



MOLD IN FOCUS

The Newsletter of Mold Camera Club

Volume 2, Issue 8 – March 2011

Editors: Chris Noble & Ang Jones

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

PHOTOGRAPHY PROJECTS

March is upon us and with spring definitely in the air the urge to get out and photograph must be bubbling up inside of you. I know it is in me and as normal at this time of the year I start to plan projects to give myself some focus (sorry) on what I want to achieve in the coming months.

If you need some help with this, sometime ago I put some suggestions along these lines on to the forum. These can be located at <http://moldcc.forums-free.info/t674-creative-assignments?highlight=Creative>

Alternatively you could get involved in some of the upcoming projects that the club has in the pipeline. As usual there will be a selection of summer walks and outings (details coming very soon). There will be a special competition run throughout the summer.

We are still running the “Tourism In Mold” competition (See Page 4) and we will be launching another competition for the Mold Food Festival in the April issue of Mold In Focus. We shall also be looking for members to get involved in photographing the Food Festival in July.

There are a few other projects in planning at present. Details will be published as we confirm them.

The most urgent of the projects are The Bangor University Project (get your images to Mike Catania by 14th March please) and the Clean Up Mold Campaign which will be taking place between 25th & 28th March. Details will be sent out shortly and we shall be looking for as many volunteers as possible to get out and photograph the activities.

Surely there is something in that lot to get you going (I’ll call you Surely if I want)

Chris (Editor In Chief)

Club Calendar (**Hand In Nights)

March

- 7th Mold Interclub DPI Battle
- 14th **COMPETITION 6 – LANDMARKS**
- 21st **Lecture 6 – Ray Fitchett (Sigma)**
- 25th – 28th **Mold Spring Clean** (Details in March Issue)
- 28th **** Open Forum Prints Discussion**

April

- 4th Members Evening – AV & Critique Circles Exhibition
- 11th **Print of the Year Competition**
- 18th **DPI of the Year Competition**
- 25th **NO MEETING – BANK HOLIDAY**

FAVOURITE PHOTOGRAPHER – ANN-MARIE METCALFE

I don't think I really have a 'favourite photographer', but I do have a photographer that I admire very much. His photography is definitely not to everyone's taste, but for me he has opened a lot of eyes to atrocities that so many people would prefer to bury their heads in the sand about. I find that the photographs he takes, although more often than not, show desperation, they are still taken in a tasteful manner. This Photographer is James Nachtwey and he is a Witness Photographer. His website address is:
<http://www.jamesnachtwey.com/>

On entering his website (which is not a family viewing or work safe website, as it contains some startling images of death and destruction), you are met with his statement "I have been a witness and these pictures are my testimony. The events I have recorded should not be forgotten and must not be repeated".

Taken from his biography on his website: James Nachtwey grew up in Massachusetts and graduated from Dartmouth College, where he studied Art History and Political Science (1966-70). Images from the Vietnam War and the American Civil Rights movement had a powerful effect on him and were instrumental in his decision to become a photographer.

My respect for James Nachtwey grew immensely after watching a DVD about his methods of taking photographs of the more disturbing subjects. He moves slowly and quietly in amongst the chaos, keeping out of the way, but yet still very much in amongst the action. Very often, the people around him barely even notice he is there. His eye for something startling but different or even on occasion, shocking, is astonishing to me. He talked about how he has to detach his emotions when taking such photographs. He picks his camera up and puts his emotions away. He has trained himself to know he is taking photographs for people to see the horror that is taking place and how desperate people in war zones and third world countries are to make people aware of what is happening and that something must be done to stop it all.

He has photographed the horrors that have happened in Afghanistan, Romania, Bosnia, South Africa, Kosovo, Rwanda, Chechnya and also of the 9-11 twin towers aftermath in America.

How James manages to be in amongst these awful sights and yet retain his sanity is beyond me. His photography is very powerful, and even disturbing, but yet astonishing.

James has received numerous honours for his work. These include: (taken from his website) Common Wealth Award, Martin Luther King Award, Dr. Jean Mayer Global Citizenship Award, Henry Luce Award, Robert Capa Gold Medal (five times), the World Press Photo Award (twice), Magazine Photographer of the Year (seven times), the International Centre of Photography Infinity Award (three times), the Leica Award (twice), the Bayeaux Award for War Correspondents (twice), the Alfred Eisenstaedt Award, the Canon Photo essayist Award and the W. Eugene Smith Memorial Grant in Humanistic Photography. He is a fellow of the Royal Photographic Society and has an Honorary Doctorate of Fine Arts from the Massachusetts College of Arts.

If photographs of war, starvation and suffering disturb you, please don't go to his website.

**The next Forum Challenge
will be hosted by**

Jude Lloyd-Johnson

**on Wednesday 9th March
from 7:30pm until
9:30pm**

Challenge of the Month

**There will be no challenge for March
as we are running the "Tourism In
Mold" Competition (See Page 4).**

**The Challenge will
return in April.**

Chairman's Address – Musings from a Stuck Photographer.

Over the last couple of weeks I have been making modern editions of some pieces of music from a facsimile of a set of part books printed in 1558-9. The print quality is pretty good. The publishers of the original used moveable block type. The quality is not as good as music published from engraved plates in Venice 50 years earlier, which if you are used to reading the notation of the period is easy to read and very elegant. Some of the hand written mss (manuscripts) of music from the 15th and 16th centuries, for example the Eton choir book, are just stunning and often works of art in their own right. Like any of the arts at this time there was a long apprenticeship to become competent either as musician, printer or scribe. Paintings of this era show a technical competence which is just staggering. You need to see the originals to truly appreciate the brilliance of technique as well as compositional abilities of the artists. The composer Josquin des Pres, whose work I have been editing is considered one of the greatest of all time

So forget about counting pixels and debating lens quality and grasp the nettle. (No I am not denying that having the right tools for the job matters). What matters even more with any art is that creating good work is a long and hard craft apprenticeship Now I think that I am writing this as I have ground to a halt rather anxious about how difficult my photography course feels. Just have to get back to work!! Soon--ish!. Next task is to take pictures with an eye line and a composition based on an implied line. Hmm better get on and do it. Oh, no mention of thirds - for a long time they were a dissonant interval in Western music!!! No I don't need another camera or lens, they won't get the course done or make me a better photographer. What am I going to Focus at NEC for? Better leave credit card behind.

David

www.pistyllphoto.org.uk / 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

We are happy to announce our third Newsletter Competition. This time we are sponsored by the Beaufort Park Hotel for a theme of "Tourism Around Mold". Therefore 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 Tourism. Entries are restricted to members of Mold Camera Club only but members can enter as many times as they like.

- Entries must be in JPG format and within the club 1400x1050 dpi limits.
- Entries should be sent by e-mail to photo@noblemultimedia.co.uk and must be received before 5:00pm on Sunday 27th March 2011.
- All images must be named as follows:
Your_Name-Image_Title
- The winner will receive a voucher for Sunday Lunch for 2 People at the Arches Bar, courtesy of the Beaufort Park Hotel.
- The winner will be selected by judges from Mold Camera Club and the Beaufort Park Hotel and will be announced in the April issue of "Mold In Focus". The judge's decision is final.
- The Beaufort Park reserves the right to use any of the images in their promotional materials although copyright remains with the photographer.

Your local Favourite

The Arches

Kick start the New Year with the Arches Healthy Option

Tuck in to some tasty lunch for just £5.00

Beaufort Park Hotel

Address: 40-42 Newington, Mold, Cheshire, UK
Tel: 01352 755 646 Fax: 01352 757 132
Email: res@beaufortparkhotel.co.uk
www.beaufortparkhotel.co.uk

MEMBER PROFILE



The Computer Doctor

- Name:** Gareth Jones
- Camera(s):** Canon 40D, 7D, 5D Mk11, Kodak: DX 6490
- Lenses:** Canon Lenses 100-400 L, 24-105 L, 50mm, 35-80 EF and also an 80-200 EF Tamron Lens: 18-270mm Di 11
- Software:** **Linux Gimp and UFRaw, Paint.net (windows free new Paint application), Adobe CS4 & CS5 plus various bits of other software to help (image cropping, Resizing, and viewing raw).**

I am a workaholic and I became very ill and was advised by my doctor to take up a hobby, so I started with photography. It also helps with my website work for which I used to use the Kodak DX 6490 camera. When I bought my first DSLR, a Canon EOS 400 I did not have a clue what all the buttons and different setting were so I went to all the local colleges to find out about courses to learn how to use my new DSLR.

To my disappointment not one had a DSLR course available, all I was offered was to learn how to use a compact camera and how to edit images.

My next option was to find a local camera club, all I could find at the start was Ruthin club, then one night I started searching domain names and found Hawarden then Mold so I rang Bob and the rest is history.

I must also say that what I know now about photography I have learnt it all at Mold Camera Club! So many thanks to all the people who run and support Mold Camera Club.

I have made lots of new friends in Mold Club and hope to continue making more and I also enjoy the days out with pub lunches in the summer!

Gary Jones(ComdocUk Ltd)

AV Challenge Evening, Monday 31st January 2011 - by John Hoogerwerf

Having just returned to the club after my time away in Manchester I am just regaining my bearings. We have a new location and more new faces than I could cope with initially – but I am getting back into the swing of Mold Camera Club.

This evening was to be a practical evening and around 50 members arrived in good time to create AV programmes. Eight members brought their laptops with them and we split into groups of between two and six members to develop and then present our AV Shows to the other members. The number of extension cables required to power the laptops and projector did make the club room resemble a spaghetti farm for the night.

Chris Noble had kindly provided two series of photographs the first 'A Victorian Extravaganza at Llandudno' and the other was titled 'Coast', and showed various scenes of the North Wales Coast (including our perennial favourite location Talacre Lighthouse). There was also a choice of music tracks to go with the presentations. Chris together with Bob and David were on hand to help club members produce a show if they got into difficulty. The instructions were simple, to produce a show not exceeding five minutes by a 9:00 pm deadline so that we had time to watch each presentation before the end of the evening. Steve manned the tea and coffee station for the duration of the evening to ensure that our brains and creative juices were maintained in a healthy balance.

Some members had produced digital AV shows before, while others like me had not yet tried to make use of the “movie maker” type programmes (‘programs’ if you insist for software usage) on our PC’s. My experience of putting soundtracks (music and voice) to slides goes back to the 1970s when I had two projectors and dual iris set up to give me manual control of the transition between slides. For me it was a great opportunity to see that my fears of going digital were unfounded. The ability to create a pleasing show in a relatively short period of time even with the most basic of AV programmes was my lasting impression of the evening especially as all eight groups succeeded in completing the task.

North Wales & Wirral Audio Visual Group

The IAC Geoffrey Round International AV Competition is being held this year on Saturday 12th & Sunday 13th March 2011 at Capel Curig

Closing date for entries is 7th February 2011.

All are welcome for the weekend - please contact marion@nwawavg.org.uk for details and/or to book session tickets/meals etc.

With several high profile weddings in the air here is a proposal for a photography related Marriage Contract from Andy Polakowski.

Prenuptial Agreement

This agreement acknowledges that the forthcoming marriage is an arrangement that accepts the perpetual continuity of a pre-existing relationship between the first two parties and that a three-way coexistence shall be created consisting of the following participants:

Spouse A (The Non-Photographer) hereafter referred to as A
Spouse B (The Photographer) hereafter referred to as B
The Camera (The Glorious One) hereafter referred to as C

Condition I:

Acknowledgement: A shall henceforth recognise that B and C have forged a long standing and unbreakable relationship and shall never attempt to permanently divide or otherwise separate the two.

Condition II:

Cohabitation: A and B shall agree upon comfortable and equal living quarters for C, which shall, for this Pre-Nuptial Agreement, include its related equipment, lenses, flashguns, cases, bags, accessories, projectors, media, tripods, monopods, processing and printing equipment. At all times C shall have access to a warm, dry, low traffic living space - the shed is for garden equipment which is A's domain. If at any time there should be conflict with A, B or furniture C shall have preference as to where it stays. In A's absence C shall be permitted bedroom space (if not already arranged).

Condition III:

Exclusivity and Infidelity: At no time shall A, B, or C be loaned out to anyone outside the three-way relationship. A must request permission from B to fondle or otherwise physically contact C and only do so in the presence of B.

Condition IV:

Equal Time: A shall be guaranteed quality time equivalent to C unless it conflicts with C in which case C gets preference. Processing and printing time shall be guaranteed and considered a separate requirement. In the event of emergency, e.g. A is stranded, child sets hair on fire etc, B shall complete whatever their C related activity is as soon as possible and attend the said emergency. In the event of an in-law visit or should for, any reason, B become depressed or otherwise in need of stress relief, then B shall be permitted as much time with C or C related activities, magazines, books, meetings, exhibitions etc as needed until such time B feels better.

Condition V:

Parties A and B will agree that B be permitted and encouraged to purchase any and all C related equipment at any and all times, whether they be repairs, replacements, upgrades, or just plain Bling. Any replaced parts shall be considered cherished spares and provided appropriate storage space equivalent to that provided for C, preferably under the bed, favourite cupboard or on coffee table as a conversation item. New Items immediately installed shall require C to be put on prominent display (i.e., in front of TV). Newly purchased items not immediately installed shall be put on display as a centrepiece during the day and they shall be kept under the pillow of B at bedtime, unless it is potentially dangerous to said item. This shall be for no less than 5 days or until they are installed whichever comes first.

Condition VI:

Finance: All household finance shall be considered separate from C finance. If conflict should arise then C gets preference.

Condition VII:

Disposal: In the event A has a compatible camera B can offer lenses, flashguns, filters and accessories to be temporarily installed for use by A until such time B requires their use on C. No prior notice is required. All equipment and The Camera they are installed upon or intended for, shall remain the property of B come hell or high water, and shall not be relinquished under any circumstance including death, in which case the surviving party will be obligated to complete the upgrades (expressed, implied or dreamed of) and bury the camera with the departed, unless C or B requests a separate grave in which case they shall be buried side by side and A shall not be buried between them.

Condition VIII:

Protected Communications: C related communications intended for B, be they voice (phone messages, visitors); print (mail-order catalogues, etc.); or electronic (email, photography friends calling, etc.) shall be forwarded and delivered to B as expediently as possible. Furthermore, no censorship of said communications shall occur, and A agrees to refrain from making disparaging comments about the content of these communications and/or their source(s).

Extended Conditions

C shall never be the focus of an argument nor brought up as part of one. C shall never be discussed with in-laws unless said discussion is in praise or defence of C. No retaliation shall ever be taken against C.

Signed.....

Date.....

Golden Jubilee Update

The Golden Jubilee Focus Group met for the second time on Wednesday 16th February and I am happy to say have made significant progress in a number of areas in preparation for the 50th Anniversary of Mold Camera Club.

Firstly for those not familiar with the project so far, a focus group has been established to look at ways we can celebrate 50 years of Mold Camera Club. The events will take place between September 2012 & May 2013, what we believe to be our 50th year (although nobody is really sure!).

The focus group comprises of Chris Noble (Chairperson), Ang Jones (Secretary), Jonathan Frings, Andy Polakowski, Ken Sweetman (Founder member of the club), Steve Jones, Janet Davies, Ian Parker, Pamela Davies-Ratcliffe & John Bell. However, with Jonathan disappearing off to a sunnier climate for few months, Ann-Marie Metcalfe has agreed to deputise for him.

On the 16th we were able to establish some rough dates for when events will happen. Further work needs to be done to refine these but the gist is as follows:

Sep 2012 – Publication of Souvenir Programme

Oct 2012 – Lecture by Martin Parr at the Beaufort Park Hotel

Dec 2012 – Charity Portrait Photo Shoots

Mar 2012 – Lecture by David Ward or Charlie Waite at the Beaufort Park Hotel

May 2013 – Summer Ball at the Beaufort Park Hotel

In addition to these events we have also agreed to setup an exhibition which will 'tour' throughout the Jubilee Season. It will appear twice at the Beaufort Park Hotel, at the start of the 'tour' to coincide with the Martin Parr lecture and with the summer Ball to end the 'tour'.

We are also planning to run an open competition and invite entries from other clubs. It was decided that the winners would receive the 'Ken Sweetman Trophy' and I am happy to say that Ken has agreed to put his wood turning skills to great use and make a clock to present to the overall winner. There are a few other things under discussion but we must mindful that we will still have our normal season to arrange.

The final decision made on the 16th concerned the adoption of a charity. And it was unanimously agreed to adopt the cause of Isaac Hughes, 'the boy who cannot smile'.

The symptoms of this young boy's condition are very poignant when thought of through the eyes of a photographer and it seemed particularly fitting for a camera club to support this charity.

We hope to use the celebrations to help highlight Isaac's situation and at the same time raise some funds to help with the research. We are awaiting contact with the family before we can confirm exactly where we are going with this issue.

See <http://www.dailypost.co.uk/news/north-wales-news/2011/01/26/docotrs-closer-to-helping-flintshire-boy-who-can-t-smile-55578-28054994/> for more information.

So as you can see we have some great events planned and hopefully plenty of time to get them organised. If you have any opinions or suggestions please pass them to a member of the Focus Group.

OnOne Software - by Steve Jones

Yet another great evening's entertainment was provided by the club on 21st February when Andy Campbell and Andrea Lindley-Hart from OnOne Software attended to demonstrate some of the company's software.

I had been looking forward to this for quite a number of months. Why, you may ask? Well, in summer last year I was lucky enough to attend a seminar by Andy and was totally blown away by the product he demonstrated. As soon as I arrived back home I downloaded the free 30 day trial and had a tinker around with it. However, I could not replicate the demonstration Andy had provided. Therefore, I thought I may just see where I went wrong via the demo he would be giving at our club meeting.

So, Andy gave us a brief overview of the Software and its development.

The full package consists of Perfect Photo Suite 5.5 (Your photography. Easier. Faster. Better.) Perfect Photo Suite includes all of the OnOne Software products and works with Adobe Photoshop, Lightroom and Aperture. Five of the products in the suite even work as standalone applications now.



Removing unwanted backgrounds



Following Andy's first demo he went straight into action with Mask Pro 4 which is a plug-in for Photoshop for removing unwanted backgrounds.

Andy showed us a photo of a lady whose dark hair was blowing in the wind. He wanted to 'cut out' the lady and add her to another background. This type of work would be extremely time-consuming in

Photoshop (even with the new refine edge tool in CS5).

Within minutes Andy was removing the unwanted background using the various tools in the Software -

wow, amazing. I am now starting to think how do I tell Ang (my wife) that I would like this Software package? I know, I could buy it for her impending birthday; gulp! Andy certainly appeared to have the audience's attention as you could have heard a 'pin drop'. (I have included a picture of a bride where the shot background is being removed and replaced with a seascape.)





Selective Focus

Andy then moved on to using FocalPoint 2 - Yet again he demonstrated just how awesome (in my opinion) this software is. Andy displayed a photo of very nice couple in what looked to be 'the first dance' at a wedding. However, after just a couple of adjustments blurring the background, adjusting the Bokeh, he had an even better photo. I can feel my MasterCard getting a battering tonight.

Colour Correction

After a quick tea and coffee break, Andy then proceeded to demonstrate PhotoTune 3, the colour correction part of the Software package. Andy used a picture of a waterfall and quickly turned it from a rather 'flat image' to an image full of what I can only describe as vibrancy and life. I know we can do this in Photoshop or Elements but not with the ease of this software. Can you tell that I do like this whole package? (I should point out that I am not on commission with OnOne!) Andy then showed us the picture (on the right here) of a bride and tweaked it in seconds to get the natural colours; super stuff.



Photo Tools



For the final part of the evening, Andy rounded off a great presentation with PhotoTools 2.6 this contains a huge and varied range of tools to enhance a photo. For example skin smoothing and eye enhancement (to name but a few) as depicted on the left here.

There are three more parts to the total package: Enlarging Images, Edge & Framing Effects and Layers for Photographers.

The final part of Andy's presentation was probably the most important; how much would this cost us? Well the whole package

should be over £1,000 but Mold Camera Club members could have it at bargain price for one week; I could see a number of members pondering the purchase of it.

For more information, free 30-day trials and video tutorials, visit.....

www.onOnesoftware.com

Once again our thanks to Andy and his assistant Andrea for a great evenings entertainment. Now, where is my MasterCard?

Member's Photos

A Selection of images from the recent Mix & Match Battle versus Hawarden



Neptune's Revenge (Mike Catania)



Orcat (John Bell)



Be Afraid (Phil Parsons)



CaoDai Great Temple (Pam Davies-Ratcliffe)



Having A Whale of A Time (Chris Davies)



Toilet Sign (Pat Venn)

All In A Name – Ken Sweetman

At a meeting of the Golden Jubilee focus group, I made a remark that all of us have taken a photograph that is just as good as that taken by any well known and esteemed photographer but it has very little value because we haven't made a "Name" for ourselves. Chris Noble asked me to expand on this thought for the Newsletter; well here goes.

First of all, anything only has a value depending on what someone is prepared to pay for it. Paintings that sell for millions of pounds are nothing but a few pounds spent on paint, and perhaps a canvas and a frame. Sometimes just paint on plaster. What makes the painting valuable? A famous name is attached to it. How many artists have died unrecognised & penniless and then been "discovered" and all their works of art become more and more valuable? After all, the paintings are still the same as they were whilst the artist was alive and have not changed due to some metamorphosis.

What is the reason for the change in value and the artists name becoming famous? Quite often this is due to an art gallery owner searching around for paintings by an unknown artist that he thinks have some merit, taking a gamble by buying some for a small price, holding an exhibition with lots of publicity and invites to wealthy clients. Hey presto with lots of luck he has made lots of money and launched a famous name. Sometimes a wealthy individual becomes a patron of an artist whose work he happens to admire and of course the wealthy individual tells his friends how marvellous the artist is and they should buy some of the artist's work. Then it becomes more widely known that Lord So-and-so has bought paintings by said artist so he must be good! The foregoing applies not just to paintings of course but most forms of art.

If a work of art has intrinsic value in it, how is it that the works of Han van Meegeren (1889-1947) who forged lots of paintings by various famous artists including Frans Hals and Johannes Vermeer and completely fooled the art experts for years, do not command the huge value that the work of the famous artists fetch? Works by Han van Meegeren do sell for thousands because of his notoriety, and strangely there are forgeries of his work. (Look him up on the internet)

In my opinion, he should be held in greater esteem than the artists whose work he forged. He learnt to paint in each of the different styles of the masters; He used the same brush strokes, he made his own paints using the same ingredients as the masters, and learnt how to artificially age them, simulating the patina and small cracks that occur with age. While experts assumed that some of his paintings were by Vermeer they sold for the equivalent of millions in today's money but when found out to be forgeries they immediately lost value. A FAMOUS NAME IS EVERYTHING.

You can make your name known by entering every competition in your camera club and even better known by entering NWPA competitions but I don't think that will make your pictures any more valuable. Somehow you have to make your name known to the general public; this can be done by holding exhibitions of your work, articles about you in the papers etc. and blowing your own trumpet. This will make your name well known and increase the value of your work to perhaps in the hundreds or even thousands of pounds but it will not make you famous. Being famous is I think a matter of luck and circumstances and probably not due to the quality of your work. You have only to look at the talentless individuals who have become famous celebrities today. Let's say you take hundreds of photographs of your local town, the people, buildings, vehicles, and the different trades and crafts carried on. The public may be interested, but that's all because everything is familiar to them. Store them safely with your name attached, and in a hundred years or so they may get discovered and the photographs become valuable as they portray a way of life long gone and your name may be famous at last!

We have photographic images going back 150 years or more, paintings from the middle ages, illuminated books from the ancient monasteries, paintings on the walls in Pompeii and perhaps, the oldest of all, the paintings of the cave dwellers. We even have the standing stones and pyramids from 5000 years ago and the famous names of the Pharaohs.

I doubt if anything at all that modern man produces today will be still be around in a couple of hundred years never mind a thousand, and this includes our digital images! If the paper & ink manufacturers can be believed photographic prints may last a hundred years, so it may be better to make prints rather than leaving our images as digital files if we want to have the slightest chance of being famous!

Return to South Africa – Bill Furse

In 2009 I decided to fulfil a dream by going to an African game reserve with a camera (2 actually) as a passionate wildlife photographer. No visits to an African village, river trip, hot air balloon flight, or any other tourist outing, just 24/8 in a game reserve.



After making the booking I had almost a year to wait and justify two new lenses, both Sigma, a 150-600 non digital which would give me almost 700mm on a digital body and a digital 70-200 with macro. Both turned out to be invaluable.

After a 10 hour flight to Johannesburg we were met by our 2 guides/ drivers, both partners in the small local tour company that had organised the trip. We were a party of 9, three couples and three gentlemen. Our transport was 2 Toyota people carriers, so there was loads of room for both comfort and ease of photography. There was a 1 night stop on the way to the park so we were able to get to know each other. I was very relieved to find everybody really pleasant and as excited as I was to get to the park.

The next morning we were up early and after a huge breakfast we were on our way, after 2 hours we reached the main gates of Kruger Park. After our reservations were checked we set off to the camp where we would spend 4 nights. It was early Spring so everywhere was very dry with very little new vegetation which was ideal to see the animals. On the way to the camp we saw a lot of different species of game. The journey was about 2 hours but there was so much to see it soon passed and we soon reached the camp. At the camp we were shown our accommodation which was a rendered block hut called a rondavel, with a straw roof. Inside was a bed, shower and w.c., we were given 2 hours to unpack and rest before our first game drive.

It was early afternoon when we set off, although it was quite hot both vehicles had air-con. So during the next 4 days we were very comfortable as we saw everything we could have hoped for. One of the highlights was a lion kill very close to the road and also several sightings of leopard, but no cheetah. Our guides were very knowledgeable and helpful finding game and when we did come across anything interesting they would turn off the engine so I was able to use the vehicle window frames to support my 600mm lens.

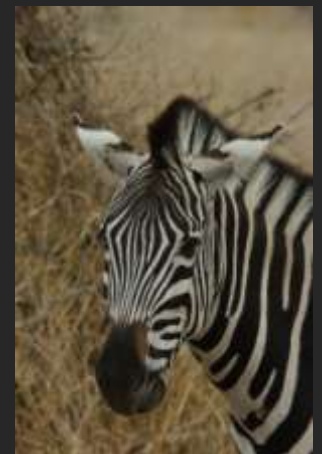




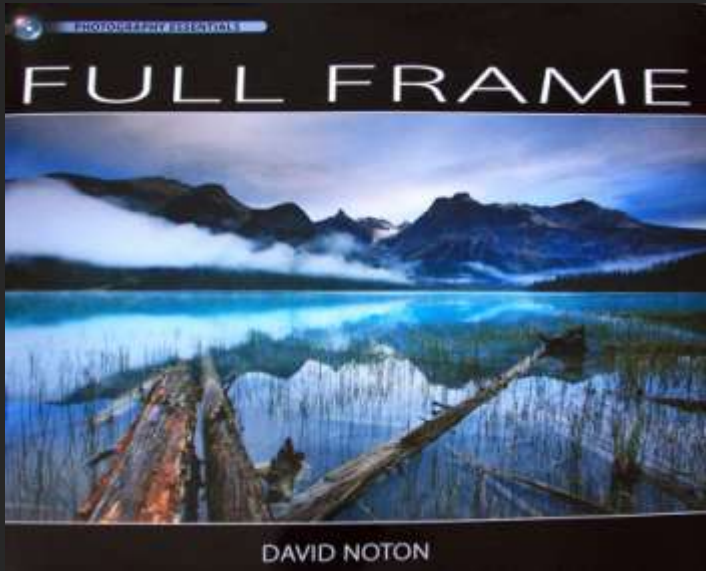
After 4 excellent days we left to spend the remainder of our trip at a private reserve called Sabie Sands. The accommodation was hotel style and very plush, the food not so good. There were 2 game drives each day starting at 5.30am for 3 hours and again at 4.30pm so there was a lot of time sitting around where as in Kruger we also started at 5.30am but kept going till 1pm then from 2pm till 6pm. The transport this time was by Land Rover so we were able to go off-road and had some very close encounters with 8 leopards, rhino and elephant but still no cheetah.

This was probably one of my best holidays. I took 1058 images which is the equivalent to 32x36 roll films.

Final thought - I must return to Africa, perhaps East Africa, got to photograph a cheetah!



Book Review (Pam Davies-Ratcliffe)



Photography Essentials Full Frame by David Noton.

Hardcover, Published by D&C (David & Charles) £25.

ISBN: 978-0715336144

For those of you who may not be familiar with the name David Noton he is a world acclaimed landscape and travel photographer with over 25 years experience as a professional photographer. You can check out his background and galleries on his website www.davidnoton.com

Full Frame is the story of Team Noton's

photographic expeditions to ten worldwide destinations as diverse as Wales and Laos.

The introduction immediately draws you into the feelings and emotions experienced by David as he plans his sorties and each of the ten countries he visits is covered in a separate chapter in which he shares his hopes and his fears; the buzz he gets from each new challenge, the elation when all goes well and the disappointment when it sometimes doesn't.

The stunning photographs are accompanied by a "Before", "During" and "After" description in which you share in the difficulties and frustrations David comes up against whilst looking for that special shot, how he approaches it and his inter-action with local people as he strives to get the shot he has visualised.

David explains the reason for his choice of a particular lens and the effect he hopes to achieve by using certain filters, and there are plenty of hints, tips and practical advice. Details of any post production work is also covered.

All in all I found it a very enjoyable and informative read. For me it is armchair travelling at its best and the fact that I was able to purchase the book from Amazon for £14 makes it a real bargain.

Newsletter Items

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

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



What's On To Photograph

Events Around The Region

- **St. David's Festival – Colwyn Bay – 1st – 3rd March.** Five whole days of celebrations dedicated to our patron saint. With music, arts and crafts, and a great big St David's Day parade. Web : <http://www.visitllandudno.org.uk> - Email : ingrid.lewis@conwy.gov.uk - Phone: 01492 577600
- **Spring Garden Opening – Bangor - 5th – 6th March.** It's time to dig out your boots again as spring approaches. Come and discover Penrhyn Castle grounds with its carpets of snowdrops and the first of the early spring flowers, sit back and relax with the wonderful views, have a warming rest in the tearoom and explore the shop. Web : <http://www.nationaltrust.org.uk> - Email : penrhyncastle@nationaltrust.org.uk - Phone: 01248 353084
- **Bangor Science Festival – 11th - 20th March.** Bangor Science Festival, part of the National Science and Engineering Week offers something for everyone, with free activities for families and schools groups, adults looking for entertainment and stimulating debate, or professionals interested in the latest research. Bangor Science Festival is being organised by Bangor University. 'Sharing our enthusiasm for science and showcasing the latest in science, technology and engineering'. Web : <http://www.bangor.ac.uk/bangorsciencefestival> - Email : b.s.f@bangor.ac.uk -Phone: 01248 382671
- **Launch of Rhyl Air Show – 14th March.** In conjunction with British Tourism Week which aims to raise local, regional, national and International awareness and the importance of Britain's visitor economy. Web : <http://www.rhylairshow.co.uk> - Email : rhyl.tic@denbighshire.gov.uk - Phone: Rhyl TIC on 01745 355068
- **Pwllheli Marathon – 27th March -** This is a sprint triathlon. The distances should be achievable for everyone. You do not need to be an expert to take part. This is an ideal triathlon for people who want to "give it a go". The Triathlon will take place on the 27th of March 2011. - Swimming 400m in the swimming pool in Pwllheli at the Leisure Centre. - Cycle 12 Miles. - Run 3 miles Profits from this years event will go towards the Special Care Baby Unit, Ysbyty Gwynedd Bangor. Web : <http://www.triathlon-pwllheli.com> - Email : post@triathlon-pwllheli.com - Phone: Delyth Davies 07776040775 or Pryderi ap Rhisiart 07841014183

For a full list of events happening in North Wales visit
www.eventsnorthwales.co.uk

The Shape of Things to Come?

Glynn Barham

When photography was “invented”, and people were beginning to learn about its capabilities, the artists of the day scorned them, saying that it would never catch on and that it was degrading a fine art form, and also that it would never be as good, but that it would also see the end of the true artist.

Fast forward to present day, those very same comments were also used during the past ten years or so by photographers who scorned the use of the digital camera, saying that the “proper darkroom” was the place to produce the best photographs, not on a television screen and that there was no skill required to produce a good picture on a computer. They also commented on the idea that, because a computer was being used, then the image produced was artificial and that the scene was also a false representation of reality, mainly because the image could be enhanced and distorted etc, etc, etc.

Surely if these people continue to use this argument then they themselves are also talking about themselves? I say this because, after all, if the computer is renamed darkroom and the digital image is called a projected negative, then, by implication, the computer users are doing no more than the darkroom users were/are, in other words, they are both manipulating their photos by appropriate means and therefore distorting reality. So who is right and who is wrong?

Taking this another step, history shows us that the artist using paint and canvas is still going strong, indeed some even take a photograph to use as an aid de memoire, but as we have heard recently the last Kodachrome lab has now closed and the choice of films are now being reduced (cine film died out years ago in favour of video), so, will digital photography oust the wet darkroom, or will the two types of medium continue side by side for many years to come? In some respects, the answer actually lies in our own hands, because as they say, use it or lose it.

Editor – You could have your say on Glynn’s article and many other items in the newsletter on the club forum.

40 Digital SLR Techniques

This month we take a look at tips 5 & 6 in our series.

5. Metering Modes – Metering is how the camera calculates exposure (quality of light). The first consideration in calculating exposure is the ISO setting. Higher ISOs are more sensitive and therefore require less light whilst lower ISOs are less sensitive and require more light to create the image. Common ISO rating at 100, 200, 400, 800 and each one is a stop higher than the previous one. So what effect does light have on the sensor? Basically it is supposed to record an average scene with the assumption that most pixels will fall halfway between white and black. Of course this is not always true. Modern cameras are able to expose for normal photographic conditions containing bright, medium and dark areas. This is done by using the metering modes available to the camera.

Multi-Segment Metering. This pattern divides the image area into numerous segments. It then takes a reading for each segment calculating the brightness level before then calculating the overall exposure. In this way the camera is less likely to be fooled by unusual areas of brightness in some segments, such as the sun or patches of snow.

Centre-Weighted Metering. This is the classic metering system which was used by a lot of film cameras prior to the Digital Age. It has two basic areas, the centre-circle and the rest of the frame. More weight is given to the centre area (60-75%) and the rest to the outer area. This pattern is suited for images where the subject is centre frame but is more prone to errors in scenes where no average mid-tone subject exists.

Spot and Partial Metering. These are used in scenes where much of the image is either very dark or very bright or where you need to sample the light levels from just one area in the frame. The area for partial metering is quite small and for spot metering is even smaller and all other parts of the frame are ignored when calculating the exposure.

Fine-Tuning Exposure. Sometimes the camera will have difficulty exposing a scene correctly without your help. If a scene is predominantly bright the camera may see these as midtones and end up with a darker or underexposed image. If a scene is dominated by shadows the opposite may happen and you end up with an image that is too bright or overexposed. There are a few methods in which you can adjust the settings to compensate for these situations.

Exposure Compensation. Check out your camera manual and you will find out how to do this for your specific camera. Generally you can dial in compensation in one-third or half stops. Compensation to the + side will make an image brighter, whilst putting in a – value will shift the exposure to be darker. This is something well worth experimenting with.

Auto Exposure Bracketing. Most DSLR cameras have a facility to allow you to do auto bracketing. This means taking a series of photographs of the same scene, one with the camera's suggested exposure and the rest brighter or darker by the amount of bracketing you set in the camera. This can be useful for HDR (High Dynamic Range) images in which you use software to combine the images to get the best overall exposure, but that's an entirely different lesson.

Meter Only Mid-Tones. If you can isolate the midtones your camera will be able to give you the correct exposure. Using Partial or Spot metering, place the circle over the part of the scene containing the mid-tone and lock the exposure (refer to your camera manual). You can then continue with composition and pressing the shutter. To always have a mid-tone available carry a grey-card, obtainable from most photographic stockists.

Tonal Range. So far we have been dealing with getting the correct exposure for the mid-tones. In an ideal situation when the mid-tones are correct the bright and dark spots will fall into place. In reality a camera can only capture a fixed range of brightness levels (tonal range). Sometimes areas of the scene may be extremely dark or bright falling outside the tonal range. Using a flash or filters can help adjust this. You can also choose from one of the following:

- Expose for the Highlights. This means setting the exposure so that bright areas do not extend behind the right hand edge of the histogram (outside the tonal range). It will mean that other tones shift to the left and some may appear underexposed. Many feel that underexposure is better than overexposure as details in dark areas can be recovered with software manipulation. This may well be true but remember that recovered areas are often of less quality (appear grainy).
- Expose for the Shadows. This is the opposite in that it seeks to prevent the dark areas from going beyond the left edge of the histogram. Be careful using this as other areas of the image can become totally washed out with no recoverable details at all.

6. Focusing – This section gives a short overview of the common focusing methods. You may choose to rely on the wonders modern autofocus (AF) technology, or take control with Manual Focus.

Single-Shot AF. This method is used when the distance between you and the object of focus remains static. Point your camera at the subject and lightly half press the shutter button until it is indicated that focus has been obtained. Now you reset the frame to the composition you required and then you complete the shutter button press. Known as focus-priority the camera will usually not fire if the correct focus is not obtained.

Continuous AV. Mainly used for action photography when the subject is continually moving. Again with the AF sensor on the subject half press the shutter button. The camera will continue continuously focussing as long as the button is half depressed. When you finally press the shutter button fully the camera will take the shot whether the subject is in focus or not. This is called release-priority.

Manual Focus (MF). Autofocus may not operate too well in some conditions, such as when the scene is too dim, when the subject lacks areas of clear contrast, when shooting through a cage or when the subject is moving too fast or erratically. To switch to manual focus select the option on the camera body and then use the focus ring on the lens to adjust the focus. Manual Focus can also be utilised when you want to maximize DOF (Depth of Field) using a small aperture.

Multiple AF Sensors. Most DSLR Cameras will have more than one AF sensor and you will have the choice of using one or more at the same time. How you set these will be shown in your camera's manual and these settings are something worth experimenting with to find the best results for your camera and lens.

Next month we will take a look at **Camera Handling** as well as **Lenses**.

Member's In Action



The Wider Shot (Phil Parsons by Andy Polakowski)



Bea & Malcolm In Training (Ian Parker)



Deep In Concentration (Don & John by Ian Parker)



Train Spotter (Dave Jones by Chris Davies)

10 things to have in your Camera Bag

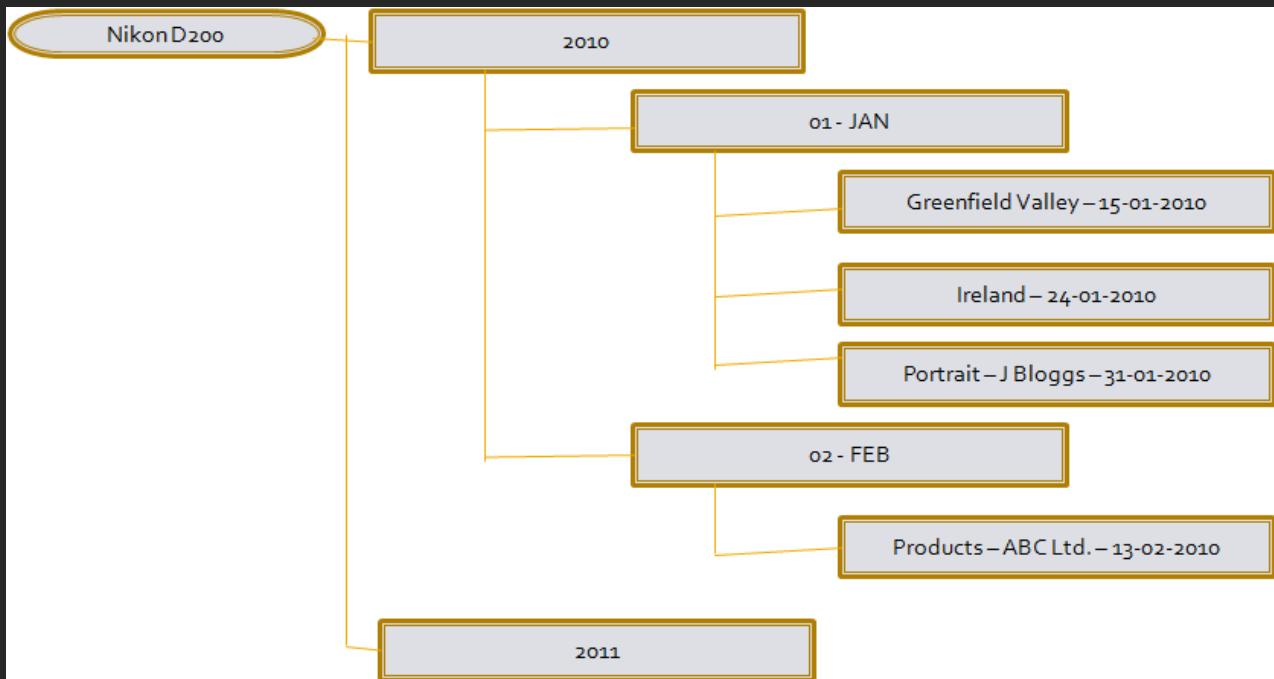
Chris Noble

Listening to David at the Workflow Presentation he mentioned about not just being prepared photography wise but also to ensure you have the right clothing etc. There are things I keep in my bag that are not photographic or travel equipment but come in useful.

1. Multi Purpose Tool / Penknife - Can be useful in so many ways.
2. Golf Towel - I carry a golf towel that can be attached to my camera to protect it from rain/sand.
3. Torch - Always useful especially if you are a long way from home and might get caught by darkness
4. Plastic Bag - A simple bag (waterproof) so that the unexpected river or stream can be crossed barefoot with boots in bag
5. First Aid Kit - Just a simple hiker's kit
6. Notebook & Pen or Memo Recorder - You never know when you might want to take note of something. Ask Jude.
7. A piece of string - Every boy scout had some string - the length is up to you. Useful for temporarily removing obstructions like small branches.
8. Roll of tape - Running repairs may be needed
9. Soft Brush - A small soft paint brush which I use to remove cobwebs and dust from flowers and plants.
10. Emergency Rations - usually a Mars Bar

Photographic Workflows – Part 2 - Chris Noble

Storage & Backup: When it comes to storage and backup, the options are limit less. There are no wrong ways to store or do backups as long as you have a consistent method then you should be able to locate files when required. I use a storage structure with 'Camera' at the top level, followed by 'Year', 'Month' and then 'shoot' so I will have a structure that looks like this:



Under each shoot I have a number of sub directories into which I store the various file types:

- RAW – Storing the original RAW files from the camera
- DNG – Saving the processed DNG files from Camera RAW
- PSD – Saving the processed PSD files complete with all layers
- JPG – Saving the full sized JPG files
- DPI – Have the image sized JPG files for DPI/AV use
- LAB – Saving full size images for printing / sending to a LAB

A copy of the full structure exists on the main hard drive, whilst I work on the images. This is backed up nightly to a backup drive.

Once I have completed the processing of all the images, I transfer the folder structure to the Photo Drive. This is mirrored to an Archive drive which updates daily. On a weekly basis I take the Archive drive and store it offsite and I replace it with a second Archive drive. The following week I swap them around again.

In addition, on completion of processing, I take a backup of all the folders to a DVD which is put into safe storage. So the backup system is relatively clear and it may appear to be fool proof. Let me tell you that no backup system is fool proof. You must test the backup regularly. I don't mean test that the backup has worked. I have seen many instances in business where backups have worked every time until it came to try to restore something.

It is important that you regularly check that you can restore images. I do this by a random selection of 3 images from my catalogue. I rename these to simulate a deletion and then try to recover all the versions of these files including the original RAW file.

It's a fine balance between maintaining a good backup and the costs incurred to have a system of multiple hard drives etc. How do you determine how far to go? It is relatively simple; ask yourself how much you can afford to lose?

And finally, in the words of Mike Ingman "To be sure, to be sure" I have yet another backup. All of my DPI images are uploaded to my galleries and collections at Fotopic.net. As I have a premium account all of these are backed up every night. The DPI's may be the last resort if trying to restore an image, but at least it's better than nothing and they are offsite. I have also tested that a restore from this works.

FOCUS ON IMAGING



6th-9th March 2010
NEC, Birmingham

To register visit

www.focus-on-imaging.co.uk

Mold Camera Club Photoshop Training

The following scheduled of classes have been set up for March & April

| | |
|---------------|-----------------------------------|
| 07-Mar | Basic Photo Correction |
| 14-Mar | Retouching & Repairing |
| 21-Mar | Layer Basics |
| 04-Apr | Working with Selections |
| 11-Apr | Masks & Channels |
| 18-Apr | Advanced Layer Techniques |

All classes are fully booked. More classes will be announced for the new season beginning in September

Competition 5 – Open Competition - Results

Monday 14th January saw another very successful internal competition. Thanks to Michael De Salis of the Abergele Club who did a great job getting through all the entries, despite the late start.



The results were as follows:

Beginners Prints:

| | | | |
|-----------------|-----------------|------------------------------|----|
| 1 st | Pat Venn | Highland Family (above left) | 20 |
| 2 nd | Cliff Aincham | Conwy Mud | 19 |
| 3 rd | Stephen Defferd | Earnslaw | 18 |

Advanced Prints:

| | | | |
|-----------------|--------------|--------------------------------------|----|
| 1 st | John Bell | Sam (above right) | 20 |
| 2 nd | John Bell | Speed | 19 |
| 3 rd | Bill Furse | Dark Green Fritillary | 18 |
| 3 rd | Phil Parsons | Bull Elk – Yellowstone National Park | 18 |

Beginners DPI:

| | | | |
|-----------------|-------------------------|--|----|
| 1 st | Peter Evans | Island Ponies (below left) | 20 |
| 2 nd | Helen Prince | Llanddwyn Island sky scape from Dinas Dinlle | 19 |
| 3 rd | Pat Venn | Meditation | 18 |
| 3 rd | Pamela Davies-Ratcliffe | Inquisitive Robin | 18 |

Advanced DPI:

| | | | |
|-----------------|--------------|------------------------|----|
| 1 st | Steve Jones | Last Lap (below right) | 20 |
| 2 nd | Phil Parsons | Halfords Cycle Race | 19 |
| 2 nd | Mike Catania | Mother & Baby | 19 |
| 3 rd | Bill Furse | Balkan Copper | 18 |

