



# MOLD IN FOCUS

The Newsletter of Mold Camera Club

Volume 2, Issue 9 – April 2011

Editors: Chris Noble & Ang Jones

Back Issues of Mold in Focus can be obtained at <http://moldcameraclub.org.uk/page23.html#backcopies>

## CONGRATULATIONS ALL ROUND

Another month goes by and the season gets closer to the end. By the time the next issue comes out we will be busy preparing for our AGM.

This month seems to be full of congratulations. Firstly, and probably most importantly, to Kevin (Hirst) and Juliana on their wedding. Kevin managed to keep it a big secret but I'm sure you will join me in wishing them the very best for the future together.

Secondly there are some competition successes. In AV's, Andy Polakowski and Peter Wylde did us proud at the Geoffrey Round Competition (See page 14), whilst John Bell won the inaugural Mold Camera Club AV competition (See Page 6). Ian Parker and Shelia Brereton had their first club competition wins and Tracy Brookes was a well deserved (but surprised!) winner of the Tourism Around Mold competition (See Page 4). Congratulations to all and it's particularly good to see the success being shared around. It shows what a high standard we have at the club!

On the subject of competitions, you will see in this issue (Page 8) the launch of a competition for the Mold Food & Drink Festival. If those prizes don't get you out photographing I don't know what will!

We've also got two very important dates in the Calendar with the Print of the Year competition on 11th April and the DPI of the Year on 18th April. We welcome back Llinos Lanini for the Prints competition, many of you will remember the excellent talk she gave for our Christmas Lecture. John Roberts (portrait night's fame) returns to us for the DPI competition. It's the first year we have held the two competitions over two separate nights and we hope it will give the judges more time to discuss the merits of the entries.

That's it for now. See you all soon. Chris (Editor In Chief)

## Club Calendar (\*\*Hand In Nights)

### April

- 4<sup>th</sup> Members Evening – AV & Critique Circles Exhibition
- 11<sup>th</sup> **Print of the Year Competition**
- 12<sup>th</sup> **Whitby Competition (Ellesmere Port)**
- 16<sup>th</sup> NWPA Battle – Crag-y-Don
- 18<sup>th</sup> **DPI of the Year Competition**
- 25<sup>th</sup> NO MEETING – BANK HOLIDAY

### May

- 2<sup>nd</sup> NO MEETING – BANK HOLIDAY
- 8<sup>th</sup> – NWAUAVG Meeting – Capel Curig
- 9<sup>th</sup> **AGM**
- 16<sup>th</sup> **End of Season Lecture – Marian Delyth**
- 23<sup>rd</sup> **Presentation Night (Butchers Arms)**
- 30<sup>th</sup> NO MEETING – BANK HOLIDAY

## **FAVOURITE PHOTOGRAPHER – DAVE LEWIS**

While planning a recent trip to New York, I found some pictures of New York that took my breath away. A photographer called Vivian Maier whose work had been lost, packed away and forgotten about.

I found the photographs, mostly black and white, very moving.

All of her possessions were being sold off or auctioned in Chicago where she had lived. After her death the negatives were found by chance in one of the sales.

John Maloof, who found the negatives while doing research for a history book, is now exhibiting the images in collections. I have spent hours studying her work and looking for more images.



Go to <http://vivianmaier.blogspot.com/> to look at her work.

My words do not do her justice, you have to look for yourself to see and understand what I mean.

I love black and white photography and when I began to look at these images I began to think that 50 years ago she understood all of the principles we use today.

Her understanding of mood and perspective shows through in most of her work.

Take some time and look at all of her collections that John Maloof has put together.

## **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)

Especially needed are photos of members in action and volunteers for the In Profile section.

## **Challenge of the Month**

**Your challenge for April is to produce an image on the theme of GREEN**

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

## Chairman's Address – Video Technology.

We are coming towards the end of this season's indoor sessions. By the time you read this the AGM and planning for next season will be fast arriving so do let myself, Chris and Bob or any other member of the committee have your ideas and suggestions for the coming year. The club is at its most successful when as many members as possible are active in its running and in developing the ideas. I believe passionately that clubs like ours should be democratic and be ready to change and take on new ideas. With that in mind I have decided that five years is plenty long enough to be chairman and will be standing down at this year's AGM.

Photography has changed radically in the last ten years with the advent of digital recording of images and their broad distribution via the web and mobile phones. The core processes of seeing and making fine prints have changed technically yet the mark 1 human eye and brain remains the same when it comes to seeing and composing an image.

Another development that is already affecting commercial and press photography considerably is the use of video. I am convinced that it is only a matter of time before the combination of video and stills becomes the norm in AV work. There has been discussion in the club forum about whether it is useful to have video in DSLRs. It is becoming the norm, and the video quality outperforms the quality from all but professional quality video cameras.

Unfortunately DSLRs are pretty lousy for video ergonomically. However this is now and things will doubtless get better. In the mean time I have had a look at what is involved technically in doing video and it is a whole new world to learn about, a world where digital has also made for huge changes in the technology . What a challenge and what fun. We do have several video experts in the club so it will be good to hear their thoughts on this in coming editions of the newsletter.

David

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

## NORTH WALES PHOTOGRAPHIC ASSOCIATION

(Member of the Photographic Alliance of Great Britain)

### EXHIBITION OF PHOTOGRAPHY 2011

#### SELECTORS

Judy Boyle FRPS,FIPF Des Clinton FRPS,FIPF,MFIAP Christine Widdall DPAGB,AFIAP,BPE3

#### SELECTION

Saturday 9th July 2011 at The Electric Mountain Centre Llanberis

#### OPENING

Wednesday 7th September 2011 at The Electric Mountain Centre Llanberis

#### SHOWING

Wednesday 7th September to Sunday 9th October 2011 at The Electric Mountain Centre Llanberis

Entry forms etc. from Chris Noble or Andy Polakowski



## BEAUFORT PARK HOTEL

HOTEL & CONFERENCE CENTRE

# PHOTO COMPETITION RESULTS

Many thanks to all who took part in the Tourism Around Mold Competition. The images were judged by Lesley Bewley & Emma Williams of the Beaufort Park Hotel and the prizes were presented at our weekly meeting on Monday 28<sup>th</sup> March. The top 3 were as follows:

**1<sup>st</sup> - Tracy Brookes - St. Deniol's Library**

**2<sup>nd</sup> - John Bell - Visit Mold**

**3<sup>rd</sup> - Mike Catania - Moel Famau**



Many congratulations to Tracy who wins a Sunday Lunch for two and special thanks to the Beaufort Park Hotel for sponsoring the competition.

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

## MEMBER PROFILE



- Name:** Elaine Williams
- Camera(s):** Canon: Eos 7D, Eos 400D, Eos 300D (my first digital camera).
- Lenses:** Canon: EF-S 55-250mm 1:4-5.6 IS, Canon: EF-S 18-55mm 1:35-5.6, Canon: Ultrasonic EF 75-300 1:4-5.6. Sigma: 18-200mm 1:35-6.3 DC OS
- Software:** CS4, Bridge
- Other Hobbies:** Walking my dog PJ - who some of you have met and photographed

### **Of all the images you've taken, do you have a favourite?**

No outright favourite, but the one I took of my Daughter in her wedding dress (above right) with such a happy smile rates highly. My favourite subjects to photograph are Landscapes, maybe its because they stay still and I have time to think about how to set up the camera and framing and can take it until I am happy. I also like the way light changes the landscape and therefore the photograph.

### **If you could take a celebrity with you on a photo shoot (either as a photographic subject or just for the pleasure of their company) who would you choose and why?**

I think I would take George Clooney, yes he's good looking but I also think he would be good fun and would also get involved in taking photos – Oh and he can also protect me and my camera from all those baddies out there in the wilds of Wales.

Not many people know this but I'm actually rather good at..... Jet Skiing which is how I first became very keen on photography- Taking the skis is quiet a challenge, like motor sport only on water.

.....and I'm rather bad at.....everything else but I'm keen to learn and never give up!

## AV Competition, Monday 28<sup>th</sup> February 2011 - by John Hoogerwerf

Tonight's competition was a first for me as it was, I suspect, for many members of the club. I have never been at an AV competition before either using slides or digital images. However, after our session on creating AVs at the club a few weeks ago I was keen to see what our colleagues could produce. I also wondered just how such competitions were judged. Our Judges for tonight were John (Rowell) and Marion (Waine) from the North Wales and Wirral AV Group and before they started John gave a few comments on what the judges would be looking for.



John advised that while the normal rules of photographic composition etc. were followed sometimes there was a need for a special type of shot which allowed for the fade between shots to create a "third" image during the course of the fade. He also emphasised the importance of the sound track and the link that was needed between the words of any song and the actual pictorial context. However the essential purpose of an AV sequence is to 'communicate an idea' or series of ideas to the audience via:

- Images
- Music
- Narrative.

Images need to be of the usual high standard expected of a photographic competition and their link to the music and narrative needed to be smooth. Normally the sequence is more successful if all the images are either in portrait or landscape throughout, although it is possible to mix them when used cleverly. The whole sequence in totality needs to have been thought about and the subject needs to be of interest to the viewing audience. Music must fit seamlessly with the images and any narrative provided. Several times John referred to the AV sequence of pictures needing to "dance" in time with the music and noted several times that sequences had been given a standard time period between fades so that not all the changes fitted in with the music.

Further guidance and comments were given as part of the judging as follows:

**Ken Smyth – Erddig Trees:** The red cars during the sequence had been distracting and the 1 vertical image had broken the flow of the sequence.

**Pat Venn – Hebrides:** The music dictated the pace of the sequence of images – however, the song was sung in Gaelic and the judges were not sure if the words of the song fitted with the images. The sequence could have been improved if the phasing between images was slowed down.

**Paul Harper – Japan:** The judges approved the use of on the spot recording of sights and sounds and the music fitted well with the images.

**Chris Noble – One world:** This was one of the more technical sequences and the judges admitted that it made them think. Images of a country or area are enhanced when it includes images of local people shot in situ.

**Phil Parsons - People of Cuba:** Phil had used a "good" introduction to advise the audience what they were going to see and the sequence "ended where it started". However, the words didn't relate that well to the images and some fades did not sit well with the music.

**Chris Davies – Steam Power:** The fades fitted well with the music but there were different sized images on screen which was distracting. On a positive note there was a good use of close ups to link sequences.

**Allan Heath – The Legend of Beeston Castle:** The judges liked the use of a narrative but there were a number of technical issues with the sequence. The judges warned about using well know music as the audience could connect this to better known films etc. More anonymous music would have been better.

**John Bell - The Rain Forest:** The judges complimented the author on having thought out the exit right from the beginning and this showed. There was a narrative and there was a good balance between the words and the music. We were all drawn into the exotic images and were all equally shocked to find out we had only been as far as Cornwall!

**Andy Polakowski – The Runaway:** The author was complimented for having had the courage to tackle a comedy subject which is not easy to do in an AV presentation. It was generally agreed that Andy had succeeded. On a negative note the judge didn't like the bar code on the bear's ear. Was this left there to return it to the shop once the shoot had been completed!?

**Chris Noble – The Windmill:** This sequence showed that you don't always need a music track and sometimes the narrative alone was sufficient. The judges questioned the use of both colour and monochrome images. Would it have been better to stick to the one medium?

**Chris Davies – Transport Extravaganza:** The judges again commented on the images not “dancing” to the music.

**Bill Furse – Venice Carnival:** The author fitted together the various elements of location and costume. Including some history of the mask and the history of the carnival could have taken this to a new level.

**Ken Smyth – Villa Barbarolli:** The judges felt that this fell down on the communication to the audience. Where is it and why is it famous. Would I like to visit it?

**Bill Furse – Wildlife of South Africa:** The fades were not in sync with the music. The images were not of the same size and varied only by very small amounts but it was distracting



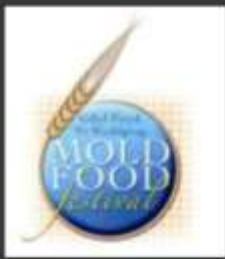
And the Judges result:

Commended: Hebrides – Pat Venn  
Highly Commended: One world - Chris Noble  
3rd Place: People of Cuba - Phil Parsons  
2nd Place: The Runaway - Andy Polakowski  
1st Place: The Rain Forest - John Bell

The Peoples Oscars were decided by popular vote as follows:

1st Place: The Rain Forest  
2nd Place: People of Cuba  
3rd Place: One World

Well at least we agreed on the winner and two of the top three. Not bad for a first time.



# Academy of Design

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## MOLD FOOD & DRINK FESTIVAL PHOTO COMPETITION

We are happy to announce our second Newsletter Competition of the year. This time we are sponsored by The Academy of Design and are working closely with the organisers of the Mold Food & Drink Festival. Again all entries must be taken in and around Mold (within 5 miles of Mold Post Office) and the subject must have something to do with Local Food & Drink. Entries are restricted to members of Mold Camera Club and members can enter up to 3 digital projected images.

- Entries must be in JPG format and within the club 1400x1050 dpi limits. All images must be named as per normal club rules using your competition numbers.
- Entries should be sent by e-mail to [photo@noblemultimedia.co.uk](mailto:photo@noblemultimedia.co.uk) and must be received before 5:00pm on Friday 29<sup>th</sup> July 2011.
- Prizes for the competition are:
  - o 1st prize £100
  - o 2nd prize £50
  - o 3rd prize £25
  - o Highly Commended x 3 @ £15 each
  - o Commended x 3 @ £10 each
- The winners will be selected by a panel of judges selected by the Mold Food & Drink Festival organisers and results announced at the festival in September.
- The Mold Food & Drink Festival reserves the right to use any of the images in their promotional materials and website although copyright remains with the photographer and all other usage requires the photographer's permission.
- Full details and guidelines will be available on the club forum and sent out by e-mail on request.

[www.academyofdesign.co.uk](http://www.academyofdesign.co.uk) - [www.moldfoodfestival.co.uk](http://www.moldfoodfestival.co.uk)

# Geocaching - by Steve Jones

Some of you may have heard about Geocaching, however, I bet the majority of you haven't!

Six months ago I had never heard of this addictive hobby! I went out one evening with a fellow photographer (Wayne) to try and capture the sun setting over the Shrewsbury countryside. As we carried all our equipment to the top of a hill for some spectacular views, Wayne said to me "there are three Geocaches around this area". I turned and looked at him and with a blank expression asked "what on earth is Geocaching?" He then proceeded to tell me all about his hobby which he had taken up with his family in January 2010. I thought, wow I like the sound of that. So, this leads me nicely on to:

## What is Geocaching?

Geocaching is a modern day take on Treasure Hunting using GPS (Global Positioning Satellites) and is a world wide hobby. It involves 'Geocachers' hiding and placing containers with a logsheet to sign. The containers can be smaller than the end of a little finger or as large as an oil drum. There are in excess of 1,200,000 active and hidden caches all around the world. The general concept is to 'invite' people to see the world by exploring or going off the beaten track to places you may perhaps never otherwise would have visited or even known were there! Caches can be very cunningly disguised but may not be hidden in such a way that the planet is harmed, for example it is not permitted to break the earth to either hide or seek a cache, neither can they be hidden anywhere that their retrieval would cause damage or intrusion of privacy.



When you have found a cache you need to sign the log to prove you have found it and you must replace the cache as found for the next person. You do require some form of GPS device (£60 - £450) as all the caches are given precise co-ordinates which help cachers to locate 'ground-zero'. Some mobile phones have built-in GPS and there is a Geocaching APP available to download to those mobile phones capable of using it. The GPS accuracy on most of these phones will get you relatively close to the co-ordinates. However once you've reached 'ground-zero' you still have to find the little tinker!

All the Geocaches are on the website: [www.geocaching.com](http://www.geocaching.com)

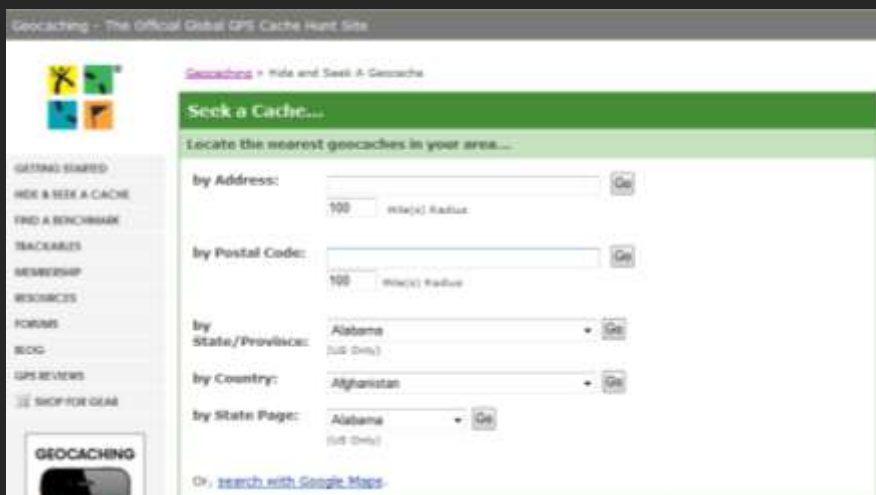
Well, when I arrived back from the photo shot (which went well) I told Ang about this and we 'Googled' (other web browsers are available!) the website and entered our postcode together with a 1 mile search radius. Lo and behold, there are 15 caches very close to our home - wow! We never even new.

Membership of Geocaching.com is free, however you do have to have 'create a membership' via the website before you can see the actual co-ordinates of any cache. There is also the option to become a 'premium member' for a small annual fee. This gives you access to additional features.

How to search for caches around you. Go to the website [www.geocaching.com](http://www.geocaching.com) and click on Hide & Seek a Cache.



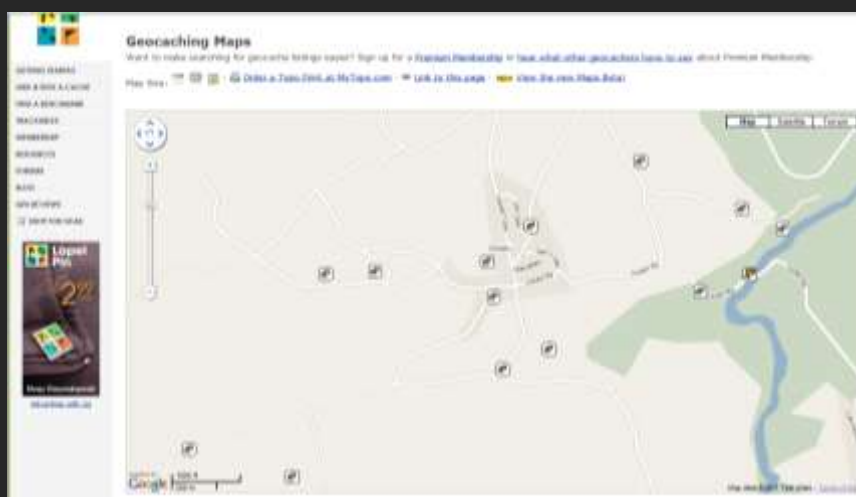
This will take you to the following page.



You then type in the town in Address or Postal Code and just change the search radius to 1 mile - you may be surprised at how many are near to you. For example Cilcain. You will then see the following screen listing all the caches in that area for one mile. (There are currently 14 active.)

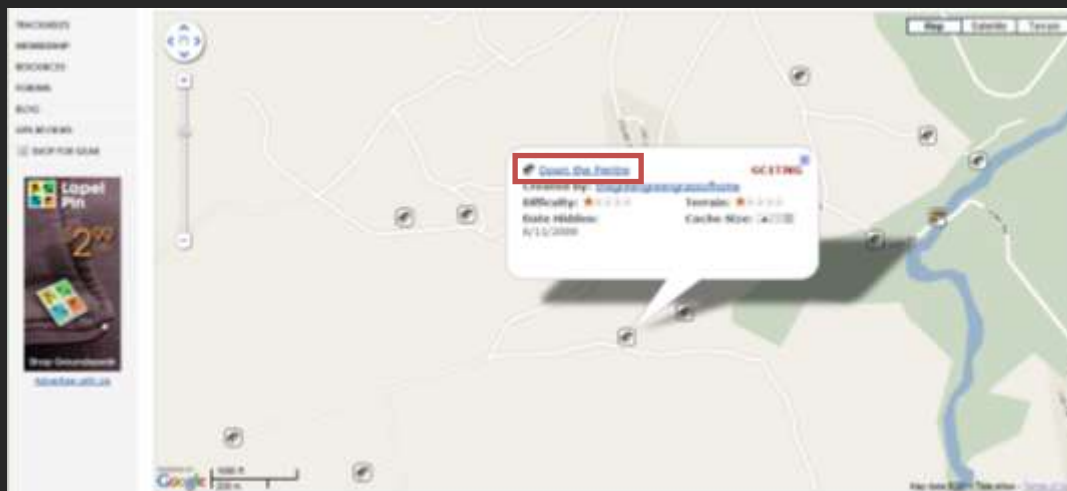


Click on Search for Geocaches with Google Maps. This will show you a map of the Geocaches and their location.



To find further information regarding the cache click on the little icon.

This will depict the Name of the cache; Difficulty (how hard it is to find); Terrain (how difficult it is to get to - e.g. can it be accessed from a wheelchair or is there a climb involved) and finally Cache Size - Micro to Large.



Click on the Cache Name for lots of information.

That is all there is to it apart from trying to find them, and that's when the fun begins! I have taken some photos of a few of the caches Ang and I have found to give you a flavour of what is out there. They can be very well disguised!

Geocaching has taken us to places which we never knew existed and therefore improved our scope for photography! Should you require any further information then please ask Ang or I, and if we're not up to our armpits in Teas and Coffees on a club night we'll be happy to tell you more.

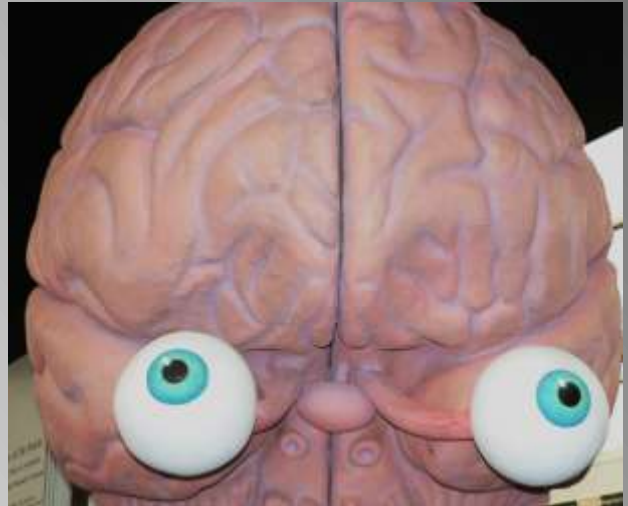


# Member's Photos

A selection of images from our members. Thanks to all who contributed.



Battle of the Colas (Andy Polakowski)



The Eyes Have It (Bea Ringrose)



Fetch (Mike Catania)



Tower Bridge & HMS Belfast (Jonathan Frings)



Egyptian Girl (Pam Davies-Ratcliffe)



Taylor Eyes (Maxine Abbott)

# Interclub DPI Battle

On 7th March we welcomed representatives from 6 camera clubs to join us for our Annual Interclub DPI Competition. We were also very honoured to have David Flitcroft AFIAP DPAGB BPE2\* as our judge for the evening. Each club had entered 5 images giving David the tough job of selecting a winner from a total of 35 entrants. From the outset, a quick review of all images, it was very clear that nobody in the hall would envy David's task.

It was a very exciting competition with a very high standard of images and you could tell it was going to be tough when only 4 images were eliminated in Round 1 with a further 5 going in Round 2. We lost our first image (Cold Lace - Elaine Williams) in Round 3 and in Round 4 our second entry was eliminated (Tiger - Pat Venn). Going into Round 5 there were just 14 images left and we had 3 remaining so all was not looking bad. Hoylake still had 3, Chester had 4, Llandudno 2 and Ruthin & Whitchurch had 1 each.

We had an enormous amount of prizes for the raffle and after some hard work and persuasion we managed to get rid of them all. Most were won by Mold members although Hawarden certainly took away their share.

The battle resumed and in Round 5 we lost our third entry (Bellowhead - Jonathan Frings), one of only two to go at that stage. Over round 6, 7 & 8 our entries stood firm and we reached the final stages with two entries left as had Hoylake. A quick calculation told me we needed first and third to take the overall prize.

David then announced that the image in fourth place would be Last lap by Steve Jones (groans from the audience). We now needed first place to draw with Hoylake. David chose one of the Hoylake images for third place and the tension grew. David was doing his best Phillip Schofield impression by delaying and keeping us all on the edge of our seats.

Then he announced that Neither Man Nor Boy by Mike Catania was his choice for second and an image by Margaret Sixsmith of Hoylake had won. It was a disappointing moment for the Mold supporters but in the end a good feeling of having done so well. David Flitcroft did say that on another night the top four could just have easily been in a different order.



Thanks to all who came out, worked on and supported what was a very successful night and special thanks to David Flitcroft and all our visitors.

The final results were:

<b>Hoylake</b>	-	<b>35</b>
<b>Mold</b>	-	<b>32</b>
<b>Chester</b>	-	<b>27</b>
<b>Llandudno</b>	-	<b>23</b>
<b>Whitchurch</b>	-	<b>21</b>
<b>Ruthin</b>	-	<b>15</b>
<b>Hawarden</b>	-	<b>10</b>

Congratulations to Hoylake for their win and to Margaret Sixsmith for the individual award (Left Margaret received her award from David Flitcroft – Photo by Ian Parker)

# Club Success at the IAC Geoffrey Round AV Competition - Chris Noble

A few Mold Camera Club Members headed for Capel Curig on the weekend of 12th & 13th March for the 2011 IAC Geoffrey Round hosted by the North Wales & Wirral AV Group. Over the two days we watched 81 AV Shows from 10 different countries around the world. Goodness knows how the judges stay focused for so long. All in all it was a tremendous weekend (even though Ireland were robbed of the Rugby ). The standard of the shows was exceptional and we all came away with different favourites but full of enthusiasm.

Despite having two entries I managed to get nowhere but as a club we did have success with Andy Polakowski receiving an Honourable Mention for his sequence entitled 'The Runaway' and Peter Wylde won the Best First Time Entrant for his sequence 'Cwmorthin Requiem'. Peter tells me he originally created the sequence some 30 years ago but has only just converted it to digital. We shall persuade him to bring the sequence to show at the club. Well done to Andy and Peter.

Whilst on the subject of AV's you will probably know that the club has decided to start an AV Group. The group will start its life with a one day workshop at the Beaufort Park Hotel on Sunday 26th June. This will be hosted by Jill Bunting & John Smith of NWAWAVG and Editors of the RPS AV News. Cost for this is £25 for the day which includes a two course Sunday Lunch.

After the workshop, the AV group shall be meeting on the last Thursday of each month (7:00-10:00pm) at the Beaufort Park Hotel beginning on 28th July. It was agreed at the setup meeting that all who wish to join pay £18 'upfront' for the first six months which allows us to cover the cost of the room hire and speaker expenses. When the 6 months have elapsed we will review the situation and decide where we want to go with the group. If you are interested in joining the group and/or attending the workshop please contact me by e-mail.



Peter Receives his award from NWPA President, Jill Bunting – Picture by John Bell

For more information on the IAC Geoffrey Round competition visit <http://www.nwawavg.org.uk/>

# What's On To Photograph

## Events Around The Region

- **A Year in the Life of the Gardens – Llangollen** – 1<sup>st</sup> April – 2<sup>nd</sup> May. Photographic Exhibition by Carmel Hamilton on the Plas Newydd gardens in the changing seasons. Web : <http://www.denbighshire.gov.uk> Email : [heritage@denbighshire.gov.uk](mailto:heritage@denbighshire.gov.uk) Phone: 01978 862834
- **Nordic Walk for World Health Day – Prestatyn** – 7<sup>th</sup> April - A walk around Community Woodland and along the Prestatyn - Dyserth Way taking in some of the spectacular scenery Prestatyn Community Woodland . Web : <http://www.clwydiancountry.co.uk/menu/clwydian-cou...> Email : [vanessa.warrington@denbighshire.gov.uk](mailto:vanessa.warrington@denbighshire.gov.uk)
- **Craft & Gift Fair – Llandudno** – 9<sup>th</sup> & 10<sup>th</sup> April - A range of local crafts and gifts ranging from Leather Goods to Jewellery to Cards to Aromatherapy. No Admission charge - we ask for a donation which goes to charity. Web : <http://www.celticfayres.co.uk> Email : [esorlegin@aol.com](mailto:esorlegin@aol.com)
- **Swimathon 2011 – Llandudno** – 9<sup>th</sup> April - Take part in a nationwide charity swimming event to raise money for Marie Curie Cancer Care. Swimmers can enter the event and swim a choice of three distances: 1500metres (60 lengths), 2500metres (100 lengths) or 5000metres (200 lengths). The 5000metre challenge may be entered individually or as a team. Web : <http://www.swimathon.org> Email : [nia.williams@conwy.gov.uk](mailto:nia.williams@conwy.gov.uk) Phone: 01492 575561
- **St Asaph Car Show – St. Asaph** – 17<sup>th</sup> April - Come along to the St Asaph Car Show 2011. Classics, Americans, Modifieds, Kit Cars & Bikes Show Trophies & Prizes. Web : <http://www.jgcarshows.co.uk> Email : [j.garner@jgcarshows.co.uk](mailto:j.garner@jgcarshows.co.uk) Phone: 07874 055330
- **Easter Trail – Mold** 24<sup>th</sup> April - Follow the Easter Trail around the forest, answering questions along the way to earn your Easter treat. Web : <http://www.clwydiancountry.co.uk/menu/clwydian-cou...> Email : [vanessa.warrington@denbighshire.gov.uk](mailto:vanessa.warrington@denbighshire.gov.uk)

For offers and deals of the month go to

<http://www.attractionnorthwales.co.uk/home.php?/vouchers>

For a full list of events happening in North Wales visit

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



Mold Spring Clean  
2011

# MUMBAI DIARY – JONATHAN FRINGS

It is, I believe, customary to start any piece of travel writing by saying that 'xxx is a place of contrasts'. I would hate to go against tradition, especially when it is so appropriate, so:



Mumbai is a city of contrasts. Incredible wealth is yards away from indefensible poverty. New buildings are being constructed at an exceptional rate while most are unloved and falling down (according to a news report 34 buildings have actually collapsed in the last two years within the city, several with people still living in them). The city is full of cars, but within easy range is a hill fort area which allows no motor vehicles at all. On the pavement in front of a shop selling gold you may well find a small boy selling sandals. There are magnificent beaches, but nothing would persuade me to go into the sea (locals don't have the same problem). It is a deeply religious city, although it hasn't chosen one yet - you'll find small well tended shrines all over the place, as well as churches and temples. Public holidays are selected from each of the main religions. (At the moment cricket is probably the leading religion.) Only one thing has not had a contrast - the weather has been in the upper 30s pretty much every day and dry. Even that is only because I haven't been here long enough - in July there will be more rain in this city than London has in a whole year (and London is not a notoriously dry city).

The main things that have struck me about the city:

- The traffic. The government has clearly spent a lot on trying to make sure that roads are wide, with well-marked lanes, well signposted and with plenty of traffic lights. Drivers are advised to drive carefully and without excessive use of the horn. That money was all wasted. Cars drive frighteningly close together, the concept of lanes appears completely foreign, traffic lights are treated as being, at best, advisory and the use of the horn is as close to compulsory as makes no odds. Many lorries actively request horns be used. Weaving between the cars are pedestrians, push bikes and motor bikes (often with 3 or 4 people on them, women often as sidesaddle passengers), and the roads are shared with cows, handcarts and cattle carts.
- The poverty. When I first arrived I was in a top 5 star hotel. Directly opposite it across the road was the entrance to a slum area that was essentially just shacks made of bits of wood panelling stacked together. My assumption was that that was about as low as it was going to get. I was wrong. Since changing hotels my new drive to work takes me past an area that is essentially just tents over the pavements, where the people live, cooking on open fires. Opposite them it's even tougher, because there are still tents, but there's far less pavement so the living area is much smaller. And of course there's also the area that would presumably love to be in the fortunate position of the above groups, where there are entire families just living in the shadow of the underpass, with nothing to cover them. When we go past at 8:15 there's a young man dressed in shorts who is soaping himself down, a small shrine and an entire family that is just starting to get up. This is tough to see, and I hope it never becomes commonplace. I haven't yet been able to bring myself to take photographs of the people on the lowest few levels of the ladder.



- The colours. Women (in particular) dress in spectacular colours and nearly always look smart (even those who live on the streets). The market stalls are also full of colour, both natural from the fruit and flowers and man-made from plastic toys. One of the recent festivals is called Holi, and the main feature is people covering themselves and others in coloured dust and water.

My time here is only halfway through (and it's looking like I may need to come back at some point). It's pretty exhausting here, and I'll admit to feeling a bit Mumbai-ed out. This isn't a tourist city - other places

in India are far prettier. That's not to say that there aren't pretty parts - there's quite a few old Victorian buildings that have been well preserved and the park areas such as Matheran are beautiful and tranquil. I'm looking forward to my family coming out and am hugely grateful to technology (Skype is a godsend, the internet and e-mail means I can keep in touch with friends and family, whilst my Kindle allows me to carry a library with no weight, and also download British newspapers to stay in touch with what's happening in the UK) which has made the whole experience a lot easier than it would otherwise have been.

What has made the experience worthwhile though, without a doubt, has been the opportunity to take photos that I would never have had the chance to take at home. As with fishing, the photos I haven't managed to take would have been the best ones (the person who can get a photo to be taken purely by blinking may make a fortune). However, I've got quite a few that I'm really happy with, and that I shall doubtless subject you to on my return.

If you want to see more of my photos, feel free to go to my Flickr account ([www.flickr.com/photos/jonathaf](http://www.flickr.com/photos/jonathaf)). I'm also writing a more detailed blog of my activities and experiences ([jonathaf-india.blogspot.com](http://jonathaf-india.blogspot.com)), should you be interested. My e-mail is [jonathaf@runbox.com](mailto:jonathaf@runbox.com) if anyone wants to get in touch.

I look forward to seeing all of you again soon.

Jonathan



# 40 Digital SLR Techniques

This month we take a look at tips 7 & 8 in our series.

**7. Camera Handling** – In this section we will look at various methods for keeping the camera steady when shooting. While a tripod will certainly minimise camera shake it is not always possible to use one, so we shall be looking at some alternative techniques.

**Stability** – Always try and take up a comfortable position, standing awkwardly can cause irritation and unwanted movement. Avoid unnecessary muscle tension, such as having your shoulders hunched or raising your elbows away from your body. Use other supports around for yourself and your camera. Resting your arms can help although avoid doing this if you are on a moving object as the vibration will affect the stability. In these cases it is often worth bending your knees to counter any jolts.

**Grip** – DSLR's are large and heavy compared with most compact cameras but they are designed to give you good grip with your right hand whilst your left hand cradles the lens or camera body. Don't exert too much pressure when handling the camera; a light touch is needed so let the weight fall into your cupped hands.

Always press the shutter release gently. It may be best to use the flat part of your forefinger (nearer the first joint), rather than the tip near the fingernail.

**Breathing** – Unfortunately your heart beat and breathing can cause minor movements with your camera and sometimes enough to have a serious effect on your image. Always try and make sure you are calm when taking a photo. A good technique is to breathe out, hold your breath and then press the shutter release slowly. Make sure you remain still until the camera has completed the taking of the image.

**8. Lenses & Sensor Size** – Due to the fact that DSLR's have different size sensors, using a lens of the same focal length will give different results between different manufacturers and models.

**35mm Equivalent** – Many people have used 35mm cameras for many years and it has been regarded as a standard for longer than most of us can remember. With the exception of a few half-frame and panoramic cameras most cameras were 35mm. Therefore it is no surprise that we compare all today's cameras against this standard. Incidentally most 35mm models produced images measuring 36mm x 24mm

**Field of View (FOV) Crop** – Most DSLR's have a sensor that is smaller than a 35mm film frame and therefore their field of view (FOV) is smaller than that of a 35mm SLR. The ratio to the diagonal measurement of a 35mm frame (43.3mm) is known as the FOV Crop. You will often hear this ratio mentioned as 1.3, 1.4 and so on. The exception to these are full frame cameras which have a sensor the same size as a 35mm frame.

**Focal Length "Multiplier" Effect** - Because of the FOV crop, the view through the same lens looks narrower on most DSLR's when compared to a 35mm camera. The FOV crop, sometimes referred to as the FLM (Focal length Multiplier) extends the length of the lens range by the factor of the crop. There a 35mm lens on a DSLR with a 1.5 crop will come out at about 50mm. Similarly a 10mm lens will show as 15mm. You can see from these examples that the FLM is not always a good thing, particularly if you are a landscape photographer trying to get good wide angle shots.

**Depth of Field (DOF)** – Because DOF is dependant on the actual focal length of the lens, rather than the apparent one, do not use the multiplied focal length to calculate depth of field. A 50mm lens always gives the same DOF whether the DSLR sensor has a FOV Crop or not. Nevertheless the FOV crop may appear to affect the apparent DOF of a print, simply because DOF is also affected by viewing size. An image from a smaller sensor may need greater enlargement when printed to a fixed size. Great enlargement tends to reduce the apparent DOF.

## Member's In Action



Raffle Time Again (Ian Parker)



Showing Off (Ian Parker)



Trapped (Bob Morgan)



On The Bridge (Chris Noble)

### Practical Critique Night – Mike Catania

On Monday 28th March 2011, MCC held a practical image critique night. This was a very comfortable, informative and informal evening where members were introduced to the art of really looking at an image and then constructively critiquing it.

#### GENERAL GUIDANCE

- Try and let everybody have a say.
- Will those who are experienced judges try to hold back and encourage others to talk.
- Take time, if someone has brought a print it deserves time for thought and discussion. You will learn from looking at and discussing others work.
- Don't be rude! If there are things you think are wrong offer constructive suggestions.

David kicked off proceedings by a short presentation on the format of the night and providing a guideline of how to approach looking at an image. It became clear very quickly that the only real rule was not to be rude and to follow up any comment about 'dislike' with an accompanying comment about how to improve the 'disliked' aspect.

One of the few things he re-iterated was that we should not launch into technical critique, (rules of thirds, blown highlights etc etc), before we really looked at the image and got in touch with how the image made us feel. I personally felt that this deliberate 'slowing down' of the process was very important. It is amazing how immediately zooming into detail forces the viewer to lose sight of the bigger picture. Thank you David, this was invaluable advice.

Once the presentation bit was over, we drifted into small groups of around 5. Each group sat around different tables, each table armed with some prints that various members brought in. We were then able to put into practice the process David had suggested in his presentation. The table I was at felt very comfortable with entering into a conversation / critique of an image. I felt that all were happy to contribute and I think this was critical, so that all members felt that they were truly involved and got something out of the session. It was nice to see people spotting things and showing an insight that I hadn't spotted or considered. This truly showed the session was going well.

The evening then went into its final phase. This was a joint whole club critique, very similar to a competition night. An image would get projected and after a minute or so, anyone in the room was able to comment about what they liked, disliked and what else the author might try. As always it was nice to see images being projected and open discussion held. However, I felt that whilst we did have some new voices being heard, a lot of the voices did belong to those loud and opinionated members of the club, like me. ;-) In truth, I am sure that not all members felt comfortable speaking up in front of everybody. So because of this, I felt the informal small group exercise worked better.

In summary, I think it was an excellent practical night, with lots of new members being introduced to image critique for the first time. I think most walked away that night feeling they had learnt something from the night's proceedings.

Thanks to all who made it happen.

### LOOK

- Look at the picture think about the content and how you feel about it. At this point do not comment on composition or any technical issues.
- After this let the author tell you why he/she took the picture and what the title is. What were the thoughts and feelings that led to the picture being taken.

### ANALYSIS 1

- Discuss the composition of the picture look at the pattern (organisation of the composition) the use of colour and tone and light. Think how the eye is invited to move about the picture is the composition dynamic or static. Both are right for different sorts of image.
- Does the composition serve the idea and feelings behind the picture?

### AND FINALLY

**REMEMBER  
TO BE  
CONSTRUCTIVE**

### ANALYSIS 2

- Look at the technical qualities of the picture
- Is the colour OK? There is no correct colour balance just one that serves the picture.
- Does the exposure serve the subject OK? Look at highlights, shadows and midtones
- Is the sharpness DOF etc. appropriate for the image?
- What about the size of the print is the picture best served by this size or bigger or smaller?

## Competition 6 – Landmarks Competition - Results

Monday 14th March was a very interesting night at the club as Stuart Lawrie judged the entries for the Landmarks competition. All entries were of Llandudno Pier, Cilcain Church & Mold High Street and some very interesting images were seen. Thanks to Stuart who did a great job getting through all the entries.



The results were as follows:

### Beginners Prints:

1 <sup>st</sup>	Shelia Brereton	Cilcain Church (above left)	20
2 <sup>nd</sup>	Ang Jones	Llandudno Pier, feeding On The Outward Tide	19
3 <sup>rd</sup>	Ang Jones	Mold High Street, A Glimpse of the Market	18

### Advanced Prints:

1 <sup>st</sup>	Chris Davies	St. Mary's Church, Cilcain (above right)	20
2 <sup>nd</sup>	Jonathan Frings	Llandudno, Night	19
3 <sup>rd</sup>	Phil Parsons	Llandudno Pier	18

### Beginners DPI:

1 <sup>st</sup>	Ian Parker	Llandudno Pier, Night (below left)	20
2 <sup>nd</sup>	Gareth Jones	Llandudno Pier	19
3 <sup>rd</sup>	Ang Jones	Early Evening At The Pier	18
3 <sup>rd</sup>	Ian Parker	Cilcain Church	18

### Advanced DPI:

1 <sup>st</sup>	Mike Catania	Cilcain Church (below right)	20
2 <sup>nd</sup>	Mike Catania	Llandudno Pier	19
3 <sup>rd</sup>	Chris Davies	Llandudno Pier	18
3 <sup>rd</sup>	John Bell	The Pier	18

