



# MOLD IN FOCUS

The Newsletter of Mold Camera Club

Volume 2, Issue 2 - September 2010

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

## SEASON 2010/11

Well into the new season we go and as you will see there are lots of things planned. The 20<sup>th</sup> September will see us back at Cathrina House in Mold for the Chairman's Evening, during which the Club Forum will be officially launched.

On another matter, I recently purchased a new 1 Tb drive for my PC and decided to reorganise the way I did my photo storage. I was very careful about planning it to make sure that nothing was lost. The plan was written down and I started transferring the folders, one by one. As each folder was copied, I confirmed it contained all the files before going back and deleting the original folder. Foolproof – not at all. Two similarly named folders were my undoing. I copied the first over, confirmed all ok and then went and deleted the second folder. 30Gb of files lost in an instant which I didn't realise until the following day. Luckily I had my backup system and within an hour of realising my error everything was restored. A lesson learnt, as I sometimes wonder if the time spent doing backups is worth it. It certainly was on this occasion.

Moving on, as you'll see we have a very full issue this month, stretching out to 25 pages (a Mold In Focus record). Thanks to everybody who has contributed but especially to Fred Snowden of the Hawarden club who judged the exhibition and provided us with his comments about all the entries.

You will see on Page 2 that we have set the first of, what I hope will be a series of, monthly challenges. I urge you all to get involved. Doing things like this can only help expand us all as photographers and make us work away from our comfort zone. There's also the announcement of the date for the Dublin trip. Please act fast if you want to be a part of this.

Finally, as I write my editorial, I have just come back from the Club's successful outdoor portrait evening at Basingwerk Abbey. 11 photographers took part with 4 models and Bob & I ran around giving help and organising the groups. There will be a full report in the next issue (from Jonathan) but in summary I think it was a very successful event and one that every attendee got something from. We hope to plan more similar events in the future.

See you all soon.

Chris (Editor In Chief)

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

### September

- 4<sup>th</sup> RPS Lecture – Anne Cassidy FRPS – 2pm Craig Y Don
- 5<sup>th</sup> Sunday Field Trip - Venue to be Confirmed
- 6<sup>th</sup> Informal Meeting at Butchers Arms
- 8<sup>th</sup> Llandudno Pier Evening Walk – 7:00pm
- 9<sup>th</sup> COMMITTEE MEETING – Butchers Arms
- 11<sup>th</sup> 153<sup>rd</sup> RPS International Print Exhibition  
Aberystwyth Arts Centre until 6<sup>th</sup> Nov
- 13<sup>th</sup> Butchers Arms Last Night Party.
- 20<sup>th</sup> Chairman's Evening – Cathrina House
- 27<sup>th</sup> Gareth Jenkins. The Poles \*\*

### October

- 4<sup>th</sup> What Judges Look For – Lecture (Bob Dennis)
- 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

## Chairman's Address – Rules, Landscapes & Experience

A bit of a jumble of ideas and thoughts for this edition following up on some of the recent articles. Before those, a reminder that by the time the next edition reaches you at the end of September our next series of meetings at Katrina House will have started.

Last time I started what I hoped might provoke some feedback. It has been remarkably quiet, perhaps you all agreed with me on rules. Thank you to Chris who came up with a couple of suggestions. I think on reflection the quote that Chris found from Ansel Adams says it all - *"There are no rules for good photographs, there are only good photographs"*

What I do think is helpful and challenging is something I am learning from the OCA course I am studying. It can be summarised as set yourself the goal to study a particular aspect of composition by looking for images that meet specific compositional criteria e.g. exploring where to place the horizon, how to place a key point in the image, how to compose with a collection of points etc. etc. In the end the idea is to develop a trained eye and brain. Also remember that balance in an image is splendid but sometimes you might want to create tension by making the picture deliberately out of balance. Colour and composition is another whole ball game in itself. Then add on lighting as well - gets complicated doesn't it!

A few months ago I wrote about the tendency to make idealised landscape photos - a very British fantasy landscape something that goes back to UK landscape photography in the nineteenth century. My OCA tutor picking up that I like landscape photography commented on this to me

*...re. ...landscape photography as a discipline in itself, then look widely at that – not at merely photogenic photographers, but at photographers of the urban environment too.... (Robert Enoch)*

If what you enjoy is producing these fantasy images of rural perfection that is fine but there are other worlds to explore as well. Moving on to buying a camera I don't want to say any more about the article in the last edition but I am aware when watching some of our members work that maybe the more experienced among our members could help with some of the basics of camera handling. Modern cameras have so many bells and whistles it is easy to be distracted from becoming comfortable with the basics. Are you happy with how to control aperture, shutter speed, ISO and focus and how these four factors interact to produce the image? If doing this seems strange or awkward do ask or email or get a book on photography basics. Don't be embarrassed to ask..

Best wishes for the new season

David

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



As mentioned in a previous issue, some members of the Committee have been in discussion with the organisers of Gwyl Fama about the club being involved again this year.

The events will be taking place between 2<sup>nd</sup> and 10<sup>th</sup> October and will very much follow the same format as last year. We will be looking for volunteers to attend and photograph each event.

We are also arranging a photo competition and exhibition for which you are all encouraged to take part.

Finally the club will be running a Photographic Workshop at the Youth Event on 9<sup>th</sup> October. Volunteers will be required to help teach some of the young folk the basics in photography. More details very soon.

### 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 September is to produce an image of contrasts.**

**Each image should contain a contrast e.g. rough & smooth, black & white or hard & soft.**

**Send your images to the Editor 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 October issue of "Mold In Focus".**

## Digital AV Summer School - John Bell

The invitation to attend the summer school came in a roundabout way from the newsletter!

As we know our 'editor' kindly lets us know what is happening round and about – interesting meetings, exhibitions and the like that are happening in our area. Well I decided to visit Capel Curig [mentioned in the April newsletter] and attend the AV meeting just a few weeks ago, it was a brilliant day – meeting all these AV enthusiasts! Whilst there the group had some information on a AV summer School to be held in the beautiful Peak District of Derbyshire – from Monday the 19<sup>th</sup> of July to Thursday the 22<sup>nd</sup> July, this was to be led by Keith Brown FRPS FIPF EFIAP MPAGB APAGB and Richard Brown FRPS FIPS EFIAP two of the UK's best known AV workers [they would have to be with initials like that after their names!!]

So of I went Monday morning – a little late as I had to wait for my phone to arrive from the menders, but that's another story – I digress – So Of I went with laptop and camera - as the beautiful surroundings of the Hope Valley - would as I was warned, offer tempting photo opportunities! In reality despite some great weather we simply didn't have the time to do much photography as the agenda was action packed from start to finish!

The School was attended by 5 in total- me being the youngest pupil to one lovely lady from Wilmslow – Margaret, who was 75years old, but could she teach me a thing or two about the PC!!!



Keith and Richard took it in turns to host a session each morning, topics covered ranged from finding the original idea for a sequence to the completed piece of work. Skills, such as choice of music, script writing and timings were talked about and demonstrated. The School was held in the B&B we were staying at – so no excuse for being late for school!

To illustrate scripting, Keith showed his award winning AV of George Harrison's life, 'The Quite one' and then followed this with an extract from the scrip, which showed how he created this incorporating images with relevant pieces of Beatles music, together with the timings.

This was of real interest to me, as I have bumbled along in my own uncoordinated way, bunging in pictures and then simply trying to get them to fit the chosen music or voice over in a somewhat random sort of way! Keith's lecture clearly demonstrated that a well considered script, introducing images and music at given points, was well worth the time and thought.

Richards lecture also touched on script and started with a demonstration of a simple Childs toy projector, which with the use of just five slides a simple story was told. This illustrated to me that it really is possible – and advisable – to keep a script as simple as possible and to concentrate on the salient fact. We were encouraged to keep in mind at all stages of creating a sequence that our potential audience would not be as close to the subject as we, the creators, were – and so should avoid falling into the trap of presuming pre-knowledge! Sound recordings and editing held everyone keenly attentive. Various types of microphones and recorders, from minidisks to the latest solid state ones were demonstrated and discussed

There is a load more I could say, it was a brilliant four days, the lectures, company and food and wine was second to none!!!

Was it worth it? Well you decide! At £205.00 for four nights in a B&B and dinner each evening, plus all that intensive tuition – I certainly thought so! If they run the school again next year it's well worth considering attending.



# My Favourite Photo – Mike Catania

## Essence of Wales



This image is typical of my favourite type of image. I love capturing water. All sorts; rivers, seas, lakes. Ideally, I try to capture the mood of the water in my image. It could be energetic, like this shot, with the water tumbling and turning and writhing and splashing, or it could be calm and tranquil and soothing. I love trying to capture the motion without turning the water in to a bland boring whiteness.

One judge recently criticized one of my images saying the water was neither frozen nor smooth, neither one thing nor the other. I thought to myself 'well you have just missed the point completely'. I don't want this to sound as though I know better than the judge, I have lots to learn, but in this case, I felt that he didn't know better than me. For me, seeing the texture in the white foam was what I tried to achieve, the bit that made me feel happy with my image, that I had captured what I was feeling and seeing.

I have titled the image 'Essence of Wales' as for me, Wales is beautiful, natural, energetic and very raw. Not 'coiffured' or 'twee' in some way. Well, I'll stop drivelling. Hope you enjoy the image.

## Competition 1 – Open – 11<sup>th</sup> October

### Hand in Date is Monday 27<sup>th</sup> September

The first competition of the season is open and so all subjects count. Each member is entitled to enter 3 prints and 3 DPI (Digital Projected Images). Each entry must show one of your 3 assigned competition numbers. These numbers will be assigned to you by the Membership Secretary (Mike Catania) on payment of your yearly subscription.

Prints must be mounted on photographic mount board or hard cardboard. The size of the mount must not exceed 40cm x 50cm (the print can be any size within the mount). Please make sure that if any form of tape is used that it is firmly stuck down as if it lifts it can cause damage to other entries. Write the title of your print and one of your membership numbers on the back of the mount. Under no circumstances must the entry contain your name or any personal references.

Digital images for projection can either be submitted in the format below to the competition secretary on hand in evening or emailed to the competition secretary by 22.00 on the hand evening at the latest. It is important that you receive a receipt note if emailing and please keep e-mail sizes down to a maximum of 2Mb. If submitting on CD or DVD please make sure your name is on the disk for returning. Any entries received after the deadline will not be entered.

Our projector has a resolution of 1400 pixels wide by 1050 pixels high. To see your pictures at their best they should be resized to fit these dimensions. So if your picture is landscape in format it should not be more than 1400 pixels wide and 1050 high. If it is in portrait format it should not be more than 1050 pixels high.

Images should not have your name in the file name or on the picture. Please see that the file is named in the following sequence for our internal competitions. Your Competition number\_competition date\_your picture title. Thus the name could look like :-  
A456\_27\_October\_landscape.jpg

Please remove all personal references from the metadata before submission.

Images can be submitted as .jpg or .tif. If you use jpgs do use quality 12. If you are using tiffs then flatten all layers, remove any alpha channels, and use 8-bit colour and no compression. If you are emailing entries do use jpg to avoid bandwidth problems.

The images must be RGB NOT CMYK Convert your images to sRGB colour space.

The Competition Secretary has the right to disqualify any entries that do not meet the specified criteria.

## A practical night or an excuse for a curry?

A few of us in our critique circle were discussing one night at the Butcher's, how we had enjoyed some of the practical nights that were organized last year at the club. It dawned on us that we didn't have to wait till next season before we had another one. So we organized an impromptu session around at Jonathon's house. (Thanks again Jonathon). We scheduled a Saturday night and turned up with a few images. Jonathon had kindly set up a PC and large monitor in his dining room and we played it by ear.

We quickly established that there were a few of us that had not had a lot of experience with layers and masks so we started off on some basic techniques. We demonstrated the mechanics, but then the laptops were quickly pulled out and those that wanted had a go applying what they had seen, with others hovering around and lending a hand where necessary. It quickly showed the difference between having something demonstrated and then trying it for yourself! We covered a few additional topics like use of graduated filters in the raw editor and some different selection techniques.

We cunningly had arranged to have a take away delivered. That too went down very well, shame we were all driving. We all had a fun evening, learning and teaching practical techniques in a very comfortable, non threatening way. We have decided to arrange another session, this time we may critique a few images but actually apply the suggested changes so others can observe the techniques and compare before and after images.

The evening was very easy to organize and I guess the point of this article is to encourage others to do the same.

Michael Catania



### What's In Your Camera Bag?



This month sees the return of an old favourite. A bag was checked out on a recent summer walk. Can you guess who owns this bag.

Well we shall start with the obvious. In the bag were two camera bodies and a selection of lenses (make and models shall not be published). There were some lens accessories such as ND and Polarising Filters. A remote release cable, spare batteries and cards. A flashgun and torch along with a light meter and mini tripod completed the main section.

In the outer pockets we found rain protection clothing and a towel. There was also a compass and first aid kit along with some tools and a notebook and pen. Finally there was some camera cleaning equipment, a reflector and a photo hard disk.

**Can you guess who owns a bag like this? It's over to you.**

## 2010 Exhibition

**Mold Camera Club annual exhibition is being held at Buckley Library until the end of September.**

**Time is running out for you to see the clubs work on display.**

**For results see Page 18**

## Exhibitions To Enter

- **Shrewsbury Open Exhibition** c/d 25 Sept.2010 [www.shropshire-photographic.org.uk](http://www.shropshire-photographic.org.uk)
- **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/sccinternational](http://www.swanseacameraclub.co.uk/international/sccinternational)
- **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

## **RPS North Wales, Region** **Craig y Don Community Centre, Llandudno**

**Anne Cassidy FRPS**  
**2.00pm - Saturday 4th September**

**All welcome - Members & Non Members - Half day event £7.00**

**Contact: Dave Summerfield Regional Organiser [davesummerfield@hotmail.co.uk](mailto:davesummerfield@hotmail.co.uk) or Margaret Salisbury [margaret@dragonpix.freeserve.co.uk](mailto:margaret@dragonpix.freeserve.co.uk)**

Anne will be going down memory lane with some monochrome images, mainly documentary, will be illustrated with images showing her work from her visits to 22 islands off the West Coast of Ireland a brilliant essay on these now deserted islands where the people have left their houses in a "time warp", Many still furnished, where nature is reclaiming the land. Anne will show images taken in the two best known closed prisons in Northern Ireland. Her beautiful still life Images are, in my opinion, some of the best I have ever seen. Anne's most recent work is unique coming from an exhibition "Beyond the Walls" images of people and political leaders from both sides of the 13 miles of peace walls in Belfast. This is an opportunity to see something "quite different" presented in a way which I feel sure will one of the best presentations we have seen in North Wales and one not to be missed.

**Margaret Salisbury**

## A Day Out With The Stones.

Whatever way you want to describe Sunday 1st August is up to you, but for me I will always remember it as the clubs day out with The Stones. Before you aging rockers get too excited it was not those of the variety of Mick Jagger or Keith Richard, but those of the geological type that was to play a major part in our day.



It all began very early on that Sunday morning when Chris D, Janet and I met at Jonathan's for a drive to Anglesey. Thankfully Jonathan's vehicle is amply provided with space and his stylish driving made it a very comfortable trip to Anglesey. It was only when we hit the Island than we ran into the small issue of lack of signposts. Having stopped to take on fuel (lunch provisions that is) we finally made it to our destination of Parys Mountain Car Park. Shortly afterwards we were joined by Bob, Jane & Rishi, John & Linda and then David & Kate made up the team. We were greeted by our host John Roberts and after some initial discussion we finally set off for the mountain top.



Parys Mountain is an old copper mine situated near Amlwch and if you like colour it is a place well worth a visit. Despite poor lighting and dull grey skies there was still a tremendous amount of colour to be seen. In some cases the closer you got to a rock the more colours appeared, very psychedelic for those who



remember the 60's (and if you do you weren't there). It was while we were on the mountain we were joined by Anwen and Sian (from the Caernarfon Club) but by then the group was so fractured that we were all over the mountain.

One thing about being on a walk with John Roberts, particularly in an area he knows so well, is John's great willingness to share. Throughout our walk on the Mountain and later at other locations John was very willing to show us the best angles and viewpoints. Sharing of knowledge is something I feel is a well worthwhile exercise and would encourage all photographers to follow John's example.

Whilst we didn't have the best conditions to photograph the mine and it's history, it is a place I shall be revisiting. Bob tells me the best time to go is on a sunny but showery day, when the sun comes out just after a shower and catches the many colours in the wet rocks. Maybe impossible to predict as Anglesey seems to have it's own mini climate. As mentioned we were well split up across the mountain but gradually groups made their way back to car park (some by road, despite the sign saying keep to the footpath) and a well earned lunch was had.

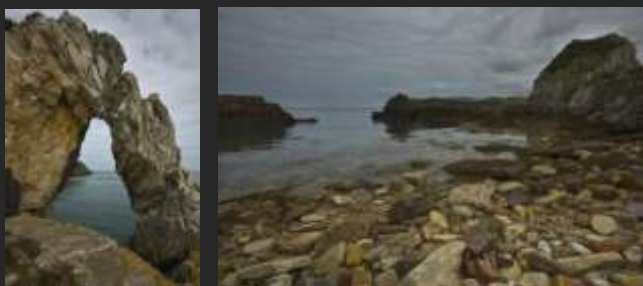


All fed and watered we organised (or is that disorganised) ourselves into three cars and headed for

our second location of the day, Porth Wen. This is the site of an old brick works which was closed down just after the First World War (pre 60's I should add). A small group of us were there last year with John and were really looking forward to experiencing the location again. On arrival no car parking could be found but thanks to our Welsh speaking members (Jane & John), we were able to negotiate some parking in a farmyard close by. Special thanks to the dear old lady for allowing us.



Parked up we made our decent to the bay of Porth Wen where we found other day trippers and campers (sometimes in the shot when not wanted). However there was plenty to shoot, between the remains of the brick work, the sea arch, old kilns, two beaches mixed with colourful rocks and bricks, and the colours of the heather and gorse by the bay.



As time went by more and more of us gathered on the grass verge over looking the bay as it became pretty obvious that we were photographed out. Soon it was back to the farmyard, into the cars and back to Parys Mountain. It was here that half of the crew decided it was time to leave and so we those that remained we followed John up along the coast to our third rock venue of the day (sounds more like a concert tour as we go along). Our destination was he site of a stone circle at Din Lligwy, near the village of Molefre.



First stop on the walk was the old chapel before proceeding to the stone circle sight where we competed for the best angles, although once again John proved really helpful in pointing things out. By the time we had finished here, even us hardened photographers were all washed out. Creativity gone out the window we decided to head towards home, stopping off for a well earned meal in Menai Bridge.



From the Copper Mines at Parys Mountain, to the Brickworks of Porth Wen and onto the Stone Circle at Din Lligwy, and not a single stick of rock to be found. What a great day. Thanks to Bob for organising it, to Jonathan for his driving, to everybody for their company and inspiration and especially to John Roberts. Can't wait for our next day out with him.

Chris Noble



Group Photo by John Roberts

More images from other members on the following page.

# Images from "A Day Out With John Roberts"



Photography by David Allen, Kate Allen, John Bell, Chris Davies, Jonathan Frings & Rishi Sharma

## Member's Photos



Old Mersey Tunnel (Stuart Worrall)



Old & Battered (Jonathan Frings)



Magic Mushrooms (Doreen Boswell)



Moel Fammau Mountain Race (Andy Polakowski)



Gwaenysgor (Gary Jones)



St. Winefred's Well – Pamela Davies-Ratcliffe

## MEMBER PROFILE



**Name:** Ann-Marie Metcalfe

**Camera:** Canon 30D

**Lenses:** Canon Vivitar 100mm macro (cheap and cheerful!) Canon 50mm, Sigma 28-200mm, Sigma 170-500mm

**Software:** Photoshop CS2

**Website:** [www.ammphotography.com](http://www.ammphotography.com)

**Photography:** I'll try anything once, maybe even twice

**Other Hobbies:** Avid reader, mainly fantasy novels, music, anything crafty.. making things

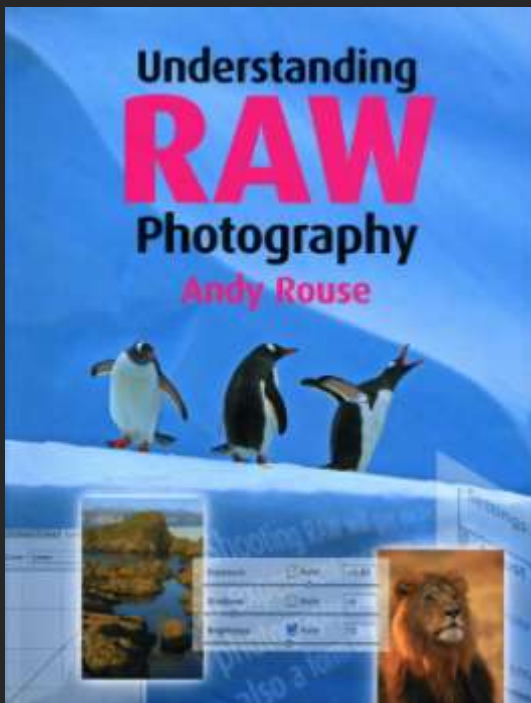
I sort of stumbled across and fell into photography about 5 years ago after buying a Nikon Coolpix 2100 point and shoot camera. I somehow managed to get a really orange sunset without any idea of what I was doing, and the photograph got printed in one of the photography magazines. Talk about being shocked. I progressed on to a Fujifinepix s5000 which gave a bit more control although I still had no idea what I was doing, but started to play with aperture priority and loved the depth of field I was getting. I also got a lucky shot with this camera of the valley from the top of the horseshoe pass. Taken on fully automatic, the lighting was just right. I was contacted by Denbighshire county council. They'd found the photograph online and wanted to use it on an information panel at the Ponderosa Cafe at the top of the horseshoe pass. I even got paid for this photograph. If you go to the Ponderosa and look at the info-panel there, you'll see my photograph. My friends call it my shrine and pay homage when they go there. I was even told that I'm a sad case by my hubby when I took a photograph of my photograph on the info panel.

My curiosity with the world around my was now piqued and I bought a set of close up filters for the Fuji and this started my passion for close up. Being able to capture something in detail that is often missed by the naked eye was a whole new world. I still love macro photography now.

I struggled to find a genre of photography that would be my area. I thought all photographers had one area in which they specified. All the photographers I knew (mainly online) specialised in either landscape or portraiture and rarely ventured away from that subject. I found this a bit hard to deal with as there was so much out there screaming at me to be photographed. I didn't want to restrict myself and to this day I will still photograph anything. All that said, I have found one area that I particularly enjoy photographing and that is motorbike racing. I do enjoy watching and photographing all motorsport but the bikes just bring an extra dimension to a photograph. Probably the fact that you can see rider and motorbike working together and the movement of the rider leaning into a corner. I love to capture the essence of that, and can't wait for the British Superbikes to come back to Oulton Park in October. Once I upgraded to a DSLR, the results from shooting motorbikes racing were so much better and adding the 500mm lens to my kit made all the difference. Most of what I've learned photographically has been either by trial and error or online. I own and run a photography forum and have made a few very good friends through it. The ability to be able to ask a stupid question online but get excellent advice and hints and tips has taught me everything I now know, although I'm definitely still learning. I don't think you can ever stop learning photographically.

I came to the conclusion that I should really start to mix with real life photographers instead of just online photographers, and this is what brought me to Mold Camera Club. I have to be honest and say that I was offered the loan of a cardigan, a pair of slippers and a pipe so that I would fit in with the imagined stereotypical idea of what a camera club is. I'm more than happy to say that it is nothing like that whatsoever. So in September I will be starting my second year as an MCC member and am looking forward to what this year brings. One thing I do know that it will be bringing is the online forum, which I'm happy to say I've been able to help set up and test and can assure you that it will be a valuable added extra to the already successful camera club.

And at least this year you won't all have to suffer seeing 'that bird' entered in the competitions. The bald Eagle was a very successful shot for me last year. Here's to the 2010/2011 season



## Book Review (Chris Noble) Understanding RAW Photography by Andy Rouse



As last month's book review was so well received I thought it would be good to give you another one, this time from well known nature photographer Andy Rouse. However, it's not on the subject of Nature Photography but about how to handle RAW files. So what makes him the right person to write this book? Andy Rouse is an experienced author of photographic books and has been a consultant to a number of software companies in the development of their RAW software packages. He also has a reputation for down-to-earth explanations and will tell you exactly what you need to know.

So what's in the book? Andy starts with a basic introduction of why we should shoot in RAW before moving on to talk about the full process of workflows. After explaining exactly what a workflow is he goes on to deal with software choices, jargon busting and screen calibration.

Chapter 2 takes us out in the field and how to setup your camera to get the best RAW results. He explains about exposure before giving a number of tips on field techniques.

Editing essentials is next where the author writes about downloading your images and doing some basic editing before getting into the meat of the subject "RAW Correction and Processing" in chapter 4. Here he covers basic correction, vital tools and techniques, correcting white balance, the histogram and in essence how to change almost anything in your original image.

Chapter 5 deals with finishing off, namely the Output Workflow before completing the book with a session on Digital Asset Management (which is really all about the after care and protection of your work).

The book is packed with Pro Tips throughout and using Q&A sections everything is covered in it's simplest form. While I was in the process of moving from shooting in JPG to RAW I read this book and it helped me no end. For some the book will serve as a refresher, while for others it will change the way you photograph forever. Digital Photography has given photographers more creative options than ever before and RAW files offer the ultimate in flexibility. **Understanding RAW Photography** takes the form of an easy to follow workflow, covering everything that you need to know right from the start of a shoot, to processing your image and ultimately displaying it in print or on screen.

Understanding RAW Photography is published by Photographers Institute Press (PIP) [www.pipress.com](http://www.pipress.com)

Other books written by Andy Rouse include "Digital SLR Masterclass", "Animal Portraits" and "Life in the Wild: A Photographer's Year".

At the time of writing the book can be obtained from Amazon at £10.84 (on special offer) or £12.99 from W H Smith online.



# What's On To Photograph

## Events Around The Region

- **Faces of Poetry - Photographic Exhibition** – 31<sup>st</sup> July – 26<sup>th</sup> September – Bodelwyddan Castle - Faces of Poetry is a selection of photographic portraits from the National Portrait Gallery presenting a cross-section of writers who shape the world of contemporary British poetry. These photographs offer an insight into the individuals who have created some of the most important and best-loved poetry of the latter twentieth and early twenty-first centuries. Web : <http://www.bodelwyddan-castle.co.uk> E-mail: [enquiries@bodelwyddan-castle.co.uk](mailto:enquiries@bodelwyddan-castle.co.uk)
- **The Ghost's of Plas Newydd** - 4<sup>th</sup>-5<sup>th</sup> September - The Thrillseekers UK and Medium's Lee Bellis & James Griffiths are going to one of the scariest locations in Llangollen, North Wales. We are Inviting You The Public to come to this The Thrillseekers UK Event on a Weekend on a mission To Find The Ghost's of Plas Newydd This Event Takes Place on Saturday 4th Sept 2010 at 8pm and Finishes at approximately 3am. JOIN US IF YOU DARE! Web : <http://www.thrillseekersuk.com> Email : [thethrillseekers@uwclub.net](mailto:thethrillseekers@uwclub.net) Phone: Lee Bellis - Medium - Thrillseekers UK - 07502 162708
- **Discovering The Past – Loggerheads** – 6<sup>th</sup> September - Learn about the industrial past and enter a little way into a disused mine passage with a caving expert to experience what it might have been like for a miner 200 years ago. Requires a good level of fitness, very good grips and a confidence with tight spaces! Loggerheads Country Park. Booking essential. Web : <http://loggerheads-wales.co.uk>. Phone: 01352 810614 - Email : [loggerheads.countrypark@denbighshire.gov.uk](mailto:loggerheads.countrypark@denbighshire.gov.uk)
- **Talyllyn Victorian Train at Rheilffordd Talyllyn Railway** – 6<sup>th</sup>-23<sup>rd</sup> September - The Talyllyn Railway is probably alone in still being able to run its complete original passenger train dating from the 1860s, and invites you to enjoy a Conducted Tour featuring this unique train, travelling in the original coaches behind an original locomotive. The train will depart from Tywyn Wharf Station at 11 am. It will make photographic stops, allow time for visiting a local hostelry for lunch or for forest walks or more photography as well as a visit to Pendre Works and other railway features. Web : <http://www.talyllyn.co.uk> Email : [enquiries@talyllyn.co.uk](mailto:enquiries@talyllyn.co.uk) Phone: 01654 710472
- **Bala Standard Distance Triathlon** – 12<sup>th</sup> September - Email : Tourist Information Centre - [bala.tic@gwynedd.gov.uk](mailto:bala.tic@gwynedd.gov.uk) Phone: Tourist Information Centre - 01678 521021
- **North Wales International Music Festival** – 18<sup>th</sup>-25<sup>th</sup> September - A week of classical music concerts from internationally acclaimed artists, including the King's Singers and BBC National Orchestra of Wales. The 2009 festival will celebrate what would have been festival founder William Mathias's 75th Birthday. Web : <http://northwalesmusicfestival.co.uk> Email : [admin@northwalesmusicfestival.co.uk](mailto:admin@northwalesmusicfestival.co.uk) Phone: 01745 584508

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

# Summer Walks Reviewed

Castell Dinas Bran. Wed 4<sup>th</sup> August. – Chris Davies



It was a scenic run to Llangollen with five Camera Club members in the official Noble Multimedia vehicle. Thanks to Bob's precise instructions, another four members met up with us at the designated spot. Standing chatting there we realised how windy and cool it was, and with about  $\frac{3}{4}$  cloud cover, light conditions were changing by the minute. Our target was the ruins of the 13th century castle perched on the very steep hill overlooking Llangollen. There are two ways to get to the top and Bob had planned the more difficult but less windy one. During the ascent, I wonder how many of us stopped and pretended to take photographs with the purpose of getting our breath back! The monopods became pretty useful walking sticks at times especially later during the descent.

The summit gave us plenty of photo opportunities but the wind was very strong. Steady shots could be obtained by using the shelter of the walls. In the full wind I found a tripod was actually pretty useless - the rubber feet on top of springy grass produced some very strong vibrations. I note that the makers of my tripod (Manfrotto) produce a spiked feet kit - these could have been pressed into the grass to find more solid ground. Folding the legs together to produce a monopod seemed a good compromise, with my hands helping to damp down the shaking. On the other hand, the strong wind could be seen as a bit of a gift, as the fast moving clouds gave the photographer a choice of light intensity and contrast - from full sun to completely diffused conditions within seconds so that with the right timing the perfectly lit scene could be caught. (assuming the camera was pointing at something interesting of course)



So – once all angles had been exhausted and photographic discussions had taken place, we carefully made our way back to base camp.

The next place of interest was the narrow road towards Wrexham, aptly named Panorama. The views from the Panorama are stunning and we stopped at a couple of places. I think the wind had blown out all our enthusiasm as only Chris N. took his camera out of his bag. Oh well, he did get a record shot of most of the happy band. Possibly the thought of the café down the road was a diversion from photography – the tea, coffee, home made Bara Bryth and cakes were greatly appreciated. So, then it was time to go – but where were we? We were off Bob's map and didn't know which way to turn. Come in Gizmo Gary whose iPhone had a sat-nav and this was able to get the five of us back to civilisation.

Andy must have been a reasonable distance away as we had a rainless afternoon!

A great day. Thanks Bob. Thanks Chris N. for transport.

*(Editor's comment – Poor Andy – that reputation of his has stuck when if truth be told it really only rained once when he led a walk, but somebody has to take the blame.)*

## A Visit To Pen-y-Parc Farm. Wed 11<sup>th</sup> August – Ian Parker

It was a long time in the making, but the Summer walk to Janet's farm finally arrived. It was an early evening walk and the sun came out just as everyone started arriving.



There was a good turnout of about 15 members. A cowboy hat was even spotted amongst the guests!

We started by taking a walk into a side yard with a chance to photograph some old agricultural machinery, followed by the workshop and a barn, where one member was spotted stalking a dog!



Then followed a walk over to the milking area where we spotted the calves and some one was seen trying to kiss a cow (I'm considering the sanity of several club members by this point (even with my head injury from trying to photograph a hopper from below)



Next were the action shots of Janet's Husband and Son driving the tractors.



We then retired to the shed (which is actually a very nice summerhouse with a glorious chandelier) where we enjoyed lovely homemade cake and scones accompanied with tea and coffee.

I would like to thank Janet for organising a fantastic summer walk and being such a fantastic host. I believe it exceeded everyone's expectations! oh, except for Bob who said it was exactly what he expected!



## Cwm Idwal - Ogwen Valley. Wed 18<sup>th</sup> August. – Jude Lloyd Johnson



12 members and 2 visitors met at Ogwen Cottage on Wednesday afternoon. Andy had arranged the walk (.....and the weather as it didn't rain!) It was a short amble up to Llyn Idwal, the scenery was fantastic, mountains, lake, blue sky and white fluffy clouds – fab!



We stayed mostly in a group, stopping frequently to take photos or point interesting things out – Andy and Jane are brilliant tour guides and Debra knows loads about rock formations!

We even had a very quick and noisy jet display; although I think only Bob managed to get a photo of it. It was quite a busy place, lots of walkers, climbers and fell runners of all ages. All friendly and smiley. I didn't see any birds over the lake, or any reflections (phew).

Thank you to Andy for arranging the day (and the weather); to Jonathan for driving some of us there (and the other drivers) and to Phil for his help with my new polarising filter.

PS it rained just as we got into the car – well timed Andy. (*Timing is everything*)



For more information on Cwm Idwal in the Ogwen Valley visit [http://www.snowdoniaguide.com/cwm\\_idwal.html](http://www.snowdoniaguide.com/cwm_idwal.html)

# Exhibition Results

Only 16 members entered their prints for the annual exhibition. In all, there are 67 prints. The subject matter is quite varied; portraits, landscapes, wild life, and general interest.

The followings pictures were awarded commendations by the judge Mr Fred Snowden of Hawarden Camera Club. (Fred's Comments can be seen on Page 22)

## VERY HIGHLY COMMENDED

LLYN BRENIG	-	Phil Parson
BANDED DEMOISELLE	-	William Furse
EMPEROR DRAGON FLY	-	William Furse
ST PETERS ROME	-	Peter Thomas
WINTERS END	-	Peter Thomas
MOVING SHEEP TO LOWER GROUND	-	Andy Polakowski

## HIGHLY COMMENDED

BUTTER FLY	-	Brian Lowens
GARAINT THOMAS THE WORLD CHAMPION	-	Andy Polakowski
MARBLE CHURCH	-	Peter Thomas
THE OWL	-	William Furse
WOOLY COO	-	Ann Marie Metcalfe

## COMMENDED

TALACRE LIGHT HOUSE	-	Jude Lloyd- Johnson
PART OF A TREE	-	Jude Lloyd-Johnson
HOME MADE HEART	-	Jude Lloyd-Johnson
THE SHAMBLES	-	John Bell
EMILY	-	John Bell
ROPES	-	Brian Lowens
JUSTINA	-	Chris Noble
REFLECTIONS	-	Elaine Williams
A LOT OF HOT AIR	-	Jonathan Frings
TURKISH DELIGHT	-	Chris Davies
DEAD BEETLES	-	Chris Davies
PORTHMADOG	-	Chris Davies
OLD MILL GREENFIELD VALLEY	-	Rishi Sharma
LIGHT HOUSE TALACRE	-	Rishi Sharma
EXPENSIVE TO MAINTAIN	-	Andy Polakowski



Thanks to all who took part in the exhibition and congratulations to all the award winners.

# DUBLIN TRIP

## Dates set for 8<sup>th</sup>-10<sup>th</sup> October

Some investigations have been done and if there is enough interest I am happy to arrange a photographic trip to Dublin.

The plan would be to take the train from Flint to Holyhead and from there the ferry to Dun Laoighre. We would leave on Friday morning returning on Sunday evening..

I estimate the costs to be between £120 and £150 per person. This is for return travel and two nights B&B.

Initially I would suggest limiting the trip to 12 people and therefore the offer is for club members only at this stage. If we cannot fill the trip we will open the invitation to guests.

**If you are interested please let Chris Noble know by Monday 13<sup>th</sup> September. Non-refundable deposits of £25 will be required to secure a place.**

### MEMBERS SERVICES

## Ian Parker Electrical

Inspection & Testing. PAT Testing,  
Domestic & Commercial Wiring  
and maintenance.

Discounted Rates to Mold Camera  
Club members and their family.

**Contact Ian on  
07545-056779**

### MEMBERS SERVICES

**Would you like  
to advertise in  
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Contact Chris at  
[photo@noblemultimedia.co.uk](mailto:photo@noblemultimedia.co.uk)

“...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



Chris Cross (Chris Noble)



On The Streets (Brian Lowens)



On Parys Mountain (Rishi Sharma)

## 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.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)

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.**

## EXHIBITION COMMENTS BY JUDGE, FRED SNOWDEN

Hi Bob,

Thank you so much for inviting me to look at, and give my opinion on, your annual photographic exhibition in Buckley Library.

First let me say how impressed I was with the display in which many of the entries were superb. I have enclosed an appraisal as requested and I hope this will be of some help. I apologise to anyone who feels wrongly criticised but, as with all photographic competitions, it is only the opinion of one man, and we all have our own individual ideas on what makes a good picture.

Please pass on my congratulations and best wishes to your members and tell them that, if this is an indication of the quality of their work, I am dreading this season's Mix and Match competition.

See you soon,

Fred Snowden

- 1 **Butterfly on leaf.** A pin sharp photograph with excellent use of differential focusing. It is impossible to tell if this was in-camera or digital manipulation. What I can say is that in either case it demonstrates a high degree of skill. **HIGHLY COMMENDED**
- 2 **Tony Bevan.** A well composed picture making good use of the panning technique to add motion blur to the background. It is such a pity that the bottom of the tyre has been cropped as this spoils an otherwise excellent shot.
- 3 **Farm Roofs.** My problem with this is that the high level of colour saturation in the roofs fails to blend with the obvious dull weather shown in the clouds. I wonder if the author could try 'pasting in' a brighter sky so that the colours compliment each other.
- 4 **JP Special.** This is quite a dramatic picture of a racing car. The part that lets it down is the very front of the nose cone. This is slightly out of focus and so leads to a distraction. Could a smaller aperture have been used?
- 5 **End of the day.** This is a good attempt at blurring the foreground to give a differential focussing effect. The give-away is the sharp top to the post. The author's problem is that if this was blurred it would ruin the whole shot.
- 6 **Powerful Sunset.** A very good moody shot. The heavy sky and muted reflections work quite well together.
- 7 **The Shambles.** I really like this one. It looks as if a lot of hard work has gone into the image to produce the final result. Well done. **COMMENDED**
- 8 **Talacre Lighthouse.** Well carried out and well presented. The wind generators have been subtly made to capture the attention - the picture would have been lost without them. Very well done. **COMMENDED**
- 9 **The Winner.** I found this one to be a bit confusing. The 'moving' parts seem to conflict with the 'static' parts of the picture. Also, I get no impression of the runner being a 'winner'.
- 10 **End of Season.** A well presented photograph, but too much detail has been lost in the shadows. Could they be lifted with considered use of curves?
- 11 **Winter's End.** A well composed and presented photograph. Has it been darkened? Or do sheep normally graze so late in the day? **VERY HIGHLY COMMENDED**
- 12 **Llyn Brenig.** An excellent photograph. It was love at first sight for me. The sky, the tree, the object breaking the expanse of the lake, the lane and the sheep all add weight to the picture. Even the fence is important to the composition. I wish I'd taken this. **VERY HIGHLY COMMENDED**

- 13 **Shells.** A good try at still life. Nicely considered arrangement of the shells, it is a pity that the top shell is a little out-of-focus.
- 14 **Banded Demoiselle.** A superb Natural History shot. combined with excellent photographic technique. What more can I say? **VERY HIGHLY COMMENDED**
- 15 **A well seen landscape.** There is just a little too much sky for me. Perhaps the author might consider cropping about 4cm from the top.
- 16 **Atmosfear.** This is a good shot to illustrate pollution. However, it is difficult to see where the central column of smoke is coming from. Was this created?
- 17 **Downtown Chicago.** The perspective in this picture makes the building on the right look as if it is falling to the right. I feel the converging verticals should be either straightened to give a tilted lens effect. Or enhanced to tilt both buildings towards each other and so balance the composition. It also looks as if the person (essential to the composition) has been added at a later date.
- 18 **Aztec Dragon.** A neat shot but I feel that it has been cropped a little too tightly. Also the focus is rather suspect in places.
- 19 **Woolly Coo.** A well composed and technically excellent photograph. The eye, central to the whole image, is superb. **HIGHLY COMMENDED**
- 20 **Emily.** A lovely shot of a very pretty little girl. It is a pity about the artefacts around her left eye. It would have been very easy to remove these. **COMMENDED**
- 21 **Fallow Deer Buck.** This is a very good shot which has been let down by poor focussing. Aim for the eyes.
- 22 **Ropes.** When I first looked at this picture, I considered it to be rather cluttered – then I looked at the title and it sort of mitigated itself. However, I still had difficulty keeping my eyes still for long. **COMMENDED**
- 23 **Howth Harbour.** This is a nicely seen shot but it is let down by the tilt which makes the boat look as if it is sliding downhill into the wall. I think it would be better either straightened or the tilt enhanced to indicate a deliberate attempt at artistic composition.
- 24 **Yesterday/Today** It wouldn't be Mold without a train. Unfortunately the lack of shadow detail spoils and otherwise very good shot.
- 25 **Millennium Bridges.** A well captured shot taken in very tricky conditions. It is a great pity that the rail of the bridge in the foreground is slightly out of focus as this spoils an otherwise very good shot.
- 26 **Reflection.** A very well seen and composed shot. A great deal of detail has been presented, despite the contra-jour lighting conditions. I felt that the plain, very pale, sky became a distraction after a while. It might be worth trying alternatives. **COMMENDED**
- 27 **A Lot of Hot Air.** A very well composed ground-to-air shot. It is a great pity that the basket is rather soft. **COMMENDED**
- 28 **Emperor Dragon Fly.** This is obviously another excellent shot by the author of the Banded Demoiselle. Brilliant. **VERY HIGHLY COMMENDED**
- 29 **Wool-bail Chute.** This is an interesting shot, but it seems to be missing something at the bottom of the chute. This makes it rather difficult to figure out what it does.
- 30 **Gloomy Windmill.** An excellent composition which has, unfortunately, been spoiled by poor focussing.
- 31 **Logging.** A well seen picture, which is a good attempt at photography in difficult lighting conditions. It almost works.
- 32 **Trio of Tulips.** Yet another very well composed shot which had been spoiled by a poor focussing technique.

- 33 **St Peter's Rome.** How on earth did you manage to take this? A brilliant picture marred only by the distracting tourists on the right; the removal of which would have required minimal knowledge and skill in digital enhancement. I have visited St. Peter's, so I know how difficult a shot like this is to achieve. I can only imagine that you must either have a high quality top-of-the-range camera, or else you are an expert at using some sort of photo-stitch technique. I may be wrong in both of these assumptions but, in any case, I am extremely impressed with this shot. Very well done. **VERY HIGHLY COMMENDED**
- 34 **From Days Gone By.** A nicely directed shot of a little girl in a period setting. I felt that she might have been better in a long skirt, rather than the leggings which are generally recognised to be a more modern fashion item.
- 35 **Turkish Delight.** This is a well taken portrait which has been cleverly handled to give a good differential focussing effect. **COMMENDED**
- 36 **Justina.** This is a well presented low-key shot. I felt the catch-lights in the eyes were an unfortunate distraction. Perhaps the author might consider cloning out all but the main highlight in the eyes. **COMMENDED**
- 37 **Dawn Silhouette.** A nice evening landscape but, for me, it seems to have too much 'nothingness' on the left side.
- 38 **Justina.** A very good portrait but unfortunately my eyes are continually drawn to the distracting area at the top left.
- 39 **Sunset at Goa.** This would have been a very good shot had it not been for the distracting figure in the foreground who is not the slightest bit interested in the para-glider.
- 40 **Boyhood Dream.** A very well composed location portrait. Unfortunately it looks as if an attempt has been made to negate an out-of-focus area by use of a sharpening filter. Also the blown-out white area on the front of the nose lets it down even further.
- 41 **Street Scene Lisbon.** There is a little too much going on in this for my taste. Also, assuming that the headlight means that the tram is travelling to the left of frame, the composition is unbalanced.
- 42 **The Entertainer.** A nicely seen shot. A pity the centre of focus is on the neck strap and not the face. Also, the cluttered background is not quite blurred enough.
- 43 **Suzuki.** A very good shot but lack of detail in the lower sections of bike and rider let it down.
- 44 **Immadan May.** A good shot of the girl. I'm not sure if the man is necessary as he appears uninterested in what is going on. Also it is a pity about the loudspeaker (or whatever it is) which is cutting off one of the girl's legs.
- 45 **Expensive to Maintain.** This picture seems to defy all the accepted rules of composition and so, in this case, weight is given to the adage that 'rules are made to be broken'. I really like this shot. **COMMENDED**
- 46 **Champion.** A very good 'back pages' type shot. However the title seems to be at odds with the subject's expression. He looks as if he has just lost.
- 47 **HO 21.** A very good shot of a racing car but my eyes keep being drawn to the windscreen wipers. The wipers are, of course, essential – it's just that they seem to be in the wrong place.
- 48 **Geraint Thomas.** This is an excellent example of the skill of panning. I don't normally like gold coloured mounting boards but, in this case (a photograph of a world champion on a golden coloured background, it seems to be most appropriate. **HIGHLY COMMENDED**
- 49 **Barn Owl.** It looks as if the Mold club has a Natural History specialist within its ranks. Another Great shot. **HIGHLY COMMENDED**
- 50 **Honey.** A very pretty girl but, for me, the image has been far too much overworked. Surely we need some flesh tones?
- 51 **Broad Bodied Chaser.** A good shot of a dragon fly but it is spoiled by poor focussing.
- 52 **Parts of a Tree.** An interesting idea for a triptych, but the pictures don't look like the same tree.
- 53 **Lighthouse Talacre.** Another nice shot of Talacre Lighthouse. I'm not too keen on the signpost though. **COMMENDED**

- 54 **Parts of a Tree.** Was this a theme for an internal competition? I prefer this (holly) to the previous one as it has a cleverly thought out seasonal design. **COMMENDED**
- 55 **Children with Lamb.** A very good travelogue shot. It is a pity the children are all looking in different directions as gives no clear point of interest.
- 56 **Home-made Heart.** A very good still life shot. The background blur is just right. **COMMENDED**
- 57 **Sunset at South stacks.** A nice idea but I think the triptych is let down by the central image which is weaker than the other two.
- 58 **Male Banded Demoiselle.** This is a very good shot, but not as good as the other Banded Demoiselle in this display.
- 59 **Dead Beetles.** A very nicely arranged set of pictures. I particularly like the one at centre left which has been taken through a broken window. **COMMENDED**
- 60 **Moving Sheep.** A beautiful rustic, winter scene. Well seen and very well photographed. I will remember this picture for a long time. Well Done. **VERY HIGHLY COMMENDED**
- 61 **Rhosesmor.** A well seen sunset but I feel it was taken a few seconds too late, the sun is just a little too low which has caused the foreground detail to be lost.
- 62 **Marble Church.** An excellent low-key shot. It has an almost infra-red quality to it. **HIGHLY COMMENDED**
- 63 **Robin.** A well captured picture of a wild bird, but it has lost much impact through lack of sharpness.
- 64 **Port Madog.** A very well taken photograph but unfortunately the composition is marred by the two boats to the left of the picture. **COMMENDED**
- 65 **Old Mill – Greenfield.** A very good record shot. This is the sort of picture which should be stored in an archives record office. **COMMENDED**
- 66 **Flowers.** The picture feels a little top-heavy to me. Perhaps cropping away the bottom half of the vase might improve the balance.
- 



At The Llangollen Panorama