



Llantwit Major Photographic Club

#10 - 7th June 2022

Social Night 5th July

Social night food decision

- Members bring a selection
- Pre-bought & sealed food only (for food & hygiene safety)
- BYO booze
- Usual soft drinks available to buy on the night

How?

1. Pick a category listed on the form (on the check in table)
2. Write your name in a blank space
3. Reminders will be sent out the week before
4. Bring the food on the night & enjoy!



Homework #9

Chloe Monaghan



Neil Aubin

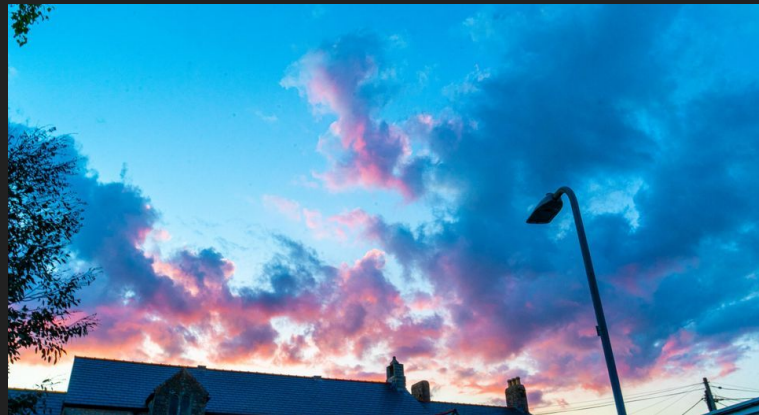


Fiona Barnard



John Dudley





James Wild



Rob Hughes



Kim Waite



Vivian Nicholas





Kelley Howlett





James Winter



Alison Deere





Pamela Lewis



Natalie Rogers



Kirsten Evans



Rachael Hughes



Geoff Poole





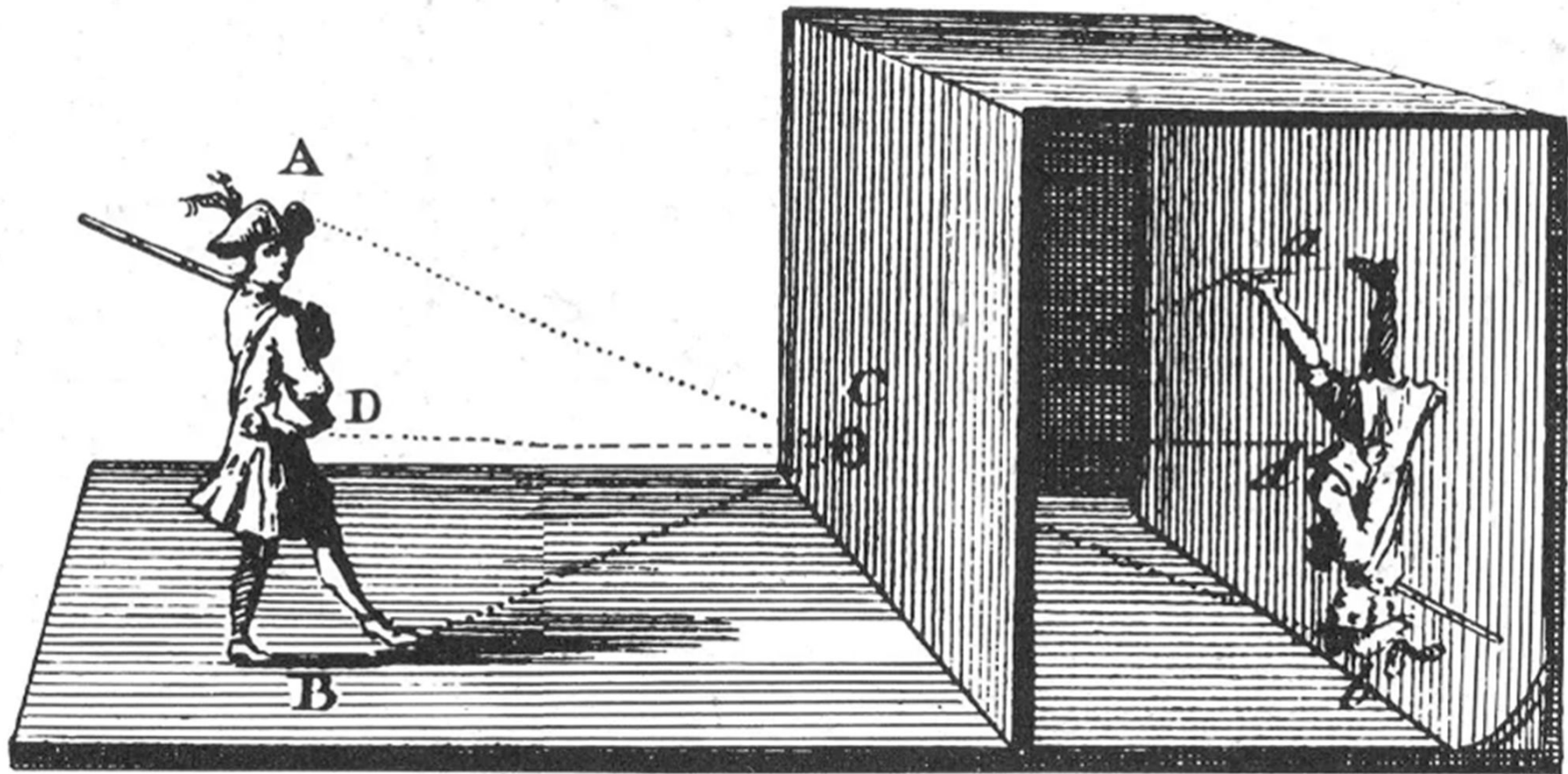
Members night

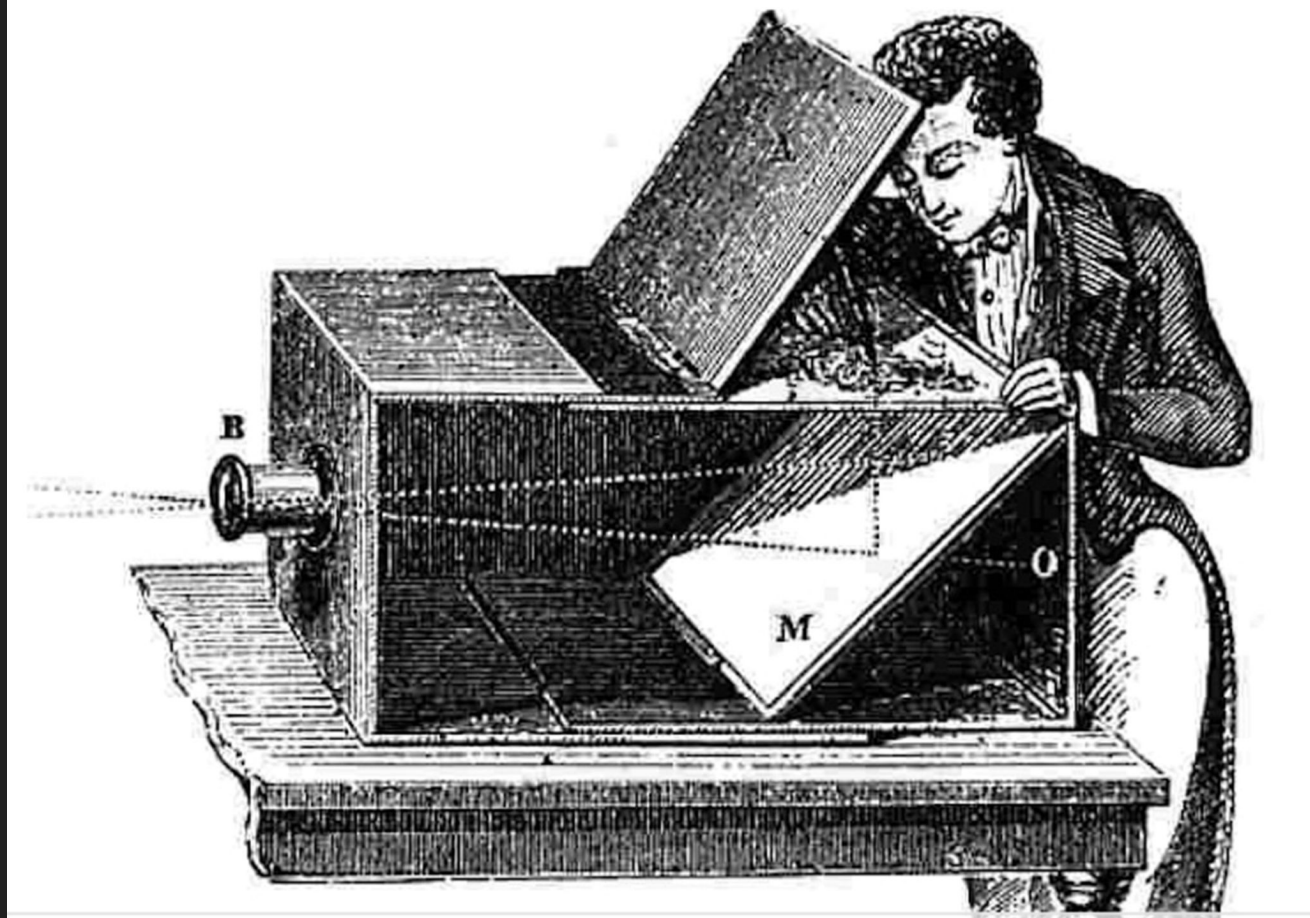
Richard Skinner

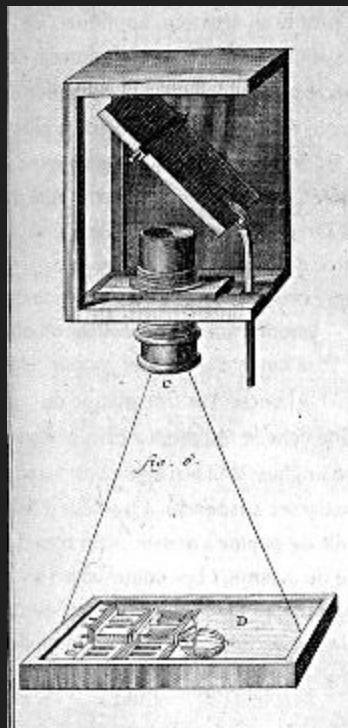
Photography as an aid to Painting

The Camera Obscura dates
back to at least 400 BC when
the Chinese Philosopher
Mozi describes using it.

Pinhole Camera Obscura









Handgevoerd
In 1811 werd de...
...van de...
...van de...
...van de...





**View of Delft by Johannes Vermeer 1632 - 1675
using camera obscura**

Photoshop and other similar programs give the artist similar and even better aids to artists;

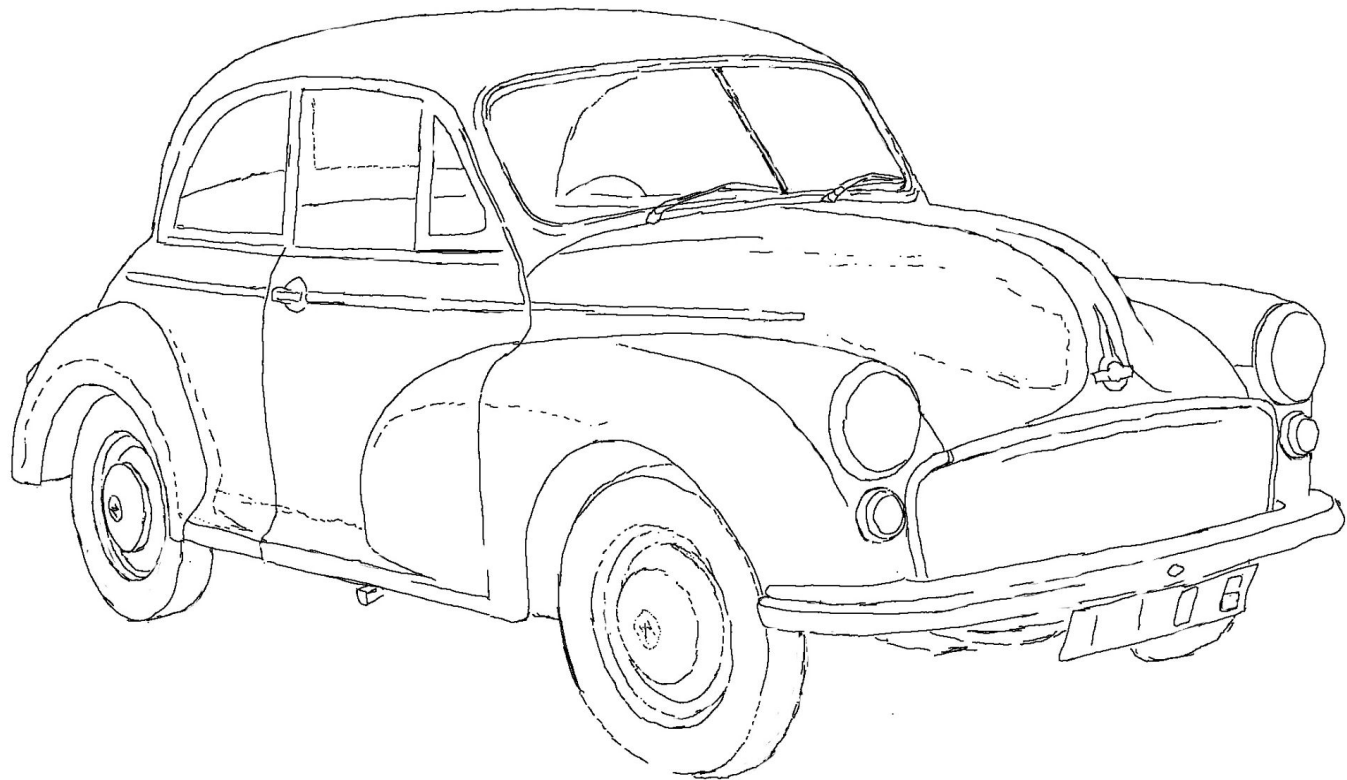
- a) Correct Perspective
- b) 'Layers' allows merging of different images
- c) Creative Digital Painting





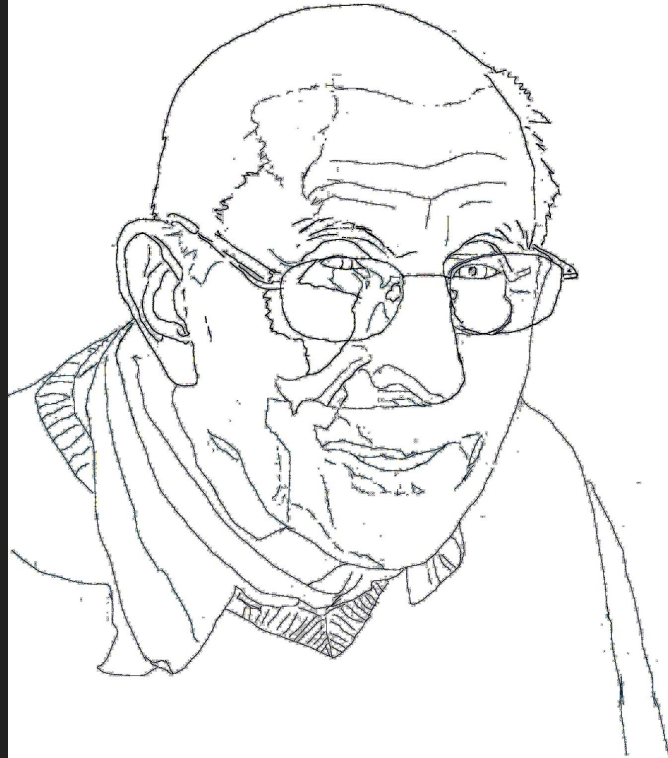
























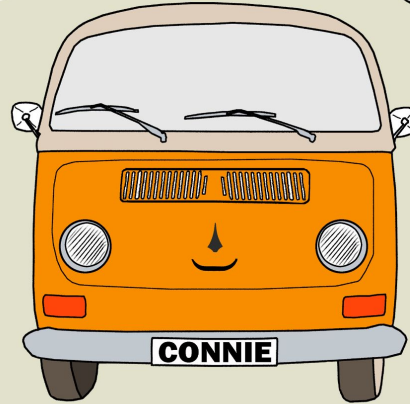
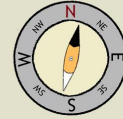




THE BURIED TREASURE CODES

A BEN BAXTER MYSTERY

FSEENHSYLOE
3IE.OAKP6ITE
T30TST.RFEIW
SRDS53HGS.WP
AR3RFMTVLGF
ENDAMC



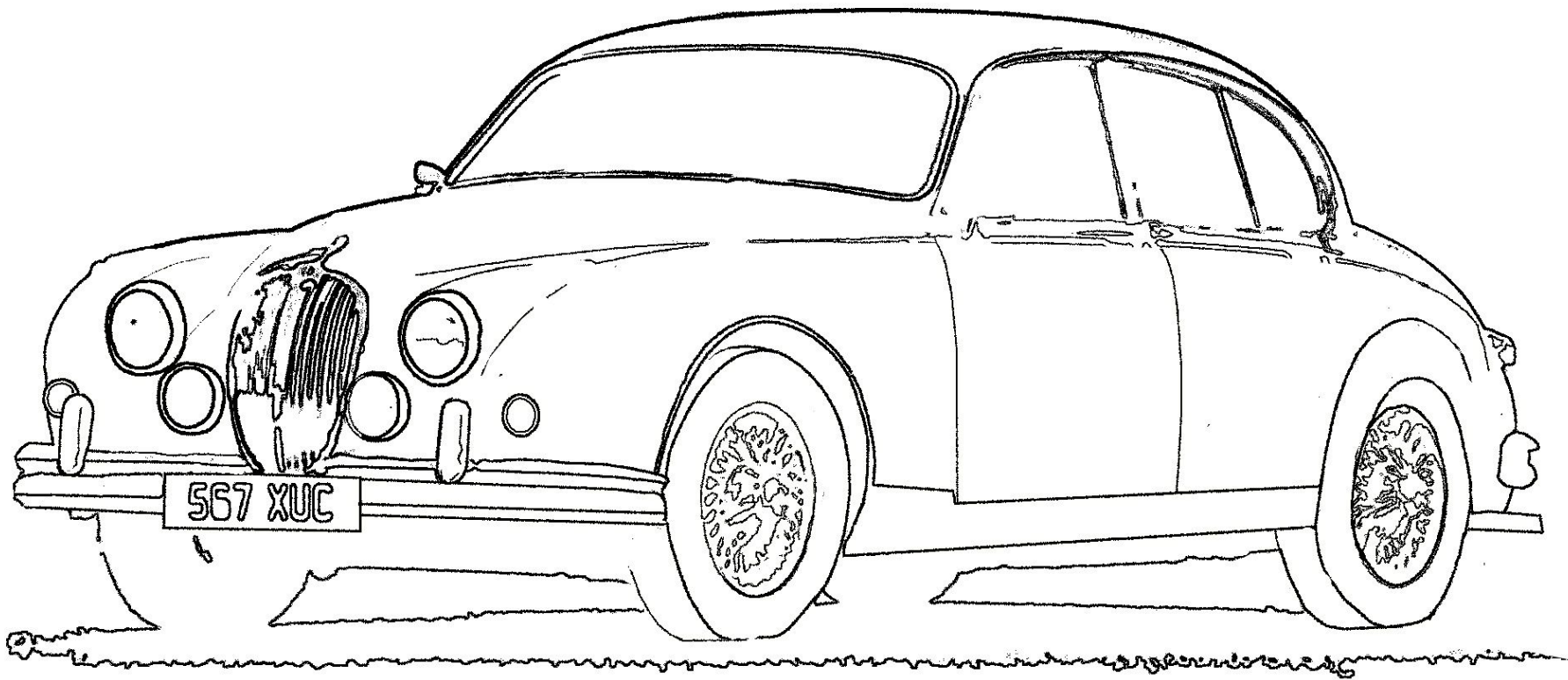
RICHARD SKINNER

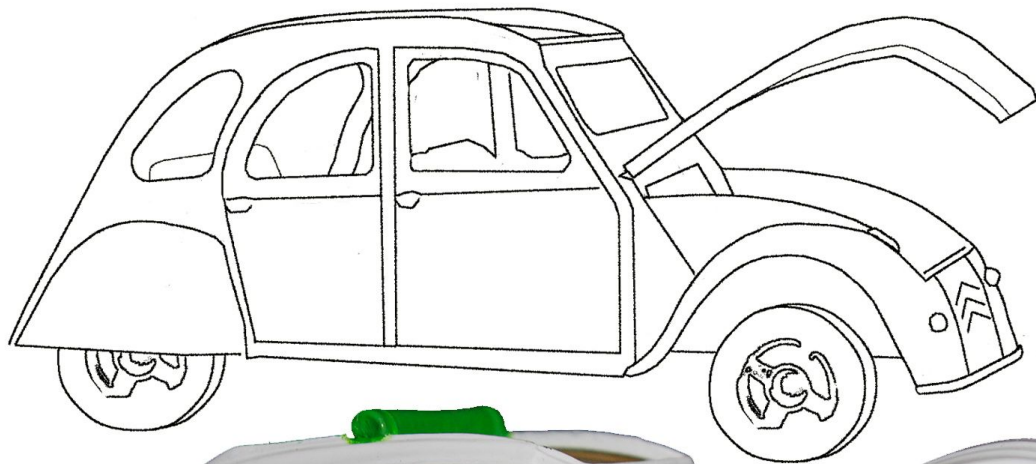


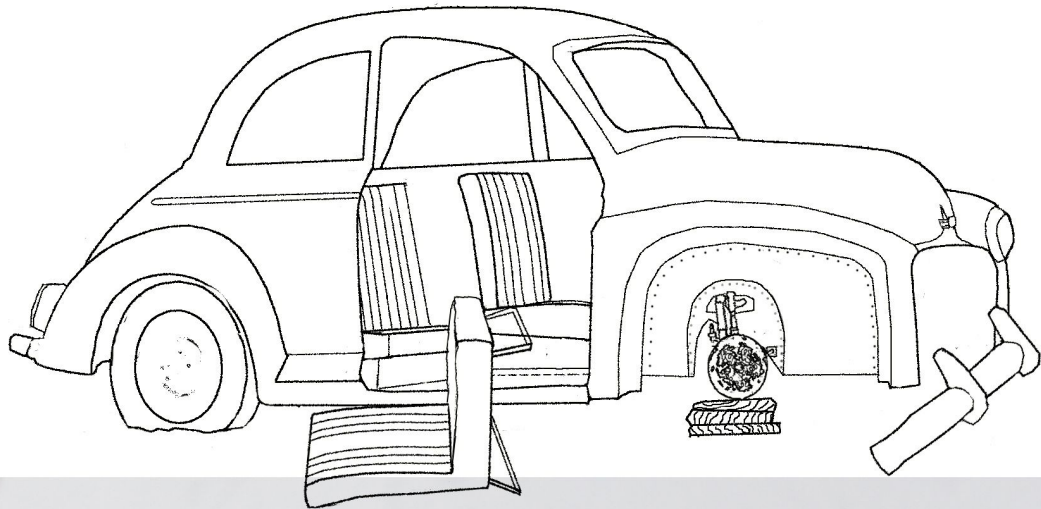
Jock













Jock

And Let me finish
on one final Portrait
which you may recognise



Members night

Kelley Howlett

KELLEY HOWLETT

What I've learned from
Practical Photography

Hello.....



This is me, trying to write my name with a torch, backwards, in the dark, with the shutter open!

F-stop: F14

ISO 200

Exposure time: 6 seconds

Focal length: 66mm

Aperture: 4.8

From humble beginnings.....

The screenshot shows a web browser window with the URL valeofglamorgan.gov.uk/en/working/adult_and_community_learning/Vale-Courses/Course-Details.aspx?course=C2CP514A. The page header includes the council logo and name: "Vale of Glamorgan Council / Cyngor Bro Morgannwg". A search bar contains the text "What are you looking for?". Below the header is a navigation menu with links: Report, Apply, Request, Pay, Living, Working, Enjoying, Council. A banner for "Support for Ukraine" is visible. The main content area shows the breadcrumb "Home > Working > Adult Community Learning > Course Details" and the course title "How to use Programme, Aperture & Shutter Settings Photography". A "Course Information" box lists: Course Code - C2CP514A, Start Date - 21/06/2022, End Date - 21/06/2022, Course Day - Tuesday, No of Weeks - 1, Time - 10:00 AM - 04:00 PM, and Tutor - Glyn Evans. An image of a person holding a camera is shown with a "ONE DAY" badge. A green button at the bottom says "Register an interest in this course".

Search 'Vale Courses'

The very first photo I took in Glyn Evans' photography class



F6.3, 1/640sec, ISO 200, -2 EV, 105mm

...and the second!



F8, 1/1000 sec, ISO 200, -2 EV, 105mm

Use different perspectives..

The more unusual, the more it catches the eye



I said “Think Reservoir Dogs.....and go!!!”



Practical Photography magazine

Used to do a Camera School

6 issues, 6 skills, with homework to upload

You followed their settings to achieve acquired outcome

1. Landscapes
2. Portraits
3. Natural World
4. Creative Still Life – photographing food
5. Movement
6. Light

Week 1 – Landscapes

F-Stop: F11

**Exposure time: 1/30
sec**

ISO: 200

Exposure bias: -0.7

Focal length: 26mm

Result: Bronze



Week 2 - Portraits

F-Stop: F5.6

Exposure time: 1/800
sec

ISO: 200

Exposure bias: 0.0

Focal length: 92mm

Result: Bronze again



Week 3 – Natural World

F-Stop: F4

**Exposure time: 1/2500
sec**

ISO: 400

Exposure bias: 0.0

Focal length: 18mm

Result: Silver



Week 4 – Creative Still Life

F-Stop: F8

Exposure time: 1/30 sec

ISO: 1250

Exposure bias: -0.3

Focal length: 52mm

Result: Silver

Soft natural daylight from
the side, never use flash.



Week 5 - Movement

F-Stop: F36

Exposure time: 1/125 sec

ISO: 200

Exposure bias: -1.0

Focal length: 75mm

Result: Silver

I panned with the cyclist.
If I'd panned with the
walkers, it would have
been about 1/30sec



Week 6 – Light

I loved this week more than I thought I would. Trace around an object with a light source they said....

Use a tripod or a pile of books to keep the camera still.

If you don't have a remote for the shutter, use the timer button. Avoids camera shake.



Light ideas



The lamp won me a gold mark....unbelievably.



Dread Fright Night



Volunteer your time and images to gain experience.

Youngsters from acting school, did their own outfits and makeup, stayed in character the WHOLE night!

It's tricky (or treaty?) working in low light



Street photography...?



I practised speed with friends' kids

- 1/500 sec (fast to 'freeze') as they never sit still!
- 1/40 sec panning – you're slowing the shutter speed to the subject's speed but moving WITH them



Speed stood still



Flash v Natural light



Perspectives



Get close sometimes...



Get low sometimes....



And try reflections to help your story...



Be kind...

- ⦿ Don't berate yourself if what you try doesn't work - check out ideas on YouTube, blogs and in magazines, and try again (or try something else)
- ⦿ Keep all images (as your skill grows, you will go back and revisit stuff)
- ⦿ There's no time limit - I put my cameras down for months sometimes
- ⦿ Most of all...enjoy it.

Thank you



Members night

James Wild



*The History
of
Photography*

**According to
Jim Wild
Aged 63+3/4**

Photographic modelling



1970's

The
Early
Years



Famous
Models





The unusual, the absurd and the amusing on show

FOR MANY people the holiday season comes out only once a year — at holiday-time, to take happy family snaps down by the seaside.

But for the 96 or so members of Better Photographic Society, the holiday season comes out only once a year — at holiday-time, to take happy family snaps down by the seaside.

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PRIZEWINNERS of the Best Photograph of the Year, 1978, are (left to right) Frank Sedors, Frank Sedors, Frank Sedors, Frank Sedors, Frank Sedors.



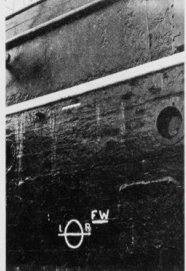
BRIEF Award for

WILD'S WAVELENGTH COLOUR FOLIO

Back to the '80s, a fast-paced world where... (text continues in small font)

Cutty's misplaced focal plane?

THE cutty sark at Greenwich seems to have its focal plane in a very odd place in relation to the lenses. Must be based on the Polaroid SX70.



place in relation to the lenses. Must be based on the Polaroid SX70. *James Wild* Sidecup

'Spot the bag' animal sp



Jim Wild of Vale of Glamorgan spotted these two dinosaurs in the National Museum of Wales, returning with their weekly shop.



Miss E. C. Robertson and Mr. A. J. Williams
 The bride, who was given away by her father, Miss E. C. Robertson, of 10, Park Road, was married at St. Peter's, by the Rev. Fr. Robert Kelly, officiating. The groom, Mr. A. J. Williams, of 10, Park Road, was given away by his father, Mr. J. Williams, of 10, Park Road. The ceremony was held at 10, Park Road, at 11 o'clock. The bride was accompanied by her bridesmaids, Miss E. C. Robertson, of 10, Park Road, and Miss E. C. Robertson, of 10, Park Road. The groom was accompanied by his best man, Mr. A. J. Williams, of 10, Park Road. The ceremony was held at 10, Park Road, at 11 o'clock.

The Wedding Years



Mr. F. J. Prestage and Miss S. M. Nichol
 The bride, who was given away by her father, Mr. F. J. Prestage, of 10, Park Road, was married at St. Peter's, by the Rev. Fr. Robert Kelly, officiating. The groom, Mr. F. J. Prestage, of 10, Park Road, was given away by his father, Mr. F. J. Prestage, of 10, Park Road. The ceremony was held at 10, Park Road, at 11 o'clock.



Mr. K. T. Hatten and Miss P. L. May
 The bride, who was given away by her father, Mr. K. T. Hatten, of 10, Park Road, was married at St. Peter's, by the Rev. Fr. Robert Kelly, officiating. The groom, Mr. K. T. Hatten, of 10, Park Road, was given away by his father, Mr. K. T. Hatten, of 10, Park Road. The ceremony was held at 10, Park Road, at 11 o'clock.



HARRINGTON - HEALY
 Miss Helen Mary Healy, daughter of Mr and Mrs. J. C. Healy, of Market Street, Harrogate, was married at St. Peter's, by the Rev. Fr. Robert Kelly, officiating. The groom, Mr. J. C. Healy, of Market Street, Harrogate, was given away by his father, Mr. J. C. Healy, of Market Street, Harrogate. The ceremony was held at 10, Park Road, at 11 o'clock.



LUDBROOK - SHEPHERD
 Miss Helen Louise Sheperd, daughter of Mr and Mrs. J. C. Sheperd, of 10, Park Road, was married at St. Peter's, by the Rev. Fr. Robert Kelly, officiating. The groom, Mr. J. C. Sheperd, of 10, Park Road, was given away by his father, Mr. J. C. Sheperd, of 10, Park Road. The ceremony was held at 10, Park Road, at 11 o'clock.





James Hunt



World Formula 1
Champion 1976



Hugh Hefna's
Yummy Bunny
Girls



Sir Patrick Moore



X-RAY COPYING



THE APPARATUS FITTED TO THE WHEELCHAIR WAS DESIGNED BY THE HOSPITAL WORKSHOP AND WILL BE USED TO ASSIST IN THE REHABILITATION OF PATIENTS RECOVERING FROM WEAK HEART CONDITIONS.



A.

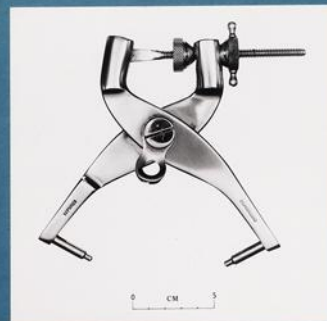
B.



C.



PRICE THOMAS SELF RELEASING RIB RETRACTORS



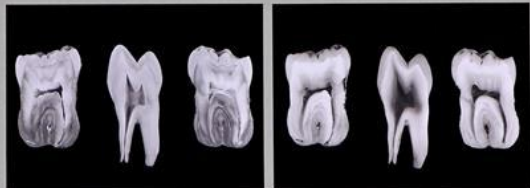
CRUTCHFIELDS SKULL TONGS

ULTRA-VIOLET FLUORESCENCE



NORMAL RECORD

UV FLUORESCENCE



NORMAL RECORD

MAG. X5

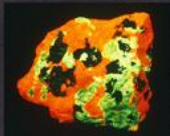
UV FLUORESCENCE

CALCITE WITH ZINC BLEND



NORMAL RECORD

LIFE SIZE



UV FLUORESCENCE

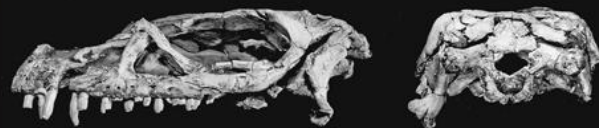
ANGLO SAXON POTTERY

(5th century)

LIFE SIZE.



FOUND IN GREAT CHESTERFIELD



0 CM 5

MASSOSPONDYLUS

PROSAUROPOD FROM UPPER TRIASSIC PERIOD
(197 million years)

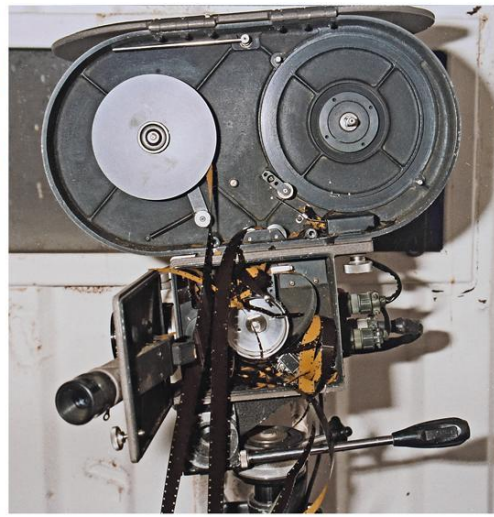
FOUND IN THE UPPER RED BEDS OF LESOTHO
S. AFRICA



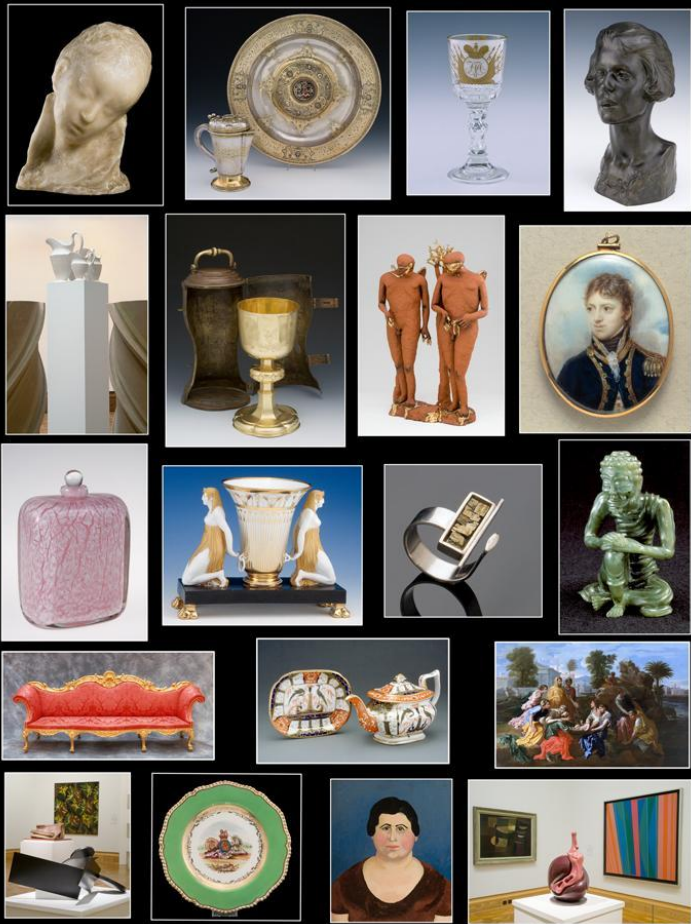
RPS Panels



Military
Service
Late
1980's



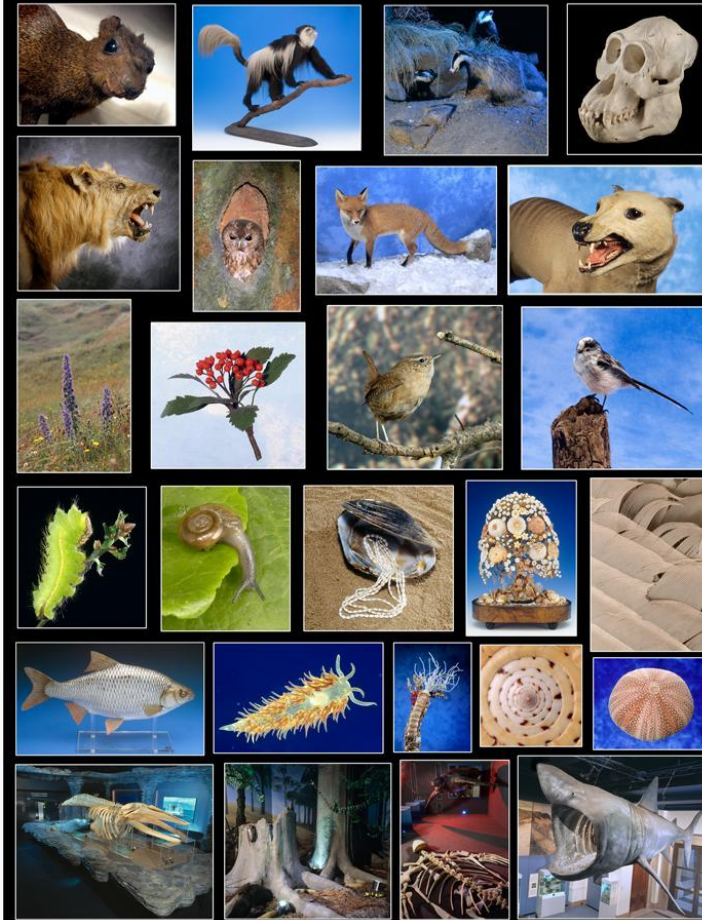
Art



Archaeology



Biology and Symbiotics

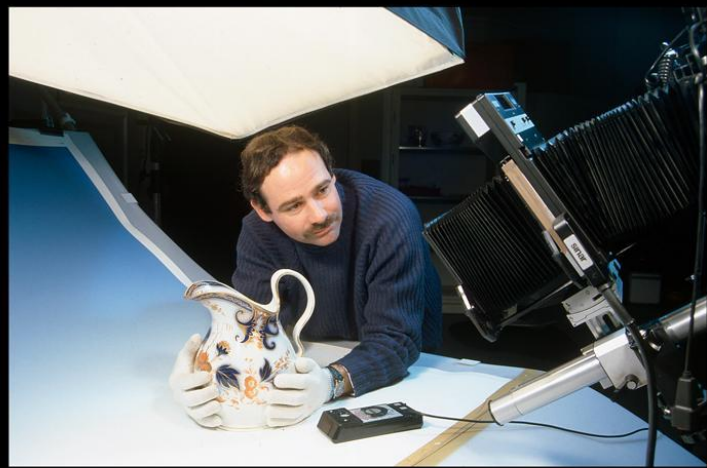


Geology





Medieval Archer



Throughout 2001–2002, the Photographic Unit saw extensive changes in the use of modern technology. This has been driven by the underlying duty of the Unit to satisfy the photographic and imaging demands of the institution as well as external clients. Over 10,000 new photographs were taken, and despite a small reduction in the number of actual jobs recorded this demonstrated a considerable increase over the previous two-year period.



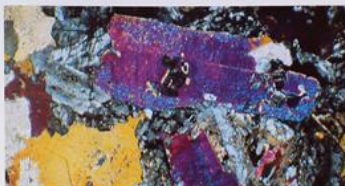
Welsh Rocks Under the Microscope

by Dr. Richard E. Bevins and Jim L. Wild

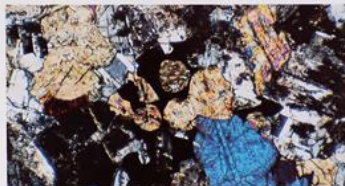
Petrology is the branch of geology involving the study of the components that make up the Earth's different rocks. It has many applications, being used widely in the search for mineral deposits, as well as in the examination of rock sequences thought to contain reserves of oil or gas.

One of the standard tools of the petrologist is the transmitted light polarizing microscope, which permits examination of water-thin rock slices. Such slices are cut to a standard, precise and critical thickness of 30 microns (1/100 millimetres), which are then glued to glass slides, and covered with a glass slip. With a thickness of only 30 microns, it is possible to pass light through the rock slide, and the interference of this light with the components of the rock enables the petrologist to identify the various minerals present, and hence to identify the rock type. In particular many minerals display striking colours when viewed down the microscope, colours which can be diagnostic for a particular mineral. In addition the shapes of the crystals and their relationships provide important evidence relating to the origin of the rock itself.

Although there are over 3500 known minerals, only a relatively small proportion belong to the so-called rock-forming minerals, or those that are found in the Earth's more common rocks. It is common practice to record the various optical characteristics of minerals on film, a technique known as photomicrography and some examples of Welsh rocks viewed down the microscope are illustrated here.



● Photomicrograph of a garnet from St. David's Head area, showing the mineral grains in various colours and yellow coloured and plagioclase (grey). Crossed polarized light. Width of frame 4.25mm



● Photomicrograph of a garnet from St. David's Head area, showing rounded grains of the mineral (left). Crossed polarized light. Width of frame 4.25mm

The application of such petrological techniques is an important part of the work of the Department of Geology, being used routinely in the causation of rocks acquired as part of its research and collecting programme. One such study involves the field collection, identification and curation of rocks from the St. David's Head area of Dyfed. This work, being co-ordinated by the Department, also involves petrologists and geochemists from the University of Keele.

The geology of this area is dominated by various types of a rock known as gabbro, which itself comprises a variety of minerals. Determination of these minerals and their proportions permits not only identification of the rock type itself but allows also the recognition of the gabbro as forming in the Earth's crust at temperatures between 1000°C and 700°C some 450 million years ago.

The relationships between the various minerals also tell us much about the history of solidification of the once-molten rock, and in particular in the case of the St. David's Head rocks provides evidence for the origin of the prominent layering seen in the rocks in the field.



● Photomicrograph of a vein cutting the St. David's Head area. The coloured mineral crystals in the vein are the mineral pyrite.

● Examples of the St. David's Head area in Dyfed, showing the prominent layering of the gabbro.

Photography of the Future

By James Wild



● Miss Daffar Llewelyn with Emma contact printing one of the paper negatives.

The basic principles of photography have not changed much over the last 190 years. This photograph, for example, taken in the early 1890s by the famous Welsh photographer John Dillwyn Llewelyn, of his wife making contact prints from his paper negatives, bears this out. We still use the same light-tight, black box with film at one end and a lens at the other to take our photographs, and we still use silver-based film emulsions to record the images. All that has changed is the means of producing the final result — the technology which has brought us compact auto-focus cameras and faster, higher definition, fine-grain films.

But what of the future? A new type of technology is currently being introduced and is becoming widely available in the form of computerised electronic image systems, such as video cameras and computer graphics. We can now get our holiday snaps put on to an optical compact disc which is read by a laser, so that we can see our pictures on a television screen, coupled to a high quality laser printer it will produce hard

copy prints, a process still in its infancy. Perhaps this, indeed, will be the end of our conventional methods of recording images. Compact disc should have a much greater archival permanence and as we can store many more images on disc, it will provide much greater storage capacity for documentation.

For the Museum we could have a complete collection of still photographs in a CD archive, made accessible by desktop computer to the public and academic staff for the retrieval of any image stored in that archive. All would be compact-reference for easy location and access and when the required image is found we could have a hard copy print, out from a coupled laser printer, which would be used for personal research or publication.

In the future we could well have a network linked up with other museums throughout the country, creating a unique image bank, and eventually it would be possible to transfer high quality images down the telephone line to our offices or homes.

Recreating the Past

A table is a table... is the coal face for these pupils from Lansdowne School, Cardiff. A few of the hundreds of children who attended the drama workshops held by the young actress Deborah Procter, top left, of the photographs. Their theme was life during the nineteenth century based on the quarter exhibition on David Davies, Llanidloes, at the Welsh Industrial and Maritime Museum. The children, hand-drawn, and contemporary photographs and devised scenes and tableaux to convey many aspects of the events of Davies's life. The children's creative imagination, under Ms Procter's guidance, turned the table into a stage, a train and, as seen here, into a coal face in the Rhondda. The workshops were created by both pupils and teachers, and it is hoped to hold similar sessions in the future, beginning with a series of workshops on the theme of transport, to be held at the Welsh Industrial and Maritime Museum between December 4th and 7th.

Dr. Elin Mair Jones

Distinguished Photographer's Industrial Prints

By James L. Wild

WHILE UNDERTAKING a routine copy job for the Welsh Industrial and Maritime Museum to document the photographic archives, I discovered among a batch of prints depicting Rogentone Aluminium Works in Gwent, some photographs showing interior views. These, I found, were taken in 1908 by the distinguished industrial photographer Walter Numburg O.B.E.

Born in Berlin on 18 April 1907, Numburg followed in his father's footsteps into banking and became a member of the stock exchange, but found the work rather tedious. It was when dealing with some financial matters for the Reimann School of Art in Berlin, that he discovered a deep fascination for photography and in 1931 he undertook a course in photography and copywriting. He was greatly influenced by the works of Albert Renger-Patzsch and Selman Lenzki who, in the 1920s revolutionised photography with an imaginative approach to the dramatic presentation of mundane objects.

During 1934 Numburg travelled to London and set up as a successful advertising and commercial photographer, practising in a rented studio at Alkbyr House. When this became too expensive to operate his advertising agency, set him up with a

purpose built studio together with equipment in Brookline St, Holkham.

Following the outbreak of the Second World War, Numburg enlisted in the army pioneer corps where he served until he was invalided out in 1944. He became a naturalised British subject in 1947. After leaving the army he set up his industrial photographic business, and gained many well-known industrial clients including G.E.C., Ostemilk, I.C.I., United Steel, G.P.O. the wool industry and distillers. He described himself as one of those mad photographers who would hang upside-down on the end of cranes to achieve dramatic angle perspectives.

He preferred to use tungsten lighting because he could see exactly the effect he wanted using lamps of up to 5kw output. He would even strip production lines if necessary and install extra power cables, to get his unique photographs.

Numburg's photographic technique and style stem back to his early training at the Reimann College of Art. He was influenced by the new ideas of the 'Neue Sachlichkeit' German objectivity school and experiments of the Bauhaus at Dessau, and these led him to an analytical approach, revealing precision, realism and impressive sterility in his pictures.

His photographs show the effective use of 'low-key' lighting, 'creating a dramatic cinematographic effect

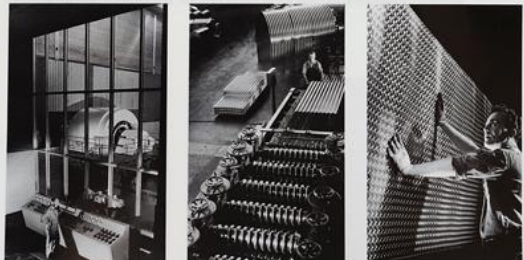
reminiscent of American films of the 1940s, techniques that emphasise strong, dynamic, pictorialism, juxtapositioning man and machine within the industrial environment.

Later on in life Numburg lectured at the Polytechnic of Central London and at Harrow and Gales College. In 1968 he became head of the Guildford School of Photography at West Surrey College of Art and Design. He also wrote two standard photographic text books on photographic lighting techniques.

On his retirement in 1974 he was awarded an O.B.E. for his services to research and photography. Other achievements included the Honorary Fellowship of the British Institute of Professional Photography, the Fellowship of the Royal Photographic Society and the Hood Medal, awarded in 1960 for outstanding advances in photography for public service.

Walter Numburg passed away at the age of 84 on 19 October 1991. Collections of his photographs can be found at the National Museum of Photography, Film and Television in Bradford, The Royal Photographic Society and the Faculty of Engineering and Science at the Polytechnic of Central London.

I would like to express my thanks to Pam Roberts, Curator of the Royal Photographic Society for her help in researching material for this article.



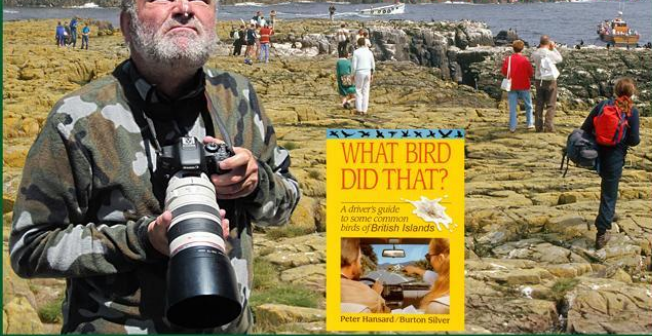
● A selection of the domestically lit photographs taken by Walter Numburg at the Rogentone Aluminium Works, Gwent.

WILDLIFE PHOTOGRAPHY

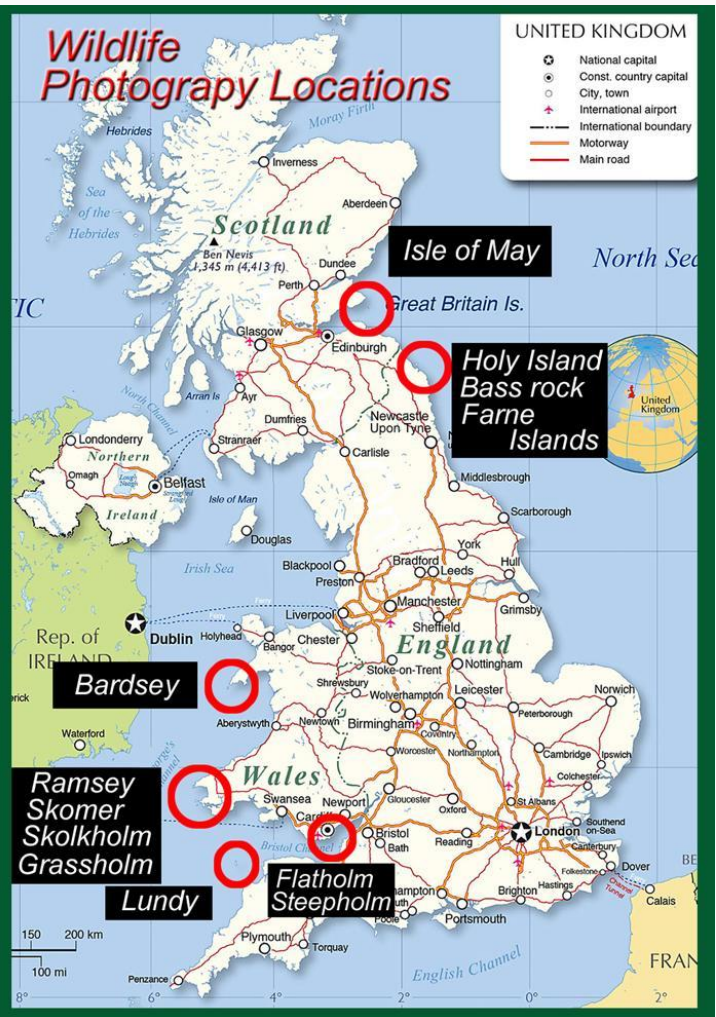


Without Falling
OFF A Cliff!

Finally **REMEMBER**
Wear a **HAT!**



Wildlife Photography Locations



SEABIRDMEDLEY





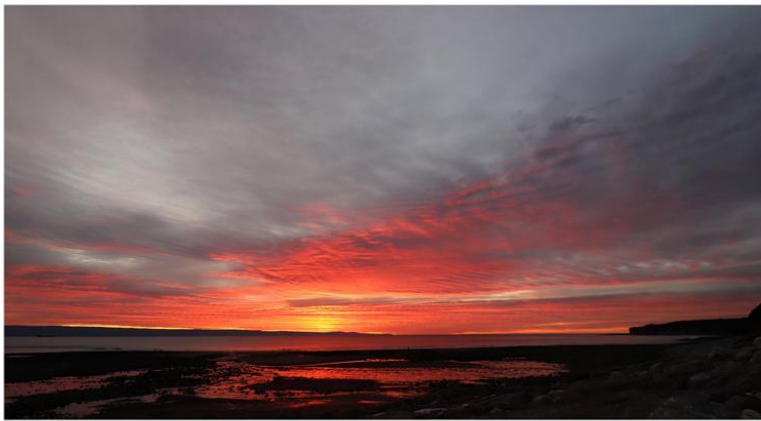
Odds & Sods



*Fossils found
at St. Donats
and Ogmore On Sea*

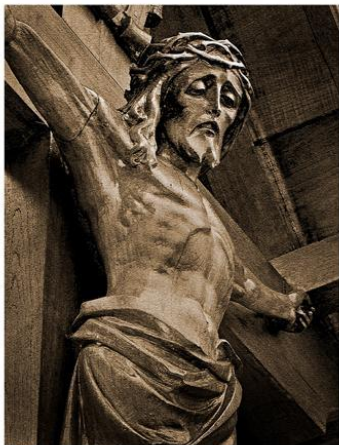


Plagiostoma giganteum

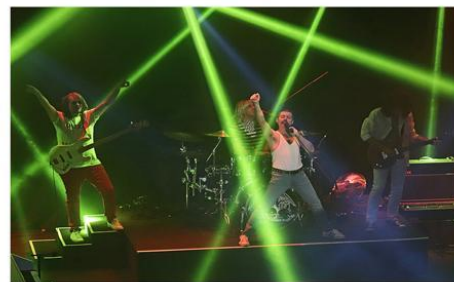


Medley 1





Medley 2





Medley 3



MID 1800'S
TOUR
OF
SOUTH WALES
BY
H. GASTINEAU



PROJECT FOR 2023



My Name is

Wild

James Wild



*Shaken but not stirred
Licensed to Thrill*

Break

Hints

Sensor size - focal length



Full frame (36 x 24mm)

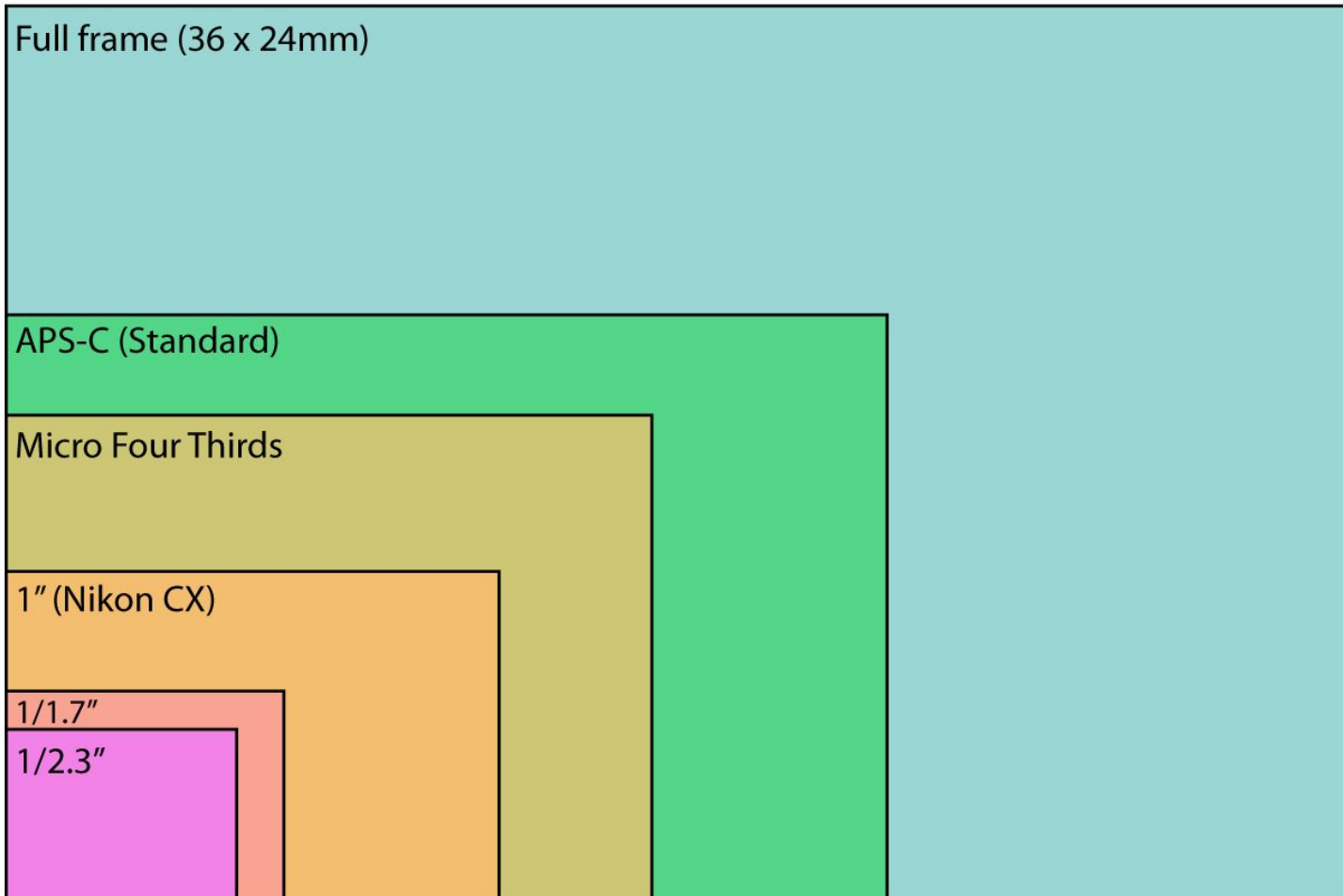
APS-C (Standard)

Micro Four Thirds

1" (Nikon CX)

1/1.7"

1/2.3"

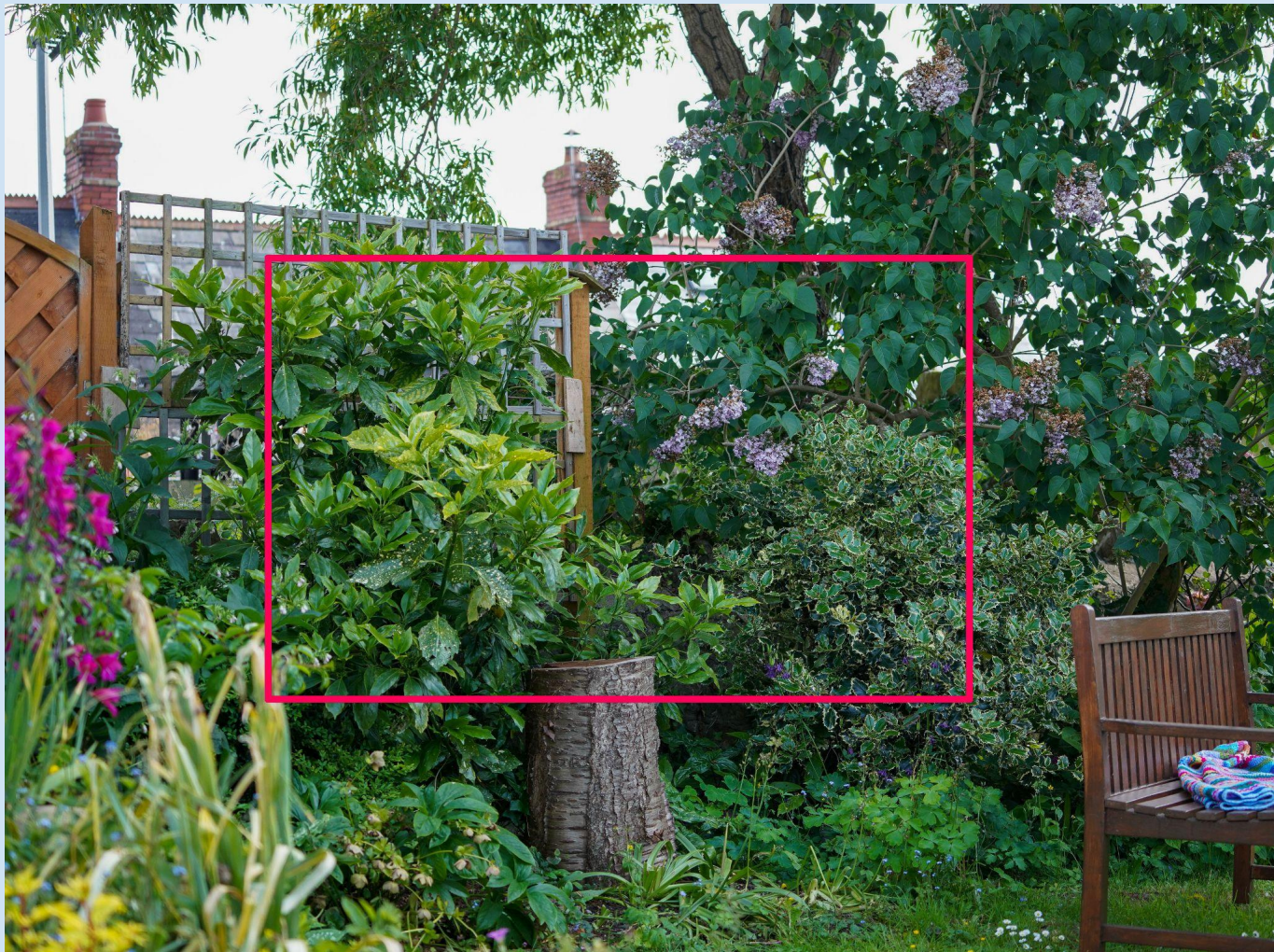




Full frame at 70mm

Full frame at 140mm





Skills

Long Exposure

Geoff Poole

What is 'long exposure'?

- As a general rule, consider a shutter speed longer than $1/30$ sec as 'long', as it's not really possible to hold the camera steady without solid support for longer than this (e.g. $1/8$ sec) without camera shake spoiling the image.



Avoiding camera shake

- This cut-off of 1/30 sec will be at a higher speed (e.g. 1/125 or shorter) if
 - You are moving (e.g. on a boat / in high winds, or you have unsteady hands)
 - You are using a telephoto / zoom telephoto lens
 - You want to shoot a fast moving subject
 - At very close distances (macro)
 - You are using a camera without vibration reduction

GUIDE

If you are shooting at a focal length of 50 mm, don't expose for longer than 1/50 sec or 1/60 sec; at a focal length of 125 mm no longer than 1/125sec, etc.

Why?

Because

- You can't sufficiently increase the ISO speed on your camera
- You don't want to increase the ISO speed on your camera
- You want a 'long exposure effect'

Can't increase ISO sufficiently

- It's VERY dark e.g. night time, in a cave, photographing the Northern Lights
- Your camera's ISO settings are already at the highest possible



Don't want to increase ISO

- You wish to maximise quality by using a low (ISO 100) or relatively low ISO (e.g. under 400) setting, and/or
- You wish to use a small aperture, e.g. f/16 or f/22 to give maximum depth of field, e.g. in a landscape on a dull day, taking a macro shot in the studio, or giving a light source at night a 'star' effect.



Want a 'long exposure effect'

- Smoothed out water – 'milky' effect
- Demonstrating movement of the subject in daylight – e.g. cycling, cars
- Demonstrating movement of the subject at night time – e.g. car headlights, fireworks
- Can be combined with flash to give a mixed effect
- Intentional camera movement (ICM) – the camera is moved deliberately during e.g. 1/2 sec to give an artistic impression.



How to do long exposure

- Apart from ICM, you need a solid support
 - A decent tripod, the heavier the better
 - A portable tripod, but limit your exposure to e.g. no more than 1 sec if there's no wind
 - A solid support e.g. a wall or gate, but limit your exposure to e.g. no more than 1/8 sec
- For long exposure effects
 - Milky water – a 'big stopper' filter, exposures greater than 15 seconds
 - Subject movement – find best shutter speed by trial and error
 - Headlights – try 15- 30 seconds
 - Fireworks – try 5 seconds for a single firework



Finding the correct exposure

- In daylight, you can use camera on aperture priority, shutter speed priority or manual with your chosen ISO to give you the desired combination of shutter speed and aperture.
- At night time, or even in very dull light, camera metering is not accurate and will often indicate shutter speeds that are too long. Digital cameras allow a trial and error method. At dusk or night time, start with say ISO 200, set your camera to manual exposure and select an aperture of f/8 and 5 seconds. Review your exposure. If much too dark, try 20 seconds and so on; if much too light try 1 second or an aperture of f/16 if you want to keep to the 1 second.

Homework #10 - Long exposure

Use an exposure of 1/8 second or longer.



Post one image onto the Facebook group & tag it with #LMPC010

All entries by 5pm Sunday 19th June please

Please take NEW images and don't just send out old images - this is about practicing skills



Not on facebook? Email them to lmpc-email@googlegroups.com using #LMPC010 as the subject.

Club meeting #11 - 21st June

What to expect!

- Practical evening
- Meet here at 7pm (or 7.30pm at the beach)
- Split into groups
- No homework #10 review but we will watch out for them on FB
- If it's raining we will do a backup evening...