



MOLD IN FOCUS

The Newsletter of Mold Camera Club

Volume 2, Issue 10 – May 2011

Editors: Chris Noble & Ang Jones

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

END OF ANOTHER SEASON

Well we are nearly at the end of another successful season for Mold Camera Club and what a varied season it has been. On the technology side the growth in the Club Forum has been fantastic, being used as a communication and learning to, as well as a place to go and have some fun.

In the community we have had quite a year being involved in a large number of projects. We've had the Gwyl Fama, Daniel Owen Festival, Jubilee 200 and the Clean Up Mold and only yesterday Ian Parker & I spent the day photographing the Royal Wedding Street Party in Mold. The season ahead looks as though it will be just as busy in the community and I hope you are gathering your entries for the Mold Food & Drink Festival (See Page 7).

We've got a very important evening for the club coming up on 9th May. The AGM is your chance to have a say in how the club is run. It is vitally important that everybody gets involved, as it is involvement that has made us as successful as we are. That night we will also announce the competition results and will show the AV of all the successes of the season. In all the work of 18 different members has gone into this AV so it shows we have quite a few successful members in the club.

As you will see from the Calendar below, Bob is working hard on planning the Summer Season. It all begins with a visit to Coed Nant gain on 7th May and follows with a walk near Llanferres on 18th May to be lead by Jane Owen. The walks are a great chance to actually get out and photograph together and it is amazing what can be learnt by actually working with other members. Hope to see many of you out on these walks this summer.

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

Club Calendar

May

- 2nd NO MEETING – BANK HOLIDAY
- 7th Day Visit to Coed Nant Gain (Booking Essential)
- 8th NWAUAVG Meeting – Capel Curig
- 9th AGM
- 16th End of Season Lecture – Marian Delyth
- 18th Wednesday Walk with Jane Owen
- 23rd Presentation Night (Butchers Arms)
- 30th NO MEETING – BANK HOLIDAY
- 30th Tales From Ghana – M Salisbury – Bodelwyddan Castle

June

- 1st Wednesday Walk with Chris Davies- TBC
- 6th Butchers Arms – Natter & Pint Night
- 13th Butchers Arms – Natter & Pint Night
- 15th Visit to Janet's Farm - TBC
- 20th Butchers Arms – Natter & Pint Night
- 26th Sunday Field Trip - TBC
- 27th Butchers Arms – Natter & Pint Night

GO ONE BETTER – HAWARDEN v MOLD

Tuesday 26th April 2011

Janet M Davies

We didn't have a meeting this week due to the flurry of bank holidays during April. So when Chris e-mailed us all reminding us to attend Hawarden Club for the Go One Better return match I was ready for a night out. As a loyal Mold Club member this was my first visit to another camera club.

We had an excellent turn out of 17 club members. Hawarden mustered 15 members.

Hawarden was trying to undermine us with a small screen. But we were ready for them. As organised as our committee are we had our bigger and better screen with us that made a vast difference. They weren't going to catch us out with that tactic!

Bill the judge was on good form and actively invited lots of heckling. We did not go as far as the planned mini skirts and pom poms but our team were ready to vent their feelings. Some even got to sing "The Wheels on the Bus Go Round and Round". (OK you should have been there). The judge commented on Mold's collection of "clever" photographs.

At tea time Hawarden was in the lead with 22 points and Mold with a respectable 18 points.

Catering team take note. We were dined on sandwiches, pork pies, spring rolls and quiche.

Oh yes – Hawarden won. But we cleaned up on the raffle by winning 5 prizes and hey we have better chairs. When the evening finished at 10.00 p.m. we gladly gave up our seats.

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.

Challenge of the Month

Your challenge for May is to produce an image on the theme of TRANSPORT

Send your images to the Editor by 5:00pm on Wednesday 25th May 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 June issue of "Mold In Focus".

Chairman's Address – Family Friendly

Well this is the last time I write for the newsletter as Chairman of our club. It is easy to look back at such a time, so I will, but just a little. Many years ago I visited another club which shall be nameless other than to say that it no longer exists. I felt an outsider and after a few visits stopped going. When I came back to photography after a period of not doing much at all I visited Mold club and was immediately made to feel welcome. At that time the membership was probably about 30 and DPI was in the future. Many of the images were being made traditionally although I had just made the transition to digital work. I still have my EOS 10D as a back up camera.

Since then the club has made the transition to being entirely digital in its work with just a few exceptions. In 2007 we started the first of the current series of involvements in the local community with our coverage of the National Eisteddfod. Twenty members of the club covered the event from green field to green field. The publicity that has come from that huge piece of work continues to reverberate to this day. Now we have a membership of over 70. It has been my wish that the club should, even with this great increase in numbers, work at maintaining a friendly intimate style.

Looking to the future the 2012-13 season will be very special as the club's jubilee. Special events to mark the year are in an advanced state of planning. What must remain, whatever developments are to come in the club, is the ethos of friendliness and an enjoyment of our hobby in whatever form it takes. Club competitions, AV work, and interest in the history of photography, etc. etc.



In the end many of the pictures we take are intensely personal as we record our own families' life. So here is a new one for my family album I would like to share. The two are my mother in law Bella who is 95 and daughter Judi. In the background are buildings in the village of Tynninghame a village in East Lothian which has family connections.

David

www.pistyllphoto.org.uk / www.nwemf.org.uk

THE "HANDY ANDY" PRODUCT REVIEW

No. 39 of an occasional series:



PHOTO, Eau de Toilette by Karl Lagerfeld

A recent surprise gift for me was a bottle of EdT called "Photo"; I hadn't previously heard of this despite it being launched in 1990 by Karl Lagerfeld but it was very welcome and, of course, very appropriate.

For those not up-to-date with these matters Karl Lagerfeld (born Karl Otto Lagerfeldt on September 10, 1933 in Hamburg) is a German fashion designer, artist and photographer based in Paris. He has collaborated on a variety of fashion and art related projects, most notably as head designer and creative director for the fashion house Chanel. Lagerfeld heads his own label fashion house, as well as the Italian house Fendi.

He has also acquired a reputation for outrageousness particularly with his verbal output. For instance, when accused of being a squanderer: "If you throw money out of the window throw it out with joy. Don't say 'one shouldn't do that' - that is bourgeois".

So, what's it like? Well the bottle is black but transparent and very stylish with a distinctive looped cap. The initial effect is of a sharp, spicy fragrance that combines classic ingredients with a modern outlook by blending fruits with woods to create a sophisticated scent.

Top notes of aldehydes, lavender, mandarin, galbanum, bergamot and lemon are followed by middle notes of cyclamen, honey, coriander, carnation, jasmine, caraway and rose. End notes of sandalwood, tonka bean, amber, patchouli, musk, benzoin, oakmoss, guaiac wood and cedar add depth and longevity. Don't forget that the effect on your own skin may be different so "test" it if you get the chance.

Cost seems to be from £17-30 for 125ml and is available on line from www.cheapsmells.com, TK Maxx and locally possibly from the perfume seller on Mold Market outside Boots (he's there Wednesdays and Saturdays) who is very knowledgeable and reliable and does not sell copies. After Shave Splash and After Shave Gel are also available.

Take note that Fathers' Day this year is on 19 June and so this could be just what the photographer in your life needs.

With the addition of Yves Saint Laurent's Jazz that's two of my main interests covered. All I need is someone to bring out Long Distance Cyclist and my toiletries would be complete, and I would probably be drinking on my own.

Andy Polakowski

MEMBER PROFILE

CLUB EVENTS PHOTOGRAPHER



Name: Ian Parker
Camera(s): Canon 40D, Canon 5D mkii, Olympus PEN EP1
Lenses: Canon 24-105 F4L, 70-200 F4L, 50mm F1.8, Olympus 14-42mm
Software: Adobe Photoshop CS5
Other Hobbies: Motorsports watching & photographing

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

It changes on a daily basis, but probably one from the British superbikes from Oulton Park last year.

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?

Ayrton Senna: I've always been a massive fan and would have loved to spend the day chatting about his racing and what drove him to be so competitive.

Not many people know this but I'm actually rather good at..... I'm more of a jack of all trades!and I'm rather bad at..... Photography!

(Editor's Comment: Sorry to disappoint Ian but everybody knows you are bad at photography – only joking of course. There is no such thing as a bad photographer just one that some people don't like)

Challenge of the Month – Green

Thanks to all who contributed to the Challenge of the Month on the theme of “Green”. Here is a selection of those sent in.



Budget Option (David Allen)



The Old Lady Goes Green (John Bell)



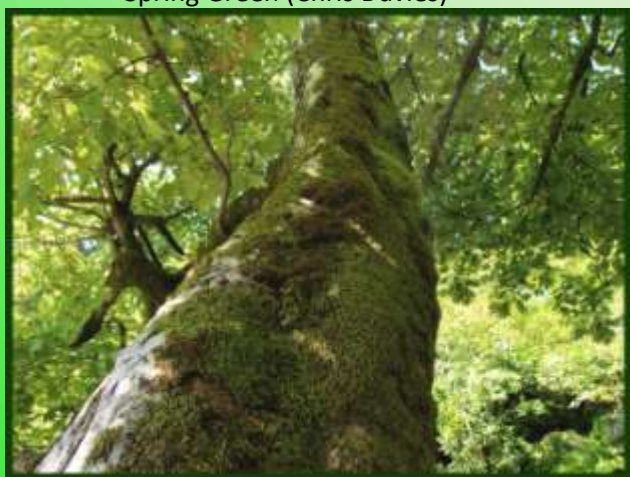
Shakin' Stevens (Chris Noble)



Spring Green (Chris Davies)



The Lighter Shade of Green (Ann-Marie Metcalfe)



Shades of Green (Linda Bell)



40 Shades (Chris Noble)



Academy of Design

Your local kitchen & Bedroom Specialist Est:1998



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 and must be received before 5:00pm on Friday 29th 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 - www.moldfoodfestival.co.uk

Village Life - Ghana

An Exhibition and Book by Margaret Salisbury

A must-see exhibition currently on at Bodelwyddan Castle (until 12 June) is Village Life - Ghana. One way or another many of you will know Margaret Salisbury but for those who don't Margaret is an outstanding Prestatyn photographer whose impact has stretched way beyond her home region of North Wales.



I could spend the rest of this piece listing Margaret's awards starting with FRPS, MFIAP, FIPF, APAGB, FSITTP but there's a dryness in these bare letters that does nothing to convey the simple rich beauty of her images.

I have known Margaret for over thirty years and to say that she has been an influence on my photography and that of others in the area is an understatement as she has also been a friend and sounding-board for ideas, always supportive and always direct.

This interest in people comes over clearly in this marvellous collection of images taken when she was invited to a village wedding in Ghana. Such portraits can only be captured when there is love reflected between the photographer and the subject and that is so apparent in the eyes of these charming people, especially the children. Especially the children.

This is without doubt the best photographic exhibition I have ever been to by a photographer that I know and it will be the same for you, I guarantee it.

The printing is faultless and sponsored by Fotospeed (Margaret will be lecturing for them at Cambrian Photography's Open Day on Wednesday 25 May). Blurb have facilitated the printing of the accompanying book (£25 at the Castle bookshop).



The opening times are 1000-1700hrs every day until 5 June and then just Wednesday to Sunday. When you arrive at the payment kiosk you must say that you "only want to visit Margaret Salisbury's exhibition" even "I'm a friend of Margaret Salisbury" (which is nothing like declaring oneself to be "a friend of Dorothy") in which case entry is free; otherwise you will be asked to pay for entry to the grounds, which you may want to do anyway if it's a nice day.

For those wishing to attend a talk by Margaret on Saturday 30 May at 1430hrs this is the link (£1.50 in advance):

<http://www.eventsnorthwales.co.uk/events/7405/tales-from-ghana>

Andy Polakowski



PRIFYSGOL
BANGOR
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Eurographics 2011

LLANDUDNO UK

11-15 April 2011

Conference Dinner

14th April 2011

**Pritchard Jones Hall
Bangor University**

Digital Photography display, Powys Hall

The Wales Images slideshow has been created for Eurographics 2011 by the The Mold Camera Club. A thriving and long standing photography club, based in Mold, Flintshire. They will be celebrating their 50th Anniversary in 2012 and currently have 70 regular members. Club membership ranges from complete novice to professional photographers, with interest ranging from traditional landscape and portraiture through to wildlife and aerial photography. Tonight's display showcases some of the club's work and presents images of not only beautiful landscapes and seascapes typical of Wales but also some of the flora, fauna and people that makes Wales so special. More than a dozen photographers kindly contributed over 600 images of which 242 made it into the final show.

The above was taken from the Eurographics 2011 Brochure. Congrats to all who took part in this project.



Linking Producer and Consumer

Women's Food & Farming Union

The following images were all taken from the WFU Brochure.

All of these image were taken by out very own Raffle Queen, Janet M. Davies.

Congratulations to Janet on a very successful panel of images.



Member's Photos

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



Head On A Wire (Maxine Abbott)



Fairy (Jonathan Frings)



Harvey Smith (Elaine Williams)



Full & Empty (Ann-Marie Metcalfe)



Puncture (Dave Jones)



The Dancers (Bea Ringrose)

What's On To Photograph

Events Around The Region



- **Llandudno Transport Festival – Llandudno** – 30th April – 2nd May. Come to the largest Transport Festival in Wales. With over 1000 exhibits including commercials, buses, cars, motor cycles, tractors, trade and autojumble stalls, preserved bus service, vehicle parades, evening road runs. Web : <http://www.llantransfest.co.uk> Email : info@llantransfest.co.uk Contact: 01492 545053
- **Llandudno Victorian Extravaganza – Llandudno** – 30th April – 2nd May. The Llandudno Victorian Extravaganza offers a great opportunity to experience a huge selection of exhibits such as steam engines, early vehicles, traditional organs and much more. Whether you are an enthusiast or just have a casual interest, The Llandudno Victorian Extravaganza gives you the chance to step back in time to see, hear, smell and learn about The Victorian Era. Web : <http://www.victorian-extravaganza.co.uk> Email : info@victorian-extravaganza.co.uk Contact: 01492 545053
- **Bat Walk – Rhos-on-Sea** – 12th May 8:30pm. Tune in to the night-time world of bats at Bryn Euryn. Use a bat detector and learn more about these fascinating animals. Bring warm clothes/ waterproofs. Please bring a torch. Meet at Bryn Euryn car park off Tan y Bryn Rd, Rhos on Sea. Web : <http://www.conwy.gov.uk/sectionextra.asp?cat=464&L...> Email : alun.rhys.jones@conwy.gov.uk Contact: Booking is essential, please phone Alun Jones on 01492 575200
- **Classic Car Show – Prestatyn** - 29th – 30th May - We so far have 300 vehicles entered with over 100 taking part in our Classic Car Runs. There is a choice of a 75 mile run or a longer at 125 mile. Both start from the County Hall in Mold between 9 and 10.30 a.m. on Sunday the 29th May 2011. They use some of the most picturesque and scenic routes through North Wales, taking in part of the Snowdonia National Park and many of our historic towns and castles. The Finish is at our sponsors hotel, The Beaches, in Prestatyn at 3.45 p.m. Bank Holiday Monday is a static show with over 300 vehicles collecting in the centre of the seaside town of Prestatyn. Web : <http://www.prestatyncarshow.blogspot.com> Email : bonpres@talk21.com Contact: Tim Williams - 07788598991

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

Book Review (Andy Polakowski)



PHOTOGRAPHY 2010

A Year with the Pro Peloton

Tim De Waele

For those who love cycling (and who doesn't?) this is a real treat on several levels. Published by the monthly magazine ProCycling this is what the Japanese call a "Mook", a cross between a magazine and a book.

Priced at a very reasonable £7.99 from WHS and other newsagents it is 228 pages of superb cycling photography. If this was a proper book it could easily be north of £25. But don't let the affordability put you off, the reproduction and printing quality are excellent.

Although it looks like they've pulled together the output of several picture agencies it is, in fact, the work of one photographer: Tim De Waele from Belgium. Quite how he obtains so many great positions is a mystery but it leads to a brilliant variety of significant images.

The images are arranged into over 60 chapters covering mostly individual races, but others also feature some of the outstanding riders and also collections of Sprints, Weather, Crashes etc.

Take note that Fathers' Day this year is on 19 June and so this could be just what the cyclist in your life needs. *(You've already used that line - Editor).*



40 Digital SLR Techniques

9. Type of Lenses – While DSLR lenses may not have the convenience or compactness of the 10X or 12X zoom lenses that some compact cameras offer, they make up for it by their sheer range. Combined with a DSLR body these lenses are capable of image quality unmatched by compact cameras.

Lens Specifications – While lenses may be mainly characterised by their focal length, there are other factors affecting their performance,

Maximum & Minimum Apertures

Aperture is the ratio of lens diameter to its focal length. Large aperture lenses require more material and are more difficult to design and are therefore more expensive. These factors are amplified with long focal lengths. Thus while a 50mm f/1.8 is relatively cheap, a 600mm, f/4 lens has an enormous size and price. Large apertures are often worth the cost if you need to use fast shutter speeds in relatively low-light situations. At maximum aperture, however, lenses may suffer from aberrations that degrade image quality. Small apertures allow you to maximise DOF (Depth of Field). At very small apertures an effect known as diffraction will affect the overall image sharpness. Depending on your overall equipment you may need to be cautious at apertures smaller than f/11. Use them only when you must give up some sharpness in order to gain DOF.

Maximum Magnification

A magnification of 1:4 means that the image on the sensor is a quarter the actual size. Maximum Magnification refers to the largest size ratio a lens can achieve. True macro lenses tend to have a maximum magnification of 1:1 or sometimes larger but the term Macro is often overused and could just mean that the lens has greater than normal maximum.

Minimum Focus Distance

The closer you get to your subject the larger it will be on your sensor. Macro lenses are designed to focus closer than normal lenses thus producing great magnification. The minimum focus distance of a lens affects how closely you can work with the subject. Two lenses may give 1:1 magnification but the one with the longer working distance may be preferred to shy or flighty macro subjects. This may you can achieve high magnification without getting too close to the subject.

Image Stabilisation

When the camera and lens are handheld, minor movement causes the image projected on the sensor to be shaky. As a result pictures may be blurred. Image Stabilisation lenses counter this movement using internal lens elements. These elements attempt to keep the image in the same place on the sensor, thus improving the chances of a sharper image. Strangely enough you may need to turn image stabilisation off when connected to a tripod as the IS can over compensate causing image blur.

Distortion

This refers to the way that straight lines are recorded as curves in an image, especially near the edges of a picture. For architecture and flat copying it is important to have as little distortion as possible. Computer software can be used to correct distortion but it will of course add time to your processing.

Vignetting

This refers to uneven illumination across the image especially at a lens' maximum aperture. The corners of an image often appear darker than the centre; know as light falloff or vignetting. This normally decreases when the lens is stopped down (aperture smaller than the maximum is used). If you can stop down to f/5.6 or f/8 vignetting will not normally be a problem.

An easy way to test for vignetting is to set your camera to aperture mode and select the maximum aperture. Take a picture of an evenly lit plain surface, such as white paper, using manual focus. Review on the LCD screen or your computer to see the amount of vignetting. Light falloff is not always a bad thing as it can be used creatively in photography.

Lens Sharpness & Contrast

If you want to know all about the fine detail control of a lens you should look up MTF (Modulation Transfer Function) charts which will go into great detail about how to compare the results from different lenses. Suffice to say, for this article, that all lenses have an aperture range that is regarded as the optimum range for sharpness and contrast. This is usually between f/5.6 and f/11 but can vary from lens to lens. Check out your manual for the information regarding your lens.

Overall the quality of a lens is a relatively subjective judgement, depending on your priorities and needs. Consider the characteristics above, as well as price, when making your decisions,

Digital Only Lenses

Digital sensors produce the best results when the light rays from the lens strike the sensor straight on rather than at an angle. Film lenses may not allow for this because film does not suffer the same limitations. Legacy lenses were also designed so that they project the image circle onto the 35mm frame. Most digital sensors are smaller and so the outer region of the circle is wasted. You do, however, use the best part of the lens, its centre.

Digital lenses are designed to address both of these issues and are often much lighter than the 35mm equivalent. These lenses cannot be used on film SLR cameras or full frame DSLRs.

Prime Lenses – these are lenses with fixed focal lengths. Generally easier to design they often have larger apertures, better sharpness, and lower distortion than zoom lenses. The trade-off is that you have to carry a bag full of lenses to cover different situations.

Extreme Wide-Angle and Fisheye

These are around 14mm or 16mm for the full 35mm frame format. For smaller sensors this would be around 10mm. These lenses capture virtually everything in front of them, giving very dynamic views or enabling wide shots in enclosed places. Image distortion can be quite high, with nearby objects appearing huge, and lines appear strongly curved.

Wide-Angle

For 35mm this would include the 17mm-35mm range and for smaller sensors and 10mm to 24mm. These lenses take a wide expanse of scenery. They exaggerate perspective and the distance between objects.

Normal

Normal lenses are defined as having focal lengths about the same as the film or digital sensor diagonal. For 35mm cameras the diagonal is around 43mm so any lens from 40mm to 58mm could be called a 'normal' lens. For smaller sensors the diagonal could be somewhere between 23mm and 35mm. Normal lenses are often said to portray objects with natural perspectives, but this does depend on the size of your prints.

Short Telephoto

Comprising the 80mm to 135mm range in the 35mm format, this group is commonly used for portraits because the limited DOF isolates the subject from its surroundings. These focal lengths allow the photographer to get good close up images without being too close to the subject. The corresponding range for smaller sensors would be 50mm – 90mm.

Long Telephoto

This group is generally 180mm and upwards for 35mm, whilst in smaller sensor cameras it usually starts around 100mm or 135mm and goes up from there. Telephoto lenses compress the sense of perspective and make objects at different distances look stacked together. Often used for sport and nature but to be avoided for portraits as they can make the feature seem very flat.

Special Lens Designs

Mirror Lenses are compact and light compared to standard lenses of equal focal length. This is because they are constructed of mirrors instead of heavy glass elements. The main disadvantage is that the aperture of a mirror lens is fixed and not very large.

Perspective Control Lenses also known as tilt/shift lenses, let you shift the lens elements parallel to the

sensor or tilt them away from the lens central axis while the lens is attached. This allows you to correct perspective problems such as converging vertical lines caused by pointing the camera upward or downward. These lenses can be quite expensive and perspective can be changed using software such as Photoshop.

Zoom Lenses – allow you to vary the focal length with the twist of the zoom ring, giving you the equivalent of many lenses in one, and allowing you to fine tune your framing without moving the camera. In the past these produced inferior images compared to Prime Lenses, but modern designs have improved so that the best zoom lenses can outperform some primes.

Cheaper zoom lenses have variable maximum apertures. At wide angles, the maximum aperture is larger; as you zoom to a longer focal length the maximum aperture decreases. Coupled with the fact that the longer focal lengths are more difficult to hold steady, this makes the wider end of the zoom range more suitable for low-light photography.

Some zoom lenses have a constant maximum aperture but are bigger, heavier and more expensive. The best ones are equal to a set of prime lenses.

Wide-Angle Zooms

These normally have a 2X range, commonly 17-35mm for 35mm format. For smaller sensors the equivalent would be 10-20mm or 12-24mm.

Standard Zooms

This is the range that is sold with cameras as a kit. Many versions are available. For 35mm examples are 24-70mm, 28-80mm and 28-135mm. For smaller sensor digital cameras 14-54mm, 17-85mm and 18-70mm are some examples.

Telephoto Zooms

The 75-300mm variable aperture lens is the classic consumer telephoto zoom. Many photo journalists have sworn by the constant f/2.8 80-200mm zoom. These 35mm lenses are often used on DSLRs as well, where the manipulation of focal length is often favourable. A few have been designed specifically for DSLRs namely the 50-200mm.

Super or Hyper Zooms

Some zooms have been designed with extensive zoom range such as 24-200mm, 28-300mm, 35-350mm. While one of these lenses can provide the viewing angles of seven prime lenses, the wide zoom range (7X or more) means that lens designers invariably have to sacrifice something in terms of performance. If you're getting a DSLR for maximum image quality, you might want to consider other lens options.

Attachments

Close-Up Lenses

These look more like filters and screw onto a normal lens in similar fashion. They are an economical way to pursue macro or close-up photography without a dedicated macro lens. Rated in dioptres (e.g. +1, +5) they allow you to achieve focus at much closer distances than the actual minimum focus distance of your lens. Performance will not match up to a dedicated full macro lens.

Teleconverters / Extenders

Using optical elements, these extend the focal length of a lens but decrease the light entering the lens. A 1.4X Converter multiplies the focal length x 1.4, and decreases the light by 1 stop. A 2X converter doubles the focal length but reduces the light by 2 stops. Unlike close-up lenses teleconverters do not change the focusing range of a lens. They may therefore be used to photograph both distant and close up objects. Depending on their optical quality they may degrade the image quality.

Extension Tubes & Bellows

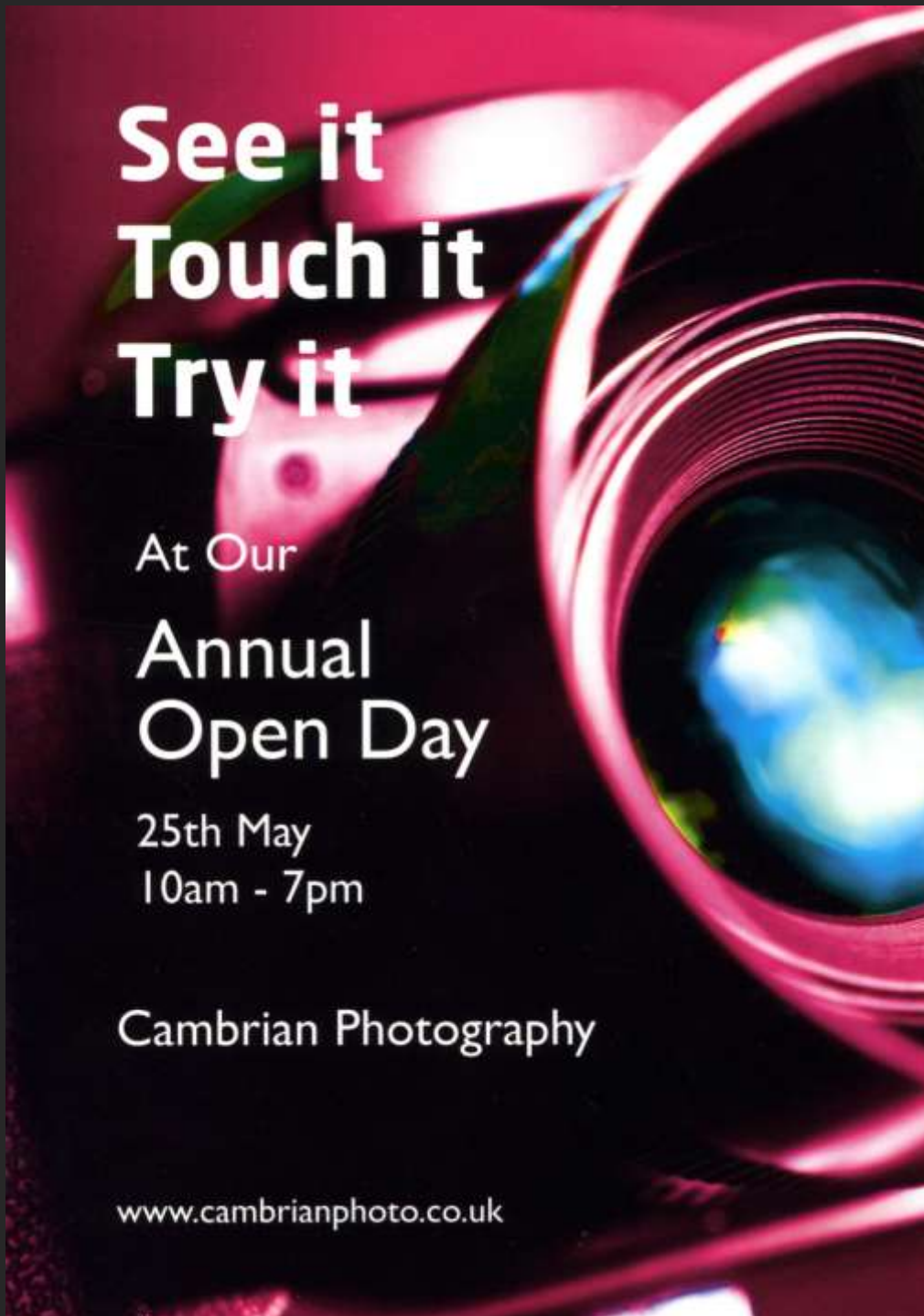
These are basically hollow tubes that allow the lens to be further from the camera body. Extension tubes are rigid and allow control of the lens via the camera body. They can be stacked to allow greater extension. Bellows are flexible accordion like tubes whose length can be varied, though they are not

convenient for outdoor use. Unlike close up lenses and teleconverters there are no optical elements to interfere with the image, but note you will be using your lens outside its normal specifications.

Reversing Rings & Adapters

These are metal rings that allow you to attach lenses the other way round, directly to the camera body or to another lens. Depending on the lens used you can obtain macro shots doing this. But exercise caution, as you will be exposing the rear element of the reversed lens to any dust or moisture present.

Next month we take a look at Flash



**See it
Touch it
Try it**

At Our
**Annual
Open Day**

25th May
10am - 7pm

Cambrian Photography

www.cambrianphoto.co.uk

EXHIBITORS INCLUDE

Fotospeed

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Hahnel

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Sigma

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Nikon

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Olympus

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Canon

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Leica

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Manfrotto Distribution

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Intro 2020

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Zeiss

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Pentax

*

Panasonic

**And don't forget
all the lemon
cake you can eat.**

Member's In Action



The Chairman (John Bell)



Spot the Photographer (John Bell)



Now What Do I Do? (John Bell)



Now What Do We Do? (Ian Parker)



Waiting For Chips (Chris Noble)

Print of the Year 2010/11 - Results

This year's Print of the Year competition was judged by a local Mold Professional Photographer, Llinos Lanini. It was Llinos' first venture into judging and she did a marvellous job with a very refreshing approach. The competition was won by Andy Polakowski with his print of 'Tibetan Porter' below.



The full results were:

- | | | | | |
|-----------------|---|-------------------|---|------------------------------|
| 1 st | - | Tibetan Porter | - | Andy Polakowski |
| 2 nd | - | Three Speed Bikes | - | Andy Polakowski (below left) |
| 3 rd | - | Flat Out | - | Steve Jones (below right) |

Highly Commended awards went to:

- | | | | |
|---|-------------------|---|-----------------|
| - | Rose | - | Chris Noble |
| - | Playing With Fire | - | Phil Parsons |
| - | Lorna | - | Jonathan Frings |



DPI of the Year 2010/11 - Results

The DPI of the Year was judged by John Roberts of the Caernarfon Camera Club. John is a well known North Wales photographer and is a long time friend of Mold Camera Club. The DPI of the year was 'Last Lap' by Steve Jones below.



The full results were:

1 st	-	Last Lap	-	Steve Jones
2 nd	-	Becks	-	Steve Jones (below left)
3 rd	-	Hello Puppy	-	Chris Noble (below right)

Highly Commended awards went to:

-	Far Far Away	-	Mike Catania
-	A Magical Night	-	Mike Catania
-	Tina	-	Jonathan Frings
-	Mustn't Let Go	-	Pat Venn

Commended awards went to:

-	John Bell	-	Rachel & Unlucky For Some
-	Chris Davies	-	Runs Like Clockwork & Llandudno Pier
-	Chris Noble	-	3D Television
-	Phil Parsons	-	Packhorse
-	Steve Jones	-	Vanessa
-	Ian Parker	-	Imogen & Jenny
-	Elaine Williams	-	Man At Work

