



# MOLD IN FOCUS

The Newsletter of Mold Camera Club

Volume 2, Issue 3 - October 2010

Editor: Chris Noble (photo@noblemultimedia.co.uk)

## SEASON 2010/11

And so a new season begins and with a bang I think. The launch of the forum on Monday night was a big success as can be seen by the members who have joined since. There's quite a hive of activity building up. Monday night also brought home to me how active we are as a club as we looked at the plans for the season ahead and at Janet's AV which showed us how much we had done in the past year. I'd forgotten about some of the events until I saw the images again.

Part of that AV really showed how active we are in the community and I know that is something that David Allen is keen to maintain. We have another big chance of community involvement during October with the Gwyl Fama. If you haven't already volunteered details are on pages 2 and 16.

With regards to the newsletter, it continues to grow. I recently completed a random survey of members and got an overwhelming vote of confidence on how it is going. One piece of feedback that was consistent throughout the responses was that the newsletter needed more hints and tips. I'll be looking for volunteers to help put these together put as you will see from page 13 onwards I've made a start with some landscape ideas.

This month sees last season's Photographer of the Year, Chris Davies covered in the Members Profile. It was great to see Chris at the club on Monday given that it was only days after an operation to fix his embarrassment.

Thanks as usual to everybody who has contributed to this issue and I look forward to your continued support throughout the year.

See you all soon.

Chris (Editor In Chief)

PS – Of course the introduction of Forum Administrator now adds to my portfolio of jobs held for the club.

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

### October

- 4<sup>th</sup> **What Judges Look For – Lecture (Bob Dennis)**
- 10<sup>th</sup> **NWAWAVG – Capel Curig**
- 11<sup>th</sup> **COMPETITION 1 – OPEN**
- 18<sup>th</sup> **Member's Night – Portraits – Do's & Don'ts**
- 23<sup>rd</sup> **PAGB Inter-Club Print Championship at Deeside College - Tickets: £10. from Christine Langford**
- 24<sup>th</sup> **RPS PI Exhibition at Craig-y-Don, Llandudno**
- 25<sup>th</sup> **Stuart Lawrie – Layer Techniques**

### November

- 1<sup>st</sup> **Members Night – Portrait Practical**
- 8<sup>th</sup> **COMPETITION 1 – PEOPLE**
- 15<sup>th</sup> **Practical Night – Merging Images**
- 22<sup>nd</sup> **Lecture 4 – Mike Blackburn**
- 29<sup>th</sup> **Members Night – Copy & Macro Photography**

# Chairman's Address – The Photograph As Contemporary Art

Very short of inspiration and energy at the moment post flu effects I hope.

Rather than a formal chairman's bit here is a bit on photography books with a particular reference to 'the photograph as contemporary art' by Charlotte Cotton.

After the excellent first night of our new season, - many thanks to Chris and Anne Marie and Janet for great contributions, I have been wondering about something to write. Fortunately Chris had asked me to write a book review. One of my OCA tutors suggestions had been to look at the book mentioned above. I expected it to be expensive as many photography art books are costly but a quick check on Amazon showed it at £5.82 with free delivery. Is it good value? Yes I think it would be worth twice the cost. With some 240 pages and 243 illustrations there is plenty of content and I found it a very exciting and stimulating overview of international art photography of the last twenty years. The current edition is 2009.

Charlotte Cotton is creative director of the National Media Museum so writes from the perspective of someone very experienced in the curating of photography exhibitions and collections. She provides the reader with a systematic overview of the major themes in art photography. Just occasionally I thought some of her analysis was stretching the point but this does tend to be when she is writing about series of images where it is only possible to show one in the book.

I found myself wanting to see some of the images for real as some are very big prints, by that I mean several metres wide and high. It is not really possible to judge them adequately in a paperback book!

Hmm this has reminded me that I have not been across to Bradford to the National Media Museum for some years. About time to go again, perhaps we could have a club outing there sometime this winter.

David

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



The Gwyl Fama 2010 is almost upon us and we need volunteers to help photograph the events. Page 16 contains a list of the events that need to be covered. If you are available and willing please let Chris Noble, David Allen or Bob Morgan know which events you can cover. Full details also on the club forum.

More details available at [www.gwylfama.org.uk](http://www.gwylfama.org.uk) and in the programmes you were given at the club.

More information can also be found on Facebook at <http://www.facebook.com/pages/Gwyl-Fama/140815489280441>

## Newsletter Items

Please send any items for future issues of Mold in Focus to Chris Noble at [photo@noblemultimedia.co.uk](mailto:photo@noblemultimedia.co.uk)

## Challenge of the Month

**Your challenge for October is to produce an image of autumn colours.**

**Each image should contain something that shows the colours of autumn**

**Send your images to the Editor by 5:00pm on Wednesday 27<sup>th</sup> October 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 November issue of "Mold In Focus".**

**Results from September on Page 6**

## My Favourite Photo – John Rutter

I took the original picture in colour, cropped it, changed it to greyscale and slightly posterised it. It's only 40mm wide and 300dpi for insertion into the book.

It was for an illustration in the Pinboard Writer's book 'The Way We Were' for a poem called 'The Silvered Lines.'



Please send your favourite photos to the editor at  
[photo@noblemultimedia.co.uk](mailto:photo@noblemultimedia.co.uk)

# Getting The Right Angle (Chris Noble)

One of the most important aspects of photography is composition and a strong part of this is to ensure you are in the right place to take the photograph in the first place.

A lot of photographers stop when they first see a scene or subject and just take the photograph from where they are. This is ok if the opportunity requires it, as the situation will have changed if you hesitate, but if there is time then use it and get the shot from the right place.

Study the scene and frame the picture from different points and at different angles. Don't be afraid to get down on the ground or climb on a wall if it will improve your chances of getting a better shot.



On the recent trip to Janet's Farm a lot of members were trying to get shots of Penny (the farm collie) from standing or crouching positions. Thankfully Jonathan was not afraid to get right down to Penny (as seen from the image left). Whilst others joked about lying around in the farmyard Jonathan was producing great shots as seen in the two images of Penny.

Nothing more needs to be said.



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## Chairman's Evening Photos – Ian Parker



# PHOTOGRAPHY CHALLENGE

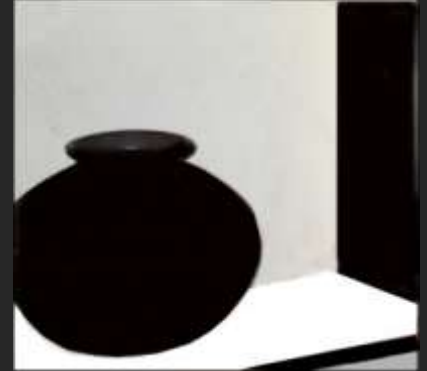
For the September Challenge we asked you to produce images showing a contrast. Below are what you produced. Well done to all who sent entries in and we look forward to seeing more for the October Challenge (See Page 2).



Two Sides Of Lucy – John Bell



Rough & Smooth – Rishi Sharma



Black & White – Rishi Sharma



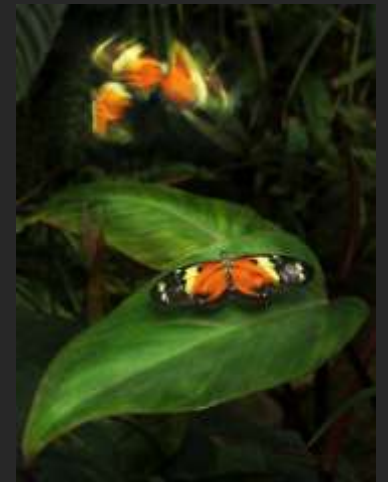
Rough & Smooth  
Mike Catania



Fire & Ice  
Ann-Marie Metcalfe



Seeing In Black & White  
John Bell



Moving Still  
Mike Catania



Hard & Soft – Steve Jones



Telephones – Chris Davies

As you can see some really great imagination from some of our members in producing great contrasting images. I'm glad I decided that there would be no winner because it would be very hard to choose one.

**North Wales & Wirral AV Group  
Digital Audio Visual Workshop**

with guest lecturer Ken Scott ARPS

Look at the stunning images on Ken's website [www.touchingthelight.co.uk](http://www.touchingthelight.co.uk) and you will see we are in for a treat!

We will look at the very latest Pictures to Exe – now with sound editing!

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

**Sunday 10th October 2010 –10.00am to 5.00pm.** Tea/Coffee available from 9.30am  
Capel Curig Community Centre, Capel Curig

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

## **Exhibitions To Enter**

- **Bromsgrove P.S.** c/d 10 Oct. 2010  
Peter Young, The Mill House,  
166. Birmingham Road, Bromsgrove.  
B61 0HB
- **Swansea International** c/d 21 Oct. 2010  
[www.swanseacameraclub.co.uk/international/scinternational](http://www.swanseacameraclub.co.uk/international/scinternational)
- **Guernsey Salon** c/d 23 Oct. 2010  
[www.guernseysalon.co.uk](http://www.guernseysalon.co.uk)
- **Welsh International Salon** details not available yet but entries can be linked with the Swansea Exhibition



# KNOW THE FACTS

## POLICE STOP AND SEARCH RIGHTS UNDER THE TERRORISM ACT

MEMBERS OF THE SOCIETY ALSO  
HOLD A CURRENT MEMBERSHIP CARD

Supported by



August 2010

## POLICE STOP AND SEARCH RIGHTS UNDER THE TERRORISM ACT

- Every person has a right to photograph in a public place
- It is not against the law to photograph a police officer undertaking normal duties
- The police do have a duty to investigate incidents which may give rise to suspicion
- If stopped by a police officer remain calm and polite
- You are not required to give any personal details unless driving a car or you are arrested
- Officers may stop and search and view images if they believe they could be used in connection with terrorism
- Officers have no powers to delete images
- PCSOs may not search without a police officer present
- You must be provided with a copy of the Stop & Search slip which will include the officer's identity

**We all need to be vigilant against terrorism and support the police where possible as well as protect our rights to photograph in a public place.**

## Member's Photos



Big Sky (Ann-Marie Metcalfe)



Bleak Mid Winter (Phil Parsons)



Playing In the Evening Light (Mike Catania)



Pants (Stuart Worrall)



Three (Ian Parker)



The Illusive Moon (Pamela Davies-Ratcliffe)

## MEMBER PROFILE



**Name:** Chris Davies

**Camera:** Canon

**Lenses:** Canon & Sigma

**Software:** Photoshop

**Website:** <http://chrisdavies.fotopic.net/>

**Photography:** All sorts

**Other Hobbies:** Railways, walking and falling over.

I must have been about ten when my interest in photography started. It was when cameras were box shaped and there were eight 2 ½ inch x 3 ½ inch monochrome pictures on a roll. Prints were 'contact' i.e. same size as the negatives. Anything else was classed as an enlargement. Having photos processed was very expensive so my friend and I decided to try developing and printing. We had a book which we used as our guide so we duly blacked out my parents' spare room, borrowed my Mother's glass baking dish and invested in a red light bulb and some chemicals. It was exciting getting the film out of the camera in the dim red light of the darkroom. We dipped it back and forth in the developing fluid expecting the negative images to appear. Nothing happened. After several more rolls of film and attempts with another camera, we sought advice. It turned out that our instruction book was so old that when it was written, black & white film was referred to as 'orthochromatic' which means it was insensitive to red light. The modern film we were using was 'panchromatic' meaning it was sensitive to the entire spectrum, so our red bulb just fogged the negatives. Once we realised our mistake we worked successfully in total darkness to develop 620 120 and 35mm film. The money spent on the red bulb was not wasted as it was still ok to work under red light when printing in black & white.

If you haven't glazed over by now, please do so in the next paragraph....

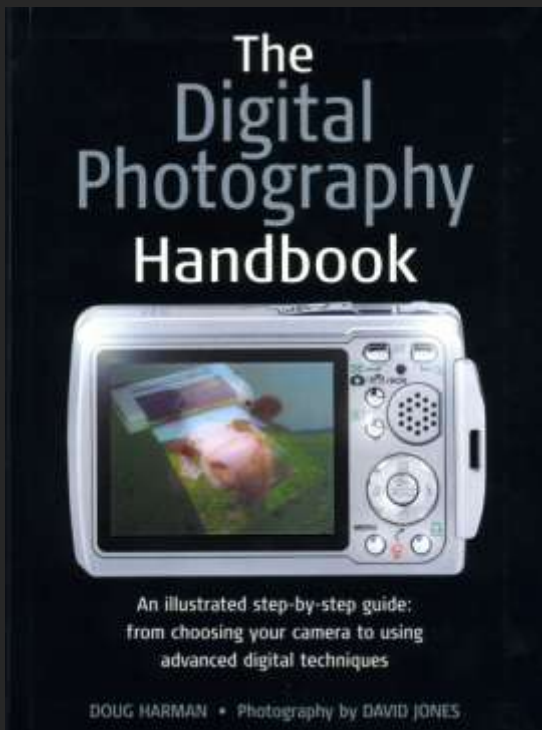
I went on, over the years, to own a Kodak box brownie, Kodak Cresta, Voigtlander bellows, Praktica Super TL, Canon A1, Minolta Vectis 3000 (APS). Then digital compacts: Olympus 2000Z, Olympus 50Z, Lumix FX07, and Sony W170. I went back to an SLR (digital) when I retired and became a Mold Camera Club member.

My kit at the moment consists of a Canon 400D with Canon lens 28-200 EF-S, Sigma 10-20. Canon 70-300. Flash 430EX, Manfrotto Tripod. I use a couple of lenses from my old A1 kit reversed for macro shots.

Photography, well - all sorts really. My favourite scenes are derelict buildings, rusting machinery, junk, ruins, flaking paint etc. I don't rate myself at 'seeing' a good picture or having much skill in composing what I see in the viewfinder. Digital is a 'Godsend'! I can shoot lots of views and angles of what I think might be a good photograph. I can't really tell if my efforts have been rewarded until I get back to my computer. I can then see the potential in a shot and, with the help of Photoshop, re-touch, improve and re-frame it. (if only you could alter the position of the photographer!) I have an average understanding of the software so with a bit of good fortune and the right combination of the original and some (or loads of) manipulation I sometimes come up with a satisfactory image!

I have now been a member of Mold Camera Club for three years and I think I have learnt more in that time than all my decades in photography. They're a friendly bunch and I am always picking up tips and exchanging ideas – you can never stop learning in photography.





## Book Review (Chris Noble)

The Digital Photography Handbook

by Doug Harman

(Photography by David Jones & Doug Harman)



This month's book review is "The Digital Photography Handbook" and is a general reference guide on the full subject of Digital Photography covering everything from The Digital Camera to the Output produced.

Section 1 of the book, "Going Digital" gets straight into explaining the features of the different types of digital camera, then talks about memory cards before moving on to care, maintenance and cleaning. Chapters 2 & 3 cover Lenses and the Computer while Chapter 4 moved onto the accessories namely software, printers, flash, light meters and so on.

Section 2, "Using You Digital Camera" goes into more about the actual taking of pictures and divided into 2 chapters. The first of these covers photographic techniques such as composition, focus, depth of field, exposure, white balance, creative flash, low-light, close-ups and black & white. The second chapter of the section deals with Photographic Ideas and explains some of the processes behind the various genre of photography including Portraits, Still Life, Landscapes, Abstracts and many more.

The Digital Darkroom is covered in section 3 split into basic and Advanced. Basic Techniques include using editing software, cropping, straightening, resizing, sharpening and changing the lightness of an image. The Advanced chapter goes into colour management, levels, curves, channels, cloning, dodge & burn, layers and masks.

The author finishes the section by going through a series of master classes covering Blurring Backgrounds, Adding Movement, Creating Panoramas, Restoring Old Prints and Special Effects.

The final section of the book covers "Output" which deals with more than just printing. The author talks about backing up, creating slideshows, websites, portfolios and copyright.

There are many similar books on the market and all very much cover the same subjects. Some are obviously better than others in terms of value of money. I personally find these types of books useful for reference, the chance to look up something I'm working on to improve my skills or the chance to refresh a part of photography that I don't use very often.

The book is filled with examples and practical tips as well as plenty of practical exercises for the reader to follow. Value for money, at the price quoted below I would say so.

The Digital Photography handbook is published by Smith Davies Publishing Limited

At the time of writing the book can be obtained from Amazon at £4.19 (on special offer) or £4.61 from W H Smiths online



# What's On To Photograph

## Events Around The Region

- **First World War Roadshow - Llanberis** – 2<sup>nd</sup> October – Come along to a World War One artefacts roadshow at the National Slate Museum, Llanberis on October 2nd 2010. Welsh Voices of the Great War Online is a project organised by the School of History & Archaeology at Cardiff University which gives you the opportunity to share your family's history and to remember the sacrifice made by your ancestors in what they hoped would be 'the war to end all wars'. Web : <http://www.museumwales.ac.uk>  
Email: [slate@museumwales.ac.uk](mailto:slate@museumwales.ac.uk) Phone: 01286 870 630
- **Fungi Course – Mold** – 10<sup>th</sup> October - Fungi Course: learn about fungi in the area, how to identify and where to find it. The course will provide an in depth look into fungi. With a great opportunity to practice at the Fungi Foray the following week. Web : <http://www.newwildlife.org.uk> Email : [admin@newwildlife.org.uk](mailto:admin@newwildlife.org.uk)  
Phone: 01352 742115
- **Snowdonia Walking Festival – Betws-y-Coed** – 13<sup>th</sup> – 17<sup>th</sup> October - Snowdonia is famous the world over for its majestic rugged beauty. Betws-y-coed is long renowned for its stunning scenery emerald forests and fast flowing rivers. A natural base for a walking festival. For over a century walkers have been drawn to the village and the region in their thousands to enjoy the great outdoors. There will be some fifteen exciting and varied walks on offer. Every walk will be guided by a local expert with many years experience and knowledge of the forests, lakes and mountains that encircle the village. Each level of fitness will be catered for - from 3 mile strolls for beginners through to all day treks for the more experienced mountain walker.  
Web: <http://www.snowdoniawalkingfestival.co.uk> Phone: 01690 710190
- **Llangollen Food Festival** – 16<sup>th</sup> – 17<sup>th</sup> October - Some of the best food, drink and culinary skills in Wales will be on display at this mouth-watering event. A must for food and drink fans. Web : <http://www.llangollenfoodfestival.co.uk> Email : [enquiries@royal-pavilion.co.uk](mailto:enquiries@royal-pavilion.co.uk) Phone: 0870 2324256
- **A Day Out With Thomas – Llangollen Railway** – 23<sup>rd</sup> – 31<sup>st</sup> October - Thomas, Sir Topham Hatt and Friends' visits Llangollen. Web : <http://llangollen-railway.co.uk> Email : [office@llangollen-railway.co.uk](mailto:office@llangollen-railway.co.uk) Phone: 01978 860979
- **Snowdonia Marathon – Llanberis** – 30<sup>th</sup> October - The inaugural Snowdonia Marathon was held in 1982, and was conceived as a dramatic alternative to the numerous city and town races becoming so popular. The demanding and spectacular route, encircling Snowdon, Wales' and England's highest peak, has given the event a unique place in the annual marathon calendar ever since. Web : <http://www.snowdoniamarathon.co.uk> Phone: 07786 223763

For a full list of events happening in North Wales visit  
[www.eventsnorthwales.co.uk](http://www.eventsnorthwales.co.uk)

# Summer Walks Reviewed

Outdoor Portraits in Greenfield Valley. Wed 25<sup>th</sup> August. – Jonathan Frings



August 25th saw a slightly different type of summer outing to the walks that we normally do. Chris Noble had found four models for us to take photos of in the ruins of Basingwerk Abbey at Holywell. The three girls (Rachael, Georgia and Sam) are virtually club members already, having joined us last year for the Model Workshop evening, whilst Chris was a newcomer (to modelling as well as the club, I believe).



So there we were - 11 photographers, 4 models, a ruined abbey, weather that was overcast but just the right side of rain and Chris Noble and Bob on hand to assist. To start with we split into three groups, one with two models and the other two with one each. After each of the photographers had had a chance to work with the model for their group Chris came round and swapped around the models so that every photographer got a chance to take photos with each of the models.

Chris was around throughout, floating between the groups and ready to give his expert advice to anybody who needed it. Bob was similarly very helpful, and helped photographers make the most of their time with any model. The main piece of advice that I will take from Bob on the shoot is to keep moving and looking for different angles and

different shots rather than just remaining static and missing out on good pictures.

After each group had managed to have a shoot with each of the models individually everybody came together into one group. Bob co-ordinated a number of scenarios with all four of the models, with the photographers moving round and round in order to try to get different angles. Then it was all over, seeming to be quicker than any of us had expected (with the possible exception of the models, who were worked hard throughout the session and were friendly, fun and cheerful throughout). I'm sure everybody enjoyed themselves thoroughly, and there were some excellent results. Many of these are now available on the club's Fotopic web site, and we will provide the models with prints of their favourites as part of our thank you to them.

Thanks again to Chris for organising an excellent evening, Bob for his expertise and, of course, the models, without whom we would have been forced to take pictures of each other, probably with far less satisfactory results.



## Photos By:

Chris Davies, Ian Parker, Gary Jones, Peter Evans, Steve Jones, John Bell, Jonathan Frings & Ann-Marie Metcalfe

## Llandudno Pier – Evening Photography - Wed 8<sup>th</sup> September. – Chris Noble



A number of members had missed the Llandudno Walk held in the summer and said they would like the opportunity to go as a group to photograph the pier. Clearly they had the landmarks competition in mind. It really doesn't take much to persuade me to photograph around Llandudno and so on 8<sup>th</sup> September a dozen of us gathered for an evening shoot of the famous landmark. The day in question hadn't been very nice and the prospects of the evening being any better didn't look likely when we first met but we were in for a big surprise.



The evening we had was just fantastic both for strolling on the pier and for photographing. At one point the sun lit up the Little Orme as if it has just been ordered for us. At the same time the sky became a mass of drama as the bay settled to a nice calmness for the evening. One member of Maltese extraction was down on the beach at this time and missed the big opportunity as the pillars of the pier prevented him from getting a good shot.

Plenty of evening walkers queried our activities as we wandered up and down the pier. I must confess I did almost tell one tourist that Madonna was performing a concert at the end of the pier. I suspect I would have been greeted with "Who's Madonna?"

We were certainly provided with many challenges throughout the evening. Firstly there was the challenge of switching sides to face into or away from the sun. Then as it got darker, longer shutter speeds were called for and it was a case of timing it right to avoid people walking into the shot and creating disturbance and camera shake as they moved about.

All in all we had a great evening, great light, met some great people and had some good company all that time. A few of us hung around at the end and enjoyed a well earned Chinese meal. I'm afraid you are stuck with just my own photos; all the others seem to be holding them back for the competition.



More of my Llandudno Images can be viewed through the Member's Galleries on the club forum

## 28 Tips For Better Landscapes (Inspired by Digital Camera Issue 100)

1. Map out locations: Using a good map to check out the location before you head off is a good idea and it should give you some idea of what you will see. Use the internet as well to search for information and other images of the location.
2. Get in position: Think about the scene and find out where the best place to shoot from is before taking the shot.
3. Read the landscape: Stop and survey the lay of the land. Make sure you are in the best spot in relation to the sun.
4. Don't be lazy: Don't just get out of the car and take the first shot you see. Walk into the landscape and take your time to choose the right shot.
5. The golden hours: Sunrise and sunset (and the times either side of) are the best times of day to capture the landscape at its best. Be prepared to get out early and stay out late.
6. Shoot in RAW: Always shoot in RAW as the image will contain much more information to work with back on the PC.
7. Use a tripod: You will often find yourself shooting in low light at slower shutter speeds, so use a tripod and remote release if possible to avoid camera shake. Don't leave it in the bag or the car.
8. Follow the light: The landscape is all about the light available, it is important to choose the right time of year for each specific location.
9. Mirror movement: Even the mirror moving in your camera can cause unwanted camera shake so use the mirror lock-up facility in your camera.
10. Pre-visualise: Before setting up try to visualise the shot that you want to end up with. Take some test shots from different angles to help decide on the final image.
11. White Balance: Auto white balance is generally the best to choose for landscape photography but don't panic if your image is not what you saw at the time. If you are shooting in RAW you can easily adjust this back on the PC.
12. Maximise Depth of Field: Successful landscape images are usually sharp throughout. Use a narrow aperture (f/16 or f/22) and focus one third into the landscape to give you the best overall coverage. Remember this is a guide and not a rule.
13. Get sharper shots: Best to use your camera's manual focus (MF) point selection. If you leave it on auto chances are it will only focus on the objects closest to you.
14. Aperture Control: Set your camera to Aperture Priority (A or AV) mode. Experiment with the aperture by using a wide aperture to create a shallow depth of field or a narrow aperture to deepen the dof.
15. Manual Control: Using manual mode hands full control of the exposure over to you the photographer. This can allow you to create the image that you want. Again experimentation is a good watchword.
16. Wide-angle Lens: You will be able to capture reasonable shots with standard lenses like the 18-55mm or 24-70mm. For greater expanse try using a wide angle lens (10-20mm on a DSLR

with a crop of 1.5x/1.6x or 16-35mm on full-frame cameras).

17. Keep ISO low: As you will be using a tripod (oh yes you will – see 7.) you don't need to obtain faster shutter speeds so you should be able to keep your ISO down low (never above 200 – unless shooting in very low light). This ensures the best quality images avoiding grain or noise problems.

18. Use a Remote Trigger: This is a must for long exposures and even pressing the shutter release can cause camera movement. If you don't have a remote trigger than consider using the timer on your camera.

19. Composition: Getting the composition and framing right is crucial. If it doesn't look right through the view finder it won't look right in print or on the screen.

20. Enhance dull skies: We all inevitably come across that shot when the sky is grey and bring. To get around this use a Neutral Density graduated filter (ND grad). ND grads enable you to get a balanced exposure when the landscape foreground is darker than the bright sky.

21. Circular Polarisers: Circular polarisers enable you to cut out unwanted reflections on water and foliage and boost the contrast between clouds and the sky. You need to be between 45° and 90° to the sun to get the best results. Avoid using Linear Polarisers.

22. The golden rules of composition: Effective landscape shots include one or all of the three main principles of composition. See The Golden Rules for a full explanation. It should be noted that despite the term Rules, these are really only guidelines. If you feel your shot works better without these go ahead and take it. It might not please some judges but it does show you are capable of being creative and can think for yourself.

23. Go wide for impact: Shooting and stitching panoramic images has never been easier. For the ultimate wide-angle shot shoot with a panorama in mind. Just remember to turn your camera to the vertical position and give plenty of overlap between the shots.

24. Get perfect water shots: Creating a sense of motion can be a tricky skill to master and blurring water is no exception. It's not the process of blurring the water that's the difficult part, it's choosing the ideal scene and composing it well. See Water Compositions for more detail.

25. Seeing a scene: It can seem daunting at first to see a scene in black & white. It is important to look for simple balanced shapes that sit well within an image. Use a telephoto zoom and walk around the scene, zooming in on elements that are visually interesting. Then select the components to include in your final shot. Another one for experimentation.

26. Use the Histogram: The simple graph visible on your LCD screen gives you a good indication of the exposure range of your image. Learn to read the histogram so you know what to do to make adjustments to the shot to achieve the right exposure.

27. Review your shots: Unless you are photographing a once in a lifetime opportunity there should be no reason why you shouldn't check your images on your LCD screen. The histogram gives you the exposure but looking at the image will show if the framing is right or if anything has strayed into the image that you don't want. Always check around the edges of the image.

28. Infrared imitation: You could go and convert your camera to infrared but why not just use some simple steps in Photoshop to mimic the effect. See Infrared Conversion. It won't give you a true representation of how the image would look if taken with an infrared camera but it's very close.

The Golden Rules – As mentioned in tip 22 there are 3 main principles of composition often referred to as the Golden Rules. The most used of these is the Rule of Thirds where the frame is divided by equidistant lines (2 vertical and 2 horizontal) creating 4 points where the lines meet. Placing your subject or points of interest on these intersections creates a good sense of balance. The Golden Mean divides the frame into 3 triangles using 2 lines. One runs from a corner to the opposite corner, while the second runs from one of the other corners (top or bottom) to the dividing centre line. This splits the frame into diagonals and works well as an aid to composing architecture.

The Golden Spiral is an infinite arc, like the cross-section of a snail shell, which runs through the frame. Placing shapes, landscape hedgerows or winding rivers along any part or section of the line of the spiral will create depth and give an extra dimension to your shots. Please remember to consider these rules as guidelines. You are the creator of the shot, not the text books.

Water Composition – When you arrive at your destination don't jump straight in and take the first shot you see, especially if you've trekked a long way to get there. Take a step back and look at the location around you. Try different viewpoints of the same scene, getting down low to include more of the foreground or up high to include more of the water. Focus on something close in, a few leaves on a rock with the water swirling around could make an interesting composition. When it comes to shooting flowing water, the slower the shutter speed the greater the movement effect. Using a Neutral Density filter will cut down the amount of light passing through to the cameras sensor. This will help you to soften the affect of the water whilst not over exposing other elements of the scene.

Essential equipment for this kind of photography is a tripod (or other stabilising device) and a remote release. Without them the job at hand is pretty much impossible. Choosing the right lens is also important. Wide angle lenses used up close can create quite dramatic effects. Take special care when working close to water to keep your equipment safe. Water damage can be quite expensive.

Infrared Conversion – Start off by opening you image in Camera RAW and adjusting the white balance. Shift the temperatures and tints sliders to boost colours. Click on the HSL/Greyscale tab and select the monochrome box. Increase your Yellow and Green to lighten colours. Next reduce the Aqua slider to help darken the sky and give enhanced detail to the clouds. Click back onto the basics tab and adjust the Recovery and Clarity sliders before opening the image in Photoshop. Create a levels layer and use the sliders to increase contrast and alter midtones.



Before



After



# 2010

## Sat 2nd Oct

- 10:00-16:00 - Community Art Event - Cilcain Village Hall
- 10:00-16:00 - Creative Writing Trail - Starts at Loggerheads
- 19:30 - Festival Opening Concert - Cilcain Chapel



## Sun 3rd Oct

- 19:00 - The Absurd - Musical Evening - Y Delyn Wine Bar, Mold

## Mon 4th Oct

- 14:00-16:00 - Musical Afternoon - Cafe Florence, Loggerheads
- 19:30 - Bilingual Poetry Evening - The Oak, Hendre



## Tue 5th Oct

- Gwyl Fama Schools Programme – Information on request
- 20:00 - Classical Evening - Cilcain Chapel

## Wed 6th Oct

- Gwyl Fama Schools Programme – Information on request
- 19:30 - An Evening With Heather Jones - Mold Rugby Club



## Thu 7th Oct

- 10:30 - Gwyl Fama Walk - Meet at White Horse, Cilcain

## Fri 8th Oct

- 18:30 - Austrian Themed Night - Mold Golf Club, Pantymwyn

## Sat 9th Oct

- 11:00-17:00 - Youth Music and Arts Village - Village Hall, Cilcain. This is to include a Photography Workshop run by Mold Camera Club. See Chris Noble or Jonathan Frings
- 11:00-16:30 – Photography Exhibition – St. Mary's Church, Cilcain
- 14:00-16:00 - Music Cafe - Cilcain Chapel
- 20:00 - Classical Concert - Cilcain Chapel



## Sun 10th Oct

- 10:30 - Festival Service - Cilcain Chapel
- 12:00-16:30 – Photography Exhibition – St. Mary's Church, Cilcain
- 20:00 – Come And Sing – Cilcain Chapel

“...Very well run event ...Please thank everyone for conducting such a well run and interesting day. I really enjoyed myself ...The ambience of the whole place makes it one of my favourite places to visit.”

David Hurn, Magnum Photographer

Wales's most renowned photographers will give illustrated talks at The National Library of Wales on their photographic works based on the theme **Wales and the World** on **Friday 19 November and Saturday 20 November**.

**Peter Finnemore** : Peter was born in Llanelli in 1963 and lives and works in the Gwendraeth Valley. His work is included in the collections of the Contemporary Art Society for Wales, Scottish Arts Council, Arts Council of England and Oriel Mostyn Gallery, Llandudno.

**Pete Davis**: Pete has been taking photographs since the age of 11. After ten years as an advertising and fashion photographer, Pete moved to rural West Wales from where he has embarked on field trips around the British Isles, Europe and the USA with his large format camera.

**Terry Morris**: Terry is known for his photographic portraiture of celebrities. Having worked with the likes of Dame Shirley Bassey and Sir Tom Jones in his first published collection, *Cool Cymru* in 2006, Terry now collaborates with stars the world over.

**Llinos Lanini**: Llinos has been a freelance photographer for the last 3 years, self taught and based in Mold. She is a recent winner of the Photography Award at the Welsh Artist of the Year 2010 Awards and is past winner of a photographic competition run by *The Daily Telegraph* in conjunction with the Singapore Tourist Board.

**William Troughton**: William is the Visual Images Librarian responsible for the National Library of Wales's Photographic Collection. As well as articles on the collection he has written a number of books on aspects of local history and is particularly interested in Aberystwyth's maritime history.

**Tickets: Friday Evening only £5. Friday Evening and Saturday £22 including lunch.**

**Online tickets: [www.llgc.org.uk/lens10](http://www.llgc.org.uk/lens10)**

If you would like to be added to the Lens mailing list please fill in the form below:

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

POST CODE: \_\_\_\_\_

TEL: \_\_\_\_\_ E-MAIL: \_\_\_\_\_

Return to:

Sian Henson, National Library of Wales, Aberystwyth, Ceredigion, SY23 3BU  
01970 632545 [sian.henson@llgc.org.uk](mailto:sian.henson@llgc.org.uk)

## Member's In Action



Jane & Kate



On Top Of The World



Skycatcher

## Useful Website Links

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

Prints: [www.proamimaging.com](http://www.proamimaging.com)  
[www.dscolourlabs.co.uk](http://www.dscolourlabs.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.speedgraphic.co.uk](http://www.speedgraphic.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.hireacamera.com](http://www.hireacamera.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)

Online Photos: [www.flickr.cpm](http://www.flickr.cpm)  
[www.fotopic.net](http://www.fotopic.net)

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)

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

AV's: [www.chasingthelight.co.uk](http://www.chasingthelight.co.uk)  
[www.nwawavg.org.uk](http://www.nwawavg.org.uk)

Sun Times: <http://photoephemeris.com>

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