter of Mold Camera Club

Volume 2, Issue 6 – January 2011

Editors: Chris Noble & Ang Jones

## EDITORIAL

New Year and time for a fresh start, a time to lay down plans and do we plan to get a major project underway! As best we can tell the 2012/13 season will be the 50<sup>th</sup> Year of Mold Camera Club and it would be a great shame to let such a prestigious occasion pass by without some form of celebration.

At committee level we decided it best to have a series of events rather than one big event. Proposals so far have included bringing top level internationally renowned professionals to talk to the club, a dinner dance, a North Wales wide competition, the production of a special one off commemorative magazine and a special exhibition celebrating 50 years of Mold Photography.

At the last committee meeting we decided that it would be best to form a focus group that would take charge of organising the year's special events. Myself, Jonathan Frings, Andy Polakowski, Janet Davies, Steve Jones and Ian Parker all agreed to be part of that group and since the meeting we have also recruited Pamela Davies-Ratcliffe, Ang Jones, Ken Sweetman and John Bell. The group will be holding it's first meeting on 12<sup>th</sup> January, so if you have any ideas please pass them to a member of the group.

We really hope to make the 2012/13 season a very special one for Mold Camera Club, so be prepared to muck in and help if required.

News on the newsletter front is that I am happy to say that Ang Jones has agreed to join me on the Editorial Team and already she is making great contributions in making sure we maintain the standard of our communication and news to you the members.

Thanks to all the contributors of this issue of Mold In Focus. Until next month. Keep snapping.

Chris (Editor In Chief)

**HAPPY NEW YEAR**

## Club Calendar (\*\*Hand In Nights) [Note: there are 3 submission dates for Comp5, AV & Comp 6 respectively](#)

### January

- 3<sup>rd</sup> **No Meeting**
- 10<sup>th</sup> **COMPETITION 4 – PHOTO MERGE**
- 17<sup>th</sup> **Lecture 6 – Travels With My Camera – Henry Fiorczyk**
- 24<sup>th</sup> Photographic Workflows – David Allen & Chris Noble
- 31<sup>st</sup> \*\* Members Night – To Be Confirmed

### February

- 7<sup>th</sup> \*\* Mix & Match Battle with Hawarden (At Mold)
- 14<sup>th</sup> **COMPETITION 5 – OPEN**
- 21<sup>st</sup> **Lecture 7 – Andy Campbell (On One Software)**
- 28<sup>th</sup> \*\* AV COMPETITION

## LETTERS TO THE EDITOR

In the December newsletter a photograph by David Allen was shown titled "Untitled" stating that David did not like to title his images. Now while agreeing with him that a title should not enhance or indeed detract from the merit of a picture, I do feel strongly that pretty well everything in life needs a name for identification.

What if people didn't have names! Did you like that great picture "Untitled" by that artist "Unnamed" better than that other picture "untitled" by that other artist "unnamed"? What happens if you go into a store and ask for a music composition by "unnamed" and "untitled" and have to say I think it goes dum dum dum te dum ?

David please title all your pictures, if all the club members submitted all their pictures without titles it would be absolute chaos.

Ken

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I would just like to send my congratulations to the committee of Mold Camera Club for a wonderful Christmas Lecture with Llinos Lanini. It was one of the best lectures I've attended at the club since starting.

Llinos was a lovely person who showed us some beautiful photographs she had taken, and she clearly showed how much she loves photography during her talk.

She has a wonderful eye for capturing something different that many people would walk past without a second glance.

Her apparent naivety and unassuming manner made her all the more enchanting. Her ease of speech and sometimes surprise that her photographs have sold and that she is doing so well was very endearing.

It was very pleasant to spend the evening listening to her. Her very down to earth attitude was a refreshing change, as was her admittal of very little technical knowledge. It made us 'mere mortals' feel so much more at home and also made us feel that what she is doing is more achievable. She had no airs and graces, and was more than happy to answer questions. It was also a very pleasant change for me to hear a successful female photographer give her side of the story in a very male oriented area.

Bravo! - Ann-Marie Metcalfe



### **Mold Camera Club AV Competition**

**Closing Date -7<sup>th</sup> February 2011**

**Entries no longer than 5 minutes  
and must contain a soundtrack.**

### **Newsletter Items**

Please send any items for future issues of Mold in Focus to Chris Noble at  
photo@noblemultimedia.co.uk

## **Challenge of the Month**

**Your challenge for January is to  
produce an image on the theme of  
NEW BEGINNINGS**

Send your images to the Editor by 5:00pm  
on Wednesday 26<sup>th</sup> January and we'll  
publish the best of them in next month's  
issue. No prizes, it's just for fun.

A new challenge will be set in the February  
issue of "Mold In Focus".

**Results from December on Page 7**

## Chairman's Address – Happy New Year

We have come from shivering in our coats to the luxury of a comfy hotel in the last few weeks. The Christmas lecture was a very memorable event. There has been much positive feedback about Llinos and her work. My thanks to Bob for the inspired idea to invite Llinos and to Chris for looking after the technology on the day but of course a huge thank you to Llinos for the presentation and most memorable evening she gave us.

I think many of us were impressed by her use of the word lucky about her work as a photographer. I am still struck by the saying "the more I practice the luckier I get". Some of her images showed quite sophisticated handling in post processing, luck and skill and a feel for the subject all coming together to make the picture. As someone new to the business she was skilfully using the orbit of the Welsh community to create her business contacts. 50% of the work of someone working as a professional photographer is in looking after the business side. It is not enough to be a good photographer to have a successful business.

We are really lucky as a club to have such an enthusiastic professional photographer here in Mold who is happy to share her time and work with us, thank you Llinos. *(See more about Llinos on Page 5)*

To work on improving one's photography time looking at and coming to understand the work of masters is really helpful, perhaps even more important is subjecting one's work to the critical scrutiny of others. The critique circles that are now running on the forum are getting under way. There are advantages and limitations in this format. The obvious advantage is the ease of sharing images and writing comments. The disadvantage is that often the images themselves are pale shadows of the originals, the inevitable problem of showing pictures on the web. Perhaps some in the club might like to come together to look at and discuss prints. Maybe this could even be factored in to our timetable in some way in the future.

I hope that you have all had a very enjoyable and happy Christmas and I wish you all the very best for 2011

David

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

### **SIGRUN TOLLERTON, who died on the 21st December 2010.**

Sigrun was a highly valued member of the Wrexham & District Photographic Society and photographic circles in North Wales generally, and the RPS North Wales Region, for which she did an enormous amount of work. She shared a love of nature photography with her husband Dave and they produced many entertaining evenings showing pictures and AVs from their trips all over the world, including India, Venezuela and the Galapagos. She was also a technical guru on picture quality, sharpness and colour accuracy, both in film and digital.

Sigrun had a long struggle with cancer. There were many good and even hopeful times throughout the struggle, made possible as much by her own determination and Dave's unceasing care, as to the best modern medicine could do. Her struggle ended peacefully at home.

She will be remembered for her enthusiasm, warmth, helpfulness and unassailable integrity. We shall miss our friend.

Maggie Williams (Wrexham & District Photographic Society)

Our thoughts are with Dave and family.

## MEMBER PROFILE



**Name:** John Bell

**Camera:** Canon 450D

**Lenses:** Canon 24-105 & 100-400

**Software:** Photoshop Elements

**Photography:** Anything and everything

Born in Chester on the 19th June 1961, I have lived most of my life around the North West, Lancashire and what we now call home - here in North Wales. I can remember buying my first camera - I am sure it was called a Zorkki - from Gordons Bazaar second hand shop in Barrow in Furness when I was 15 years old.

I have always had a love of taking photos, in my early days it was mostly people or portrait type shots, the usual holiday snaps!

Then in 1982 I married Linda, you know what it's like – young, in love but not a penny between us! I was living in my own rented apartment (£3.25 per week – those were the days!), Linda was at home with her mum. I remember putting all our savings together and we had about £100 between us to pay for the wedding, well a photographer was way out of the question! So I recall talking Linda into letting me buy a second hand Canon AV1- which took half our wedding budget! It cost me £45.00 for the camera and what we had left went on film! (by the way that was my first wedding shoot – and my last, the photos were terrible!) But needless to say we took that camera everywhere with us, and it still has 'pride of place' in my office to this day.

As the years went by I took less and less photos, other things seem to take over – mainly work, which on reflection dominated our lives too much. I was running a business in Bolton, and at the same time we bought a guest house in Llandudno leaving us with little time to pursue any sort of hobby.

Then in 2007, poor health made me slow down, which in turn made us have a good look at our lives and what we were doing. So in 2008 we sold the guest house and moved to Northop Hall. Having a bit more time on my hands I wanted to take up a hobby – but I wasn't sure what I wanted to do. I have to be honest I am one of those people that doesn't seem to have a natural flair for anything!

But then on our 26th wedding anniversary Linda bought me the Canon 450D which got me back into photography. Over the last two years I have taken up photography with a greater zeal than before. In 2009 I enrolled on the Art and design photography A level course in the local college which encouraged me even more so to want to further my interest. The course was ok – but it didn't teach me how to use the camera and that frustrated me. At the close of 2009 I joined the Mold Camera Club, and I can honestly say that within a couple of months I learnt more about photography than in the whole year I was at college. I am very grateful to the experienced members who have spent time helping me – very often on a one to one basis - for their time and expertise I am very thankful!

I love photography with a real passion and wish I had continued it when I was younger, but what's that saying 'you're never too old to learn'? So I look forward to learning so much more and improving what little skill I have.

## Llinos Lanini by Steve Jones



How many of you, have been sitting in your home on a Monday evening, thinking I really don't want to go out into the freezing cold, scrape the ice off my car and go to the club?

Such was my dilemma on 20th December. To add to it, we were to have a lady who, I have to confess I had never heard of nor whose name could I pronounce, give us a photographic talk. Hmm, what's on TV? Then reality kicked in; well at least if I go, I can meet up with the friendly bunch known as Mold Camera Club and as a bonus see what this lady has to show us. Then, I also remembered we are in our new location, warmth, toilets, decent tea and coffee!



Arriving at the hotel bar I was greeted by 'Santa' aka Eric P in his Santa hat! Time for a quick coca-cola and then off to our meeting room for the evening. A few members were already there and Jonathan and Chris must have been up at the crack of dawn as the room was all set up and ready to rock and roll and it was only 7pm!



Just then, a new member came into the room and I did my 'meet and greet the new member routine' (which I try to do if I get the chance). Oops, it wasn't a new member at all, it was Llinos, our presenter for the evening. What a lovely lady to meet, the evening looked really promising.



Surprisingly for such a cold night, (-7°C outside and getting colder) the room started to fill to near capacity; which was great, because as usual a number of club members had gone to the trouble of putting on another great evening for us.

David then introduced our guest, Llinos Lanini. Llinos gave us a brief history of her photography. She started her photography with a Canon 350D and did most of her early work with this camera. As she gained more work/commissions she invested in a Canon 5D. Well, Llinos put up the first picture, some sheep in snow with distant mountains and my attention was immediately grabbed, here we have someone special.



Llinos continued the evening with pictures from Wales and then from many places around the world. Now, rather than write page upon page of text I would prefer her pictures to tell the tale of how gifted she is. Llinos gave us an insight as to how she captures and processes images. She will only take up to three pictures of one subject and she barely uses Photoshop (just to do the odd slight crop and the use of curves). How many of wish we could say we barely edit a picture?



So, by the end of the evening, I was immensely glad that I had attended and met Llinos and witnessed her work; she was truly inspirational. Chatting with other MCC members in the bar after the presentation we ran out of superlatives to describe this lovely lady and superb photographer. It was, and will always be, an honour to have met her. Fingers crossed, we may all see her again in the near future.



To see further images by Llinos visit her website:  
[www.lliniau.com](http://www.lliniau.com)



Comments from members regarding the evening:

*What a stunning lecture last night. 'Llinos' has something special. It has put paid to all the other lectures for me. She keeps it real! More please. Dave L*

*Very honest and humble with a real talent to spot an image. Would be good to try to get her involved again in some way. Mike C*

*Absolutely loved her. so down to earth and honest. Brilliant evening. Ann-Marie M*

*I did not glaze over. I understood everything. She is so down to earth. She is excellent inspiration. When is she coming to see us again? Janet D*

*Yes lovely lecture. As said down to earth. And honest. She said being female and a welsh speaker helped although I think her eye did most of the work. Eric P*

*I was told some years ago during a lecture that if a male and a female both see the same picture opportunity, then both will also produce totally different picture, I think going by some of last night's comments about passing some of the photos by, that it proves the point. I just wish that I had the same eye for a picture that Llinos has, and she doesn't overcomplicate matters with technicalities. Glynn B*

*A measure of how good the evening was, was how quickly the evening passed - the sign of a truly engrossing presentation. Steve J*

Thank you Llinos



*Photographs reproduced with kind permission from Llinos Lanini*

# PHOTOGRAPHY CHALLENGE

## BUTTONS

For the Monthly Challenge we asked you to produce images to the theme “Buttons” Here’s what we received. Thanks to John Bell, Steve Jones, Ang Jones & Chris Davies. We look forward to seeing more for the January Challenge (See Page 2).



## Bangor University and Mold Camera Club – Mike Catania

Bangor University is hosting a prestigious Computer Graphics and Visualisation Conference in April 2011. See their event specific web site for more details. <http://eg2011.bangor.ac.uk>

As part of this event, they will be holding a formal dinner at a very beautiful and formal university hall in Bangor. The guests will be international academics and visualisation experts. Whilst guests are milling around having pre-dinner drinks, the university would like to entertain them by presenting beautiful images of Wales. The plan is to have several PC stations displaying on large monitors, images that reflect the natural locale. It is anticipated that there may be some live music being played, possibly a harpist.

In our discussions with the marketing department, we have suggested that we could provide them with a slide show of images covering landscape, seascapes and Welsh flora and fauna.

This is an excellent opportunity for the camera club to present some of our best work in these genres.

Andy, Chris, Jude and Mike will be organising and developing the presentation. The plan is to have members submit images for selection by Jude, Andy and Mike. Chris will be helping by compiling the images into a slide show.

We plan to have a first draft slideshow by the end of January/ early February so we can review it and have an acceptable version as soon as possible. We will continue to select images and refine the show during February and March, but these would be minor tweaks to timings and image swaps.

We will be asking people to submit links to images they want to offer for selection. More detail will follow. For now, we would ask you to review your images and identify those you would want to submit.

We will be looking for about 60 selected images and the selection team will be reviewing submissions over the next month or two.

Authors of selected images will be asked to email higher resolution images for the slide show development. Once again, this is an excellent opportunity for our club to present our work and so please contribute your images!

Ann-Marie, is going to set up a dedicated area on the forum. We will be asking anybody who wants to submit images to create your own post in this dedicated area. In that post, you will be able to embed links to your images so that the selection team can easily attribute images to individuals.

When Ann-Marie has the forum area set up, she will notify us where it is. There is already a post that describes how to embed links. The tutorial can be viewed at:  
<http://moldcc.forums-free.info/t646-how-to-insert-a-hosted-image-into-a-forum-post>

So all you need to do now is review your images in preparation and have a go at embedding a link to a test image. When the forum area is announced, you can create your own post and start adding links to your images.

Simples!

# Too Much Print, Not Enough Mount (Part One) Andy Polakowski

I have to say that that is one of the most bizarre criticisms I have had in a Camera Club competition. Out of respect the judge should remain nameless but for convenience I'll refer to him as Don (Langford).

And this comment raises two questions: firstly, just how much mount showing is right for a certain print size and secondly, what about a flush mounted print where it extends to the edge of the mount so that none is visible at all - how would that stand up to Don's assessment?

To find some answers I've looked into the relationship between print and mount and come up with a few ideas for you. Regarding borders, André Page in his book *Photographs for Exhibitions and Competitions* (ISBN: 0720706238) suggests (apart from any special request by the promoters of the competition or exhibition regarding mount borders) that you use one of the following options:

1. equal borders all around the print
2. equal borders top and sides with more at the bottom
3. equal borders at the sides and different borders at the top and bottom
4. flush edges (ie no border)
5. equal borders at the top and left and more at the right and bottom.

Option 1 seems straightforward but clearly only works for a specific print size. Assuming a 500mm x 400mm mount size (the maximum size we can use) and a print on A3 paper (420mm x 297mm), if we have a print with a bit of white paper border of say 290mm height that will give top and bottom borders of 55mm (half of 400 minus 290 then halved). To then have those borders at the sides will give a print length of 390mm (500 minus twice 55), giving a very specific print size which may not suit all your subjects. Of course you could trim the mount itself to maintain a constant border but most exhibitions now require your mount to be exactly 500mm x 400mm.

Option 2 is a good one that you can't really go wrong with. It invariably looks balanced with the benefit of a good base (the bottom border) for the print to stand on. It also allows flexibility regarding print size as the bottom border is variable.

Option 3 has the benefit of providing a constant top border if you so wish so that the top edges of your prints all line up when exhibited together; use a border of 30-40mm. You could also make the top and bottom borders equal if you prefer which releases the constriction regarding print size that you may have encountered in Option 1.

Option 4 is self-explanatory and is a way of using those odd-coloured mounts that you couldn't resist buying because they were so cheap. Not many have access to an A2 (594mm x 420mm) printer to produce the necessary print so wait until Tesco or similar have a poster print offer.

Option 5 is rather avant-garde but may suit an image lacking space for the subject to move into. It's your choice, no-one is saying you can't do it.

Next month I'll provide a more mathematical view of the print/mount relationship.

# Member's Photos of 2010

We have gone back through all the editions of Mold In Focus for 2010 and selected our favourite images for the year. It was a tough decision.

JANUARY



Parts of a Tree (Jude Lloyd-Johnson)

FEBRUARY



Orang Utan (Brain Lowens)

MARCH



Winter Scene (Pamela Davies Ratcliffe)

APRIL



Club Resizing Night (Ian Parker)

MAY



Rose (Chris Davies)

JUNE



Bea's First Print (Bea Ringrose)

# Member's Photos of 2010

(Continued)

**JULY**



Chilled Out (Jacky Shennan)

**AUGUST**



Tea Party (Chris Noble)

**SEPTEMBER**



Old Mersey Tunnel (Stuart Worrall)

**OCTOBER**



Penny (Jonathan Frings)

**NOVEMBER**



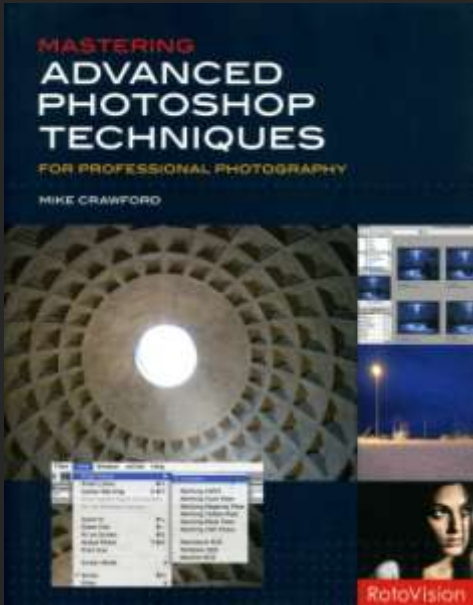
Dog Training (Mike Catania)

**DECEMBER**



Slow Down Mum (Trish Mossop)

# Book Review (Chris Noble)



This month's book review is "**Mastering Advanced Photoshop Techniques**" and deals with some of the lesser used facilities within Photoshop.

Section 1 covers Controls, Colour & Contrast, After dealing with some basic control functions such as the workspace, the toolbox, palettes and so on the author moves onto various methods for dealing with contract control and then writes colour theory and balance before dealing with specifics such as colour replacement and transformations.

Tools and Techniques are covered in section 2 which covers the various brushes, dodge & burn tools and cloning techniques. The author also takes us into sharpening, reducing noise and creating softening and blur to images. It addition he covers the

use of layers before looking at the various filters available and then onto gradients, photomerge and HDR.

In section 3 the book goes into Organisation, covering workflow, the use of Adobe Bridge and file storage. He also deals with Photoshop shortcuts and the use of actions to create automation for repetitive tasks . This section also includes professional profiles on both the photographer and the retoucher.

Section 4 takes us into output in a section call Printing. Here the author covers printer inks, paper, print settings, and colour management. Again we have a professional profile, this time about the printer.

The final very brief section covers equipment mainly cameras and computers. It is obvious from this that sponsorship was supplied by Nikon but that should not dishearten the non-Nikon users (I can't even bear to say the name).

Mastering Advanced Photoshop Techniques for Professional Photography explores every stage of the digital workflow. The comprehensive guide shows how the tools, filters, dialogs, and processes in Photoshop can be applied subtly and professionally to create superb prints and digital images for a wide range of applications. The book forms a unique, creative and technical bridge between the creative possibilities of photography and the technology resources needed to turn inspiration into professional results.

Mastering Advanced Photoshop Techniques is published by RotoVision  
Its ISBN is 978-2940378333

At the time of writing this book can be obtained from Amazon at £12.74 or £16.25 from W H Smith online.



# What's On To Photograph

## Events Around The Region

- **Resolution Ramble – Hawarden – 1<sup>st</sup> January.** (Optional pub lunch - bookings to leader) Group: Deeside Date: Saturday 1 January 2011 Start gridref: SJ 315 656 Start time: 11am Grade: Leisurely Distance: 5 miles Longer description: Meet at Tinkersdale C.P. Hawarden Contact name: David Contact phone: 01244 537440 Our Category: D+ This walk is part of the Festival of Winter Walks.
- **Antiques & Collectors Fair - Wrexham – 15<sup>th</sup> January** - With up to 50 stalls selling a wide range of items, including Jewellery, Militaria, Ceramics, Glass, Clocks & Watches, Postcards, Pictures etc. Admission adults £1.00, concessions 70p, children free accompanied by an adult. Cafe at the event, and a pay and display car park outside the hall. Contact for more details Martin Heath 01492 547868 / 07786016576, or email wrexhamfair@aol.com
- **Treasure From Trash – Rhyl – 22<sup>nd</sup> January to 19<sup>th</sup> March** - Treasure from Trash is the new exhibition at Rhyl Library, exploring creative recycling from around the globe. Every object on display used to be something else – including buckets made of tyres, handbags made of licence plates and toys made from plastic jerry cans. This inspiring and accessible exhibition shows how communities, families and individual makers around the world make inventive and ingenious use of commonly discarded waste materials.
- **An Evening of Spoken Word – Mold - 25<sup>th</sup> January** - The Absurd AN EVENING OF SPOKEN WORD An all Welsh line-up with Liam Johnson, Rhys Trimble and Rhian Edwards. Canadian born Liam "I ran off with second place and the audience vote at the Academi's 2009 John Tripp Award." Rhys Trimble is a bilingual poet, published in Poetry Wales, Tears in the Fence, Seventh Quarry, Coffee House Poetry, Aesthetica and Skald. Rhian Edwards' pamphlet Parade the Fib (tall-lighthouse, 2008) was awarded the Poetry Book Society Choice for autumn 2008. She has been published in Poetry Review, Arete, The Spectator, Poetry London, Poetry Wales and the London Magazine. [www.theabsurd.co.uk](http://www.theabsurd.co.uk)
- **The Circus of Horrors – Llandudno Promenade – 26<sup>th</sup> January** - The Four Chapters from Hell Following on from the huge success of The Asylum and The Day of the Dead shows, The Circus of Horrors has had a major revamp and is back rockin' and shockin' with special brand new show created especially to celebrate its 15th bloody year. Containing some of the greatest, most bizarre and beautiful circus acts on Earth, from dare devil flying trapeze to a vampiric crow woman suspended only by her hair. All this plus pickled and bendy people, Voodoo Warriors, Knife throwers and an almighty cast of 26 of the wildest, weirdest but most of all greatest performers on earth.

**For a full list of events happening in North Wales visit**

**[www.eventsnorthwales.co.uk](http://www.eventsnorthwales.co.uk)**

# Tha Repetitionz

(not a typing error as that's the name of the band).



## Chris Noble



Both John Bell & I were very lucky recently to be invited by Ann-Marie to photograph a rock band doing a live rehearsal at the Tivoli Ballroom in Buckley. Ann-Marie's son, Russ, plays lead guitar in "Tha Repetitionz" (aka The Repz) and they had planned to use the Tivoli to perform a live rehearsal, the only members of the audience being the 3 Mold Camera Club members and a select few friends and guests of the band. What an opportunity I thought to get some good performance photography without the aggravation of an audience to get in the way.

There was a long wait to start with, firstly because the band had to wait to get the keys to enter the building and so were late setting up, and secondly because Dan (the drummer) had forgotten to bring his drums (an essential I would have thought). And so we waited in the cold building, going outside occasionally for a cigarette and to warm up (reminds me of a clubhouse we used to frequent).

Eventually they started and it was worth waiting for, if you're a fan of loud rock music that is. From then on and for the next two hours we were treated to some very loud and raucous rock and rap music. Whilst the band played we were able to get close, starting off at the foot of stage and then actually on the stage with the guys. I was like a kid in a sweet shop, rock music and photography right up there with the band. Hundreds of photos later the session finished (seemed like minutes had passed) and exhausted we all went on our way. When I say hundreds I really mean it as I don't spend time looking at the back of the camera for fear of missing an opportunity on stage, and in situations like this they come and go quickly.



I've now spent the best part of the week processing the images and am highly delighted with the overall results. The processing was made easier as Ann-Marie supplied me with some samples of their music. I listened to these while processing which helped bring back some of the atmosphere of the session and I felt I was able to add some of the life into the images. It won't surprise you to know that I am now working on an AV of the session, and one I might enter for our competition in February.

Thanks to Ann-Marie for the invite and to Russ, Adloz, Jackloz, Kizz Mac, Chris & Dan for allowing us to be there. Can't wait to be invited again (Hint hint).



# Basic Composition Tutorial

Basic Photographic Composition - all content ©Craig T Dawes 2010  
(permission for use in "Mold In Focus" given to Ann-Marie Metcalfe.)

We all know the difference between a snap shot, a good image and a great image but what is it about the great image that really makes it stand out. A "Snap Shot" is exactly that. A shot quickly taken to capture a moment in time, with little or no attempt made to ensure that the image is pleasing to the eye. A "Good Shot" is one where a bit of thought has been taken to ensure that for example: the Horizon is straight, the image is in focus. A "Great Shot" is a shot where many factors are taken into account i.e. Composition, colour, lighting, focal point, background, subject, environment etc, etc.

It may seem very daunting to aspire to "The Great Shot". I heard someone say recently that it would be impossible to concentrate on the shot if we were constantly worrying about all the technical aspects. My argument is that the more you use these techniques, the easier they become. Eventually they become automated subconscious actions.

During this tutorial, I hope to take you through a few basic types of composition. Most of us have heard of The Rule of Thirds, but there are a few more useful guidelines that can be applied, with equally good results.

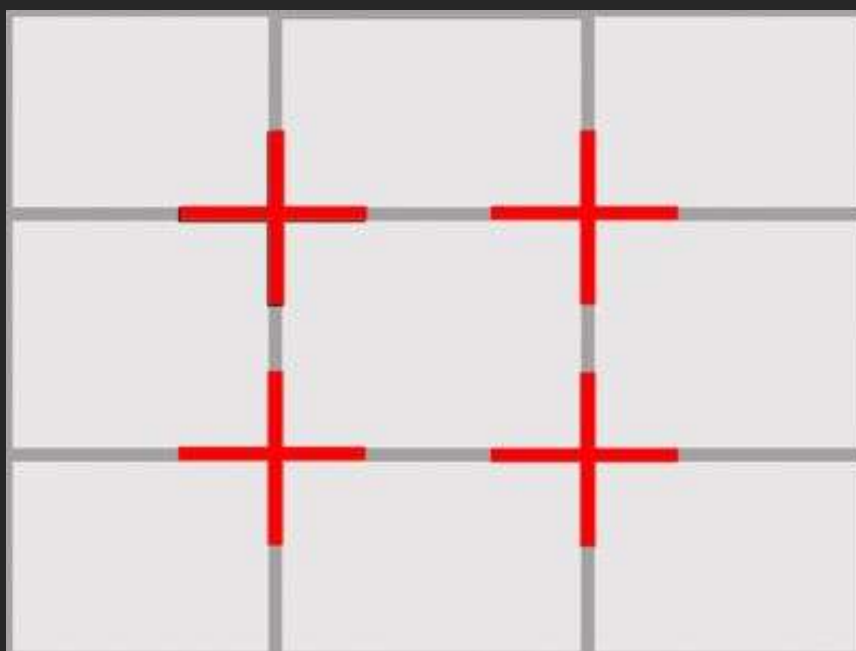
Firstly, let us get rid of the word Rules. This word implies that it must be adhered to rigidly. I totally disagree with this. A far more appropriate word would be Guideline. These guidelines are designed to assist you in composing a pleasing, interesting and balanced images, however, if we all stuck rigidly to the rules then we would have a very boring Gallery.

The fact that people are willing to take risks with composition, colour, lighting, focus etc, is what makes an image truly stand out from the crowd. However, in order to be able to break a rule, you should firstly be able to understand the rule and whether the breaking of it will enhance the image.

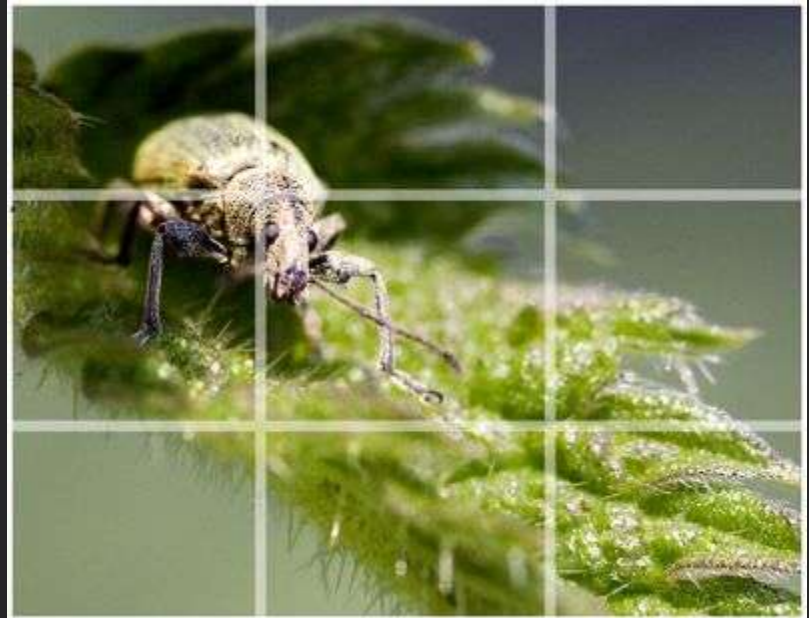
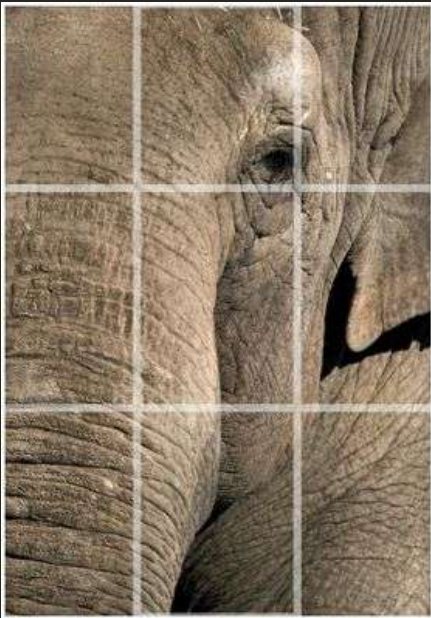
In this tutorial we will concentrate on 3 of the basic Guidelines:

## THIRDS

So what are Thirds? Basically, you need to imagine breaking an image down into thirds (both horizontally and vertically) so that you have 9 sections.



Doing this also gives you four lines that can be used as reference points for placing other elements of the image. The most obvious place to situate the point of interest is on one of the 4 intersections. This method works in both Landscape and Portrait Formats.



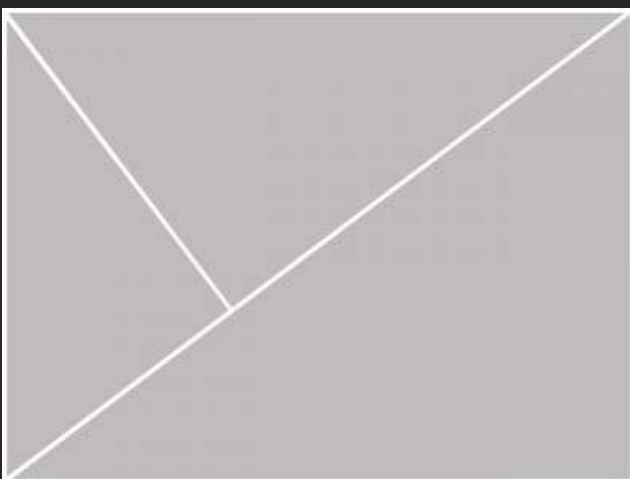
The theory is that when we put the focus of the image on, or near one of these intersections; that it allows the image to be viewed in a more balanced way.

It is believed that rather than looking at the centre of an image, we tend to naturally look towards one of the intersection's, therefore the use of "thirds" is one of the more natural ways of viewing an image. This probably also explains its popularity.

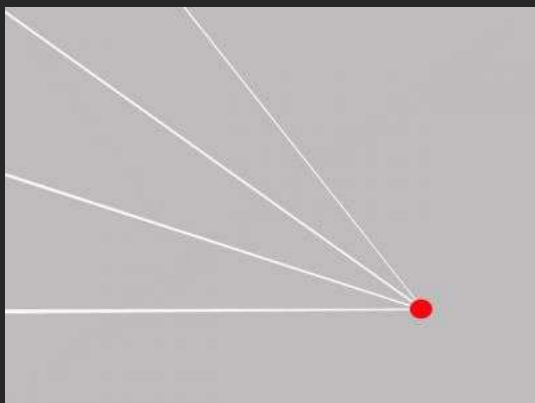
**DYNAMIC COMPOSITION** - Also known as "Golden Triangles".

The Basics: Mentally visualize three triangles by dividing the image in half and then adding another line from one of the other corners creating a 90 degree angle.

This guideline is more useful for images with diagonal lines. There are three triangles with corresponding shapes. By placing three subjects with approximate, equal sizes in these triangles this Guideline will work.



**LEADING LINES** - Pretty much what it says on the tin. The use of Natural Lines to lead you towards the Central Point of Focus within the image. The human eye will naturally follow the lines towards their final destination.



Defining good or correct composition for an image is almost impossible. As you learn the basics of composition, you will soon realize that some are very similar and overlap one another a great deal. Experimentation is the best way to find the shot that you want and remember that in this digital age, taking several photos of the same scene from different angles, perspectives costs nothing other than time.

### **PORTRAIT or LANDSCAPE**

Another thought when composing a picture is whether to make it Portrait or Landscape. Again there are basic rules but why not experiment. Below are two examples where the rules (Guidelines) are purposely broken. I hope you agree that both images still work just as well.



To finish off, I will present you with a list of things to consider when taking that “Great shot”. If you can tick most of the boxes, then you are well on your way to getting the results you were looking for.

- Centre of interest
- Simplicity
- Balance Shapes and lines
- Volume
- Texture
- Contrast
- Foreground
- Perspective
- Subject placement
- Viewpoint and camera angle
- Pattern
- Lighting
- Tone
- Framing
- Background

Thanks for your time. Craig.

# 40 Digital SLR Techniques

As promised here is the start of our 40 Digital SLR Tips – Over the coming months we aim to get through all 40 listed in the December 2010 issue.

1. **Setting Up The Camera** – The best tip you can get about setting up your camera is to read the manual that comes with the camera or alternatively buy an instruction book or DVD tutorial that may be better suited to your needs e.g. Magic Lantern Guides.

It is important that you know how to set the ISO and use manual controls for changing aperture, shutter speed, white balance and file types (RAW or JPG). In addition most DSLR's will allow to set image review, histogram review, and highlight review all of which are important in getting the right level of exposure.

Keeping your camera's software (firmware) up to date can be important and you should check your manufacturer's website regularly where you can download the updates and get instructions on how to install it.

2. **ISO, Image Size, and Quality** – One of the advantages of digital photography is that the ISO (international Standards Organisation) may be changed at anytime to suit the situation. Stepping from bright sunlight into a dimly lit interior can be adjusted for by moving the ISO from 100 or 200 up to 800, 1600 and in some cases a lot higher. The higher the number the less light that is needed to take the photograph, however using a lower ISO will result in a better quality image. Some cameras have an auto ISO facility that allows the camera to choose according to the light conditions.

Image Size refers to the number of pixels that make up each image. Depending on your camera the options may be described by Pixel Dimensions (width x height), Total Image Resolution (Megapixels) or a Descriptive Label such as Large, medium, Small. For the best quality you should use the largest size available. Using smaller sizes could prevent you from printing in a larger size and will also reduce the amount of cropping that can be done.

Image Quality commonly refers to the choice of format as well as it's compression level, if any. There are usually two or three JPG compression levels available. If you use JPG stick to the one using the least compression.

All DSLR's allow you to shoot in RAW. It is likely you will need specialist software (manufacturer's or third party) to process these images. Shooting in RAW format gives you the greatest amount of data to process but because of that the files are larger and require more computer power to process. Using RAW files will give the greatest amount of manipulation possible.

Some DSLR cameras have an option to save in TIFF format. Like RAW it is lossless (has no compression) and it has the advantage of being readable by most software packages. However the files are much larger than RAW, contain less information and there is less one can do to manipulate the starting image.

Next month we will take a look at **White Balance and Processing Parameters** as well as **Exposure Modes**.

## Digital Photography – Is It a Rip Off? – Glynn Barham

I started taking pictures at the tender age of 10, or thereabouts. In fact my first photo was for a Sunday school competition in which I came second. In those simple far off days, the film would be sent off to the lab and then duly returned a week later with some form of comment of encouragement and a note of what went wrong, etc.

Later as things progressed, a better camera was borrowed from Dad and pictures would improve slightly. Later still the idea was suggested that I might like to process my own negatives and/or prints. To this end a simple enlarger was purchased, and so on.

The outcome of all of this, was that each stage was used as a means to improve the final product i.e. the print. However, the common thread which runs through all of this is the person and the camera.

Yes I know that better equipment can be bought, but in order to improve the final picture the only real improvement which was really needed was to buy, when funds permitted, a finer grain film and chemicals and/or a new lens if the camera could take it. In other words it was all down to the photographer and his patience in processing and printing, and also his darkroom technique, i.e. keeping dust at bay and cutting down on vibration.

Until that is, about twenty or so years ago when the first digital camera hit the streets. Once that happened things went rapidly down hill, at least as far as equipment and cost was concerned.

From that point on, people were using new types of cameras, needing new “darkroom” methods, which in turn needed new “darkroom” equipment, etc. etc. etc.

Now, in order to improve the quality of the final product, we are encouraged to invest in better and faster cameras using finer quality CCD's (Charge Coupled Device's), better quality printers from company A or B or C, better and more memory hungry computers and associated software.

I cannot include the lens in this discussion because, as we all appreciate, lenses have always been at the forefront of improvement and heated discussion in any club or gathering of photographers! After all, who hasn't tried to make a pinhole camera with varying results, so you see even a lens as we know it isn't strictly required.

Having said all that, I have now succumbed and bought myself a digital camera and am struggling to learn how to use my software and am wondering if 18Mp is enough or if my printer is running out of ink or,.....?

I am sure we all have our own thoughts on the subject and would possibly like to lock me in a room somewhere to burble on my own, but please, don't keep it yourself, after all we are all individuals and we enjoy our hobby whatever the methods.

Keep snapping.

Glynn

## Member's In Action



Self Portrait – probably the last photo taken in Cathrina House



Approval for Warm Venue



Look this way PLEASE.

All this month's images were taken by Andy Polakowski. He's obviously got nothing else to do.

The next Forum Challenge  
will be hosted by  
**Ken Sweetman**  
on Thursday 6<sup>th</sup> January  
from 7:30pm until  
9:30pm

## Quarry!

**25.10.2010 - 6.2.2011**

A photographic exhibition by Eryri photo group and Caernarfon Camera Club, revealing some of the diverse beauty of North Wales's slate quarrying industry - its villages and its people, as it was and as it is today



**National Slate Museum**  
Llanberis, Gwynedd LL55 4TY  
01286 870630

[www.museumwales.ac.uk](http://www.museumwales.ac.uk)  
Free admission



## Competition 3 - Results

Monday 13<sup>th</sup> December saw another very successful internal competition, this time held in the warmth of the Beaufort Park. Thanks to Eifion Williams of Welshot Imaging who did a great job getting through all the entries.



The results were as follows:

### Beginners Prints:

1 <sup>st</sup>	Peter Evans	Fisherman's Boat (above left)	20
2 <sup>nd</sup>	Peter Evans	Sunset	19
3 <sup>rd</sup>	G Allan Heath	Low Tide	18

### Advanced Prints:

1 <sup>st</sup>	Steve Jones	Vanessa (above right)	20
2 <sup>nd</sup>	Steve Jones	Young Master Chef	19
3 <sup>rd</sup>	Jonathan Frings	Shrewsbury	18
3 <sup>rd</sup>	Stuart Worrall	Broken Building	18

### Beginners DPI:

1 <sup>st</sup>	Pat Venn	Tiger (below left)	20
2 <sup>nd</sup>	Pat Venn	Hebridean Beach	19
3 <sup>rd</sup>	Elaine Williams	Winter Walkies	18

### Advanced DPI:

1 <sup>st</sup>	Steve Jones	Miles Away (below right)	20
2 <sup>nd</sup>	John Bell	What Lies Beneath	19
3 <sup>rd</sup>	John Bell	Unlucky for Some	18



## Jubilee 200 – Moel Famau

Thank you to all of you who contributed photographs of the Moel Famau Jubilee event. In the end there are some 470 images that I am sending on to the event organisers. David Shields is keen on the idea of an AV and we certainly have enough pictures to make one. If you would like to work with me on this do let me know. David may also want to make some prints so if I need bigger files of any of the pictures I will come back to you. Many thanks again particularly to those who froze on the day!

David Allen

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## A Message from our Events Secretary 2011/12 Season

Mold Camera Club  
Bob Morgan Program Organizer  
31 Daytona Drive, Northop Hall, Mold, Flintshire, CH76LP.  
Tel. 01244815914  
Mobile. 07971040411  
Email bobthefoto@talktalk.net

To help me develop a program for the 2011/12 season I need to start booking people for the summer season's outings, and the early part of the winter season. I have already got two under way for next year, for late March and early May. These will take the form of;

1. A photographic session in woodland local to Mold, and
2. A day out in a slate quarry in North Wales with a well known local landscape photographer.

I would like suggestions from the membership on topics they would like me to find lectures for, or a name and a contact number of a speaker, they would like to see at the club.

I would also like to know of any subjects for practical evenings you would like to see and also if you have any techniques which you would like to share with other members, for an evening of member's techniques. Called "How I do"

Your suggestions will be greatly received and I will do my best to fill them.

*Bob Morgan.*

Program Organiser.

**Please fill in the form on the following page and return it to Bob A.S.A.P.**

# Mold Camera Club

## Suggestion Form 2011/12

Name.	
Tel No	Email.

### Subjects for Lectures.

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### Suggested Lectures.

Name
Contact Details
Tel No
Email address.
Theme of Lecture.

### Practical Nights.

Suggestion.
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Can you give a short talk or demonstration? Yes /No

Talk/Demonstration Subject.
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## Private One To One Portrait Studio Tuition

Are you looking to improve your Portrait Skills?

Private One To One Sessions  
in a Personal Studio available at reasonable rates.  
Discounts available to members of Mold Camera Club



To find out more contact Chris Noble on  
01352-715007  
or by e-mail at [photo@noblemultimedia.co.uk](mailto:photo@noblemultimedia.co.uk)

To register for access to the Mold Camera Club online forum please use  
the link below.

<http://moldcc.forums-free.info/profile.forum?mode=register>

Bringing Photography into the 21<sup>st</sup> Century