



# FocalPoint

HARROW CAMERA CLUB

NEWSLETTER

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

NO: 209 Mar/Apr 2023

*"If you can see it, you can shoot it."  
- Ted Grant*

## **Club & Member News**

### *New day and venue from September*

The Committee is investigating moving our in-person meetings to a cheaper venue near Preston Road underground station on Monday evenings. One of several advantages would be that we could enter and set-up to begin at 8.00pm rather than the current start time of 8.30pm at the Guides Hut.

### **Recent Club Meetings**

Summaries of club meeting are written by Avril Candler. You can read her accounts by double clicking on the hyperlinks below.

[21st February: Japanese Winter Wonderland by Robert Snary](#)

[14th February: People Photography by Judy Buckley-Sharp LRPS\(Hon\) CPAGB APAGB and Alan Colegrave ARPS BPE1\\*](#)

[7th February: Projected Montage and Open Competitions, judged by Diane Seddon ARPS AFIAP CPAGB BPE3](#)

### **Up-coming key dates November:**

Tues 7<sup>th</sup> March 2023

8:00 pm - 10:00 pm

PDI Competition - Open and PDI of the year.

Zoom Meeting, Online, Terry Hewett

Tue 14th March 2023 8:00 pm - 10:00 pm

Annual Quiz

Zoom Meeting, Online

Tue 21st March 2023

8:00 pm - 10:00 pm

PDI Competition - Set of 7

Zoom Meeting, Online David Gibbins ARPS

APAGB EFIAP b BPE5\* CPAGB AVTue

28th March 2023

8:30 pm - 10:00 pm

Print Competition - Open & Mono

Harrow Camera Club, Hatch End, Chris Drury

LRPSTue 14th March 2023 8:00 pm - 10:00 pm

## **External Competitions**

On Saturday 25 February there was the North West Federation final day. Our starred images did not win any awards.

Going forwards, the Chilterns Championship Day is on Sunday March 12<sup>th</sup> at Amersham Community Centre, Chiltern Avenue, HP6 5AH. Free car parking and accessible by train. Doors open 10.30am for 11am start. £5 and a raffle. We are in all the events, which are the Chilterns Hundred Members Exhibition, the Print Championship and the Projected Championship.

The Chilterns Rosebowl Day is on Sunday April 23<sup>rd</sup>, also at Amersham. We are in the Rosebowl Final, and have one starred image.

Now is the time to consider your entry for the Phone Photography Exhibition. Submit one image taken on a phone, which can be

postprocessed in any way. Send to [images@harrowcameera.co.uk](mailto:images@harrowcameera.co.uk) as usual.

### **Annual Exhibition**

Thank you to everyone who submitted images for our annual online exhibition. You can view the exhibition here:

[https://youtu.be/kcmwYm7hi\\_Y](https://youtu.be/kcmwYm7hi_Y)

Many thanks to Alan Colegrave for putting it all together. Don't forget to send the link to friends and relatives who you think may be interested.

### **Club Meet-up**

Sunday 29th January 2023 – Members' Meet-up, Re-enactment of the Beheading of Charles I by the English Civil War Society  
Destination: The Mall @ 10.00am

With thanks to Judith Gimber for spurring (pun intended) me on to venture into London on a freezing cold Sunday morning when Tube and train lines had partial closures.....to take photos of the above event. I am glad I was mad enough to do it!

As a 5' (if I stand up straight) woman past her three score years and ten, going out alone with a camera is a daunting proposition – even pre-lockdown – so meeting up with fellow HCC members was great. We did not 'stay together' but because this event was confined to The Mall and Horse Guards Parade it meant we could go our separate ways and bump into each other along the route or at the end point in the Parade ground.

I carried my Olympus E-M5, 12-50mm and 75-300mm lenses and even remembered to take spare batteries – this kit is much lighter than my Nikon gear and less obtrusive.

We were early enough to mingle with the participants as they gathered to get changed and form into their various regiments but without posing them precisely, background/foreground



and stray people (usually other

photographers) got in the way!



Once the parade started it was even more difficult to get in a good position/angle of view. The finale/ceremonial beheading took place in Horse Guards Parade – signage, extraneous people etc. shattered any illusion of a time and place



I did get some interesting portraits – in this example I have 'created' a background to obscure distracting elements (other soldiers with heads cut off!).



Overall, it was a really worthwhile day and I will take my Olympus out more often! Big learnings: always check your route/transport: in cold weather wear thermal underwear!

Many thanks to Judith again for organising the meet-up.

Avril Candler

This was an excellent event and a wonderful opportunity for photographing people who wanted to be photographed. Members are urged to come up with more suggestions like this and to invite others along.

## Article

### The Power of the Image: Nails

Photography can produce explicitly political activity. Quite simple images may evoke the horrors of a campaign by representing an aspect of persecution. John Draper's recent image titled Stripped Pyjamas clearly relates to the Nazi Holocaust during the 2nd World War. A monochrome image of striped pyjamas hanging on a wall, clearly a reference to the Nazi Holocaust, is a case in point. However, you do have to know something of the context to "get" the reference and for it to thereby affect you in the intended way.



Someone ignorant of the context might remark that it was hard to see why anyone would want to take such an image, as was the case of a photographer judging this image.

In a recent presentation to the Pinner Philosophy Group Heather Jeffery made the following observation with reference to theatrical work carried out with poor workers by Augusto Boal in Peru.

"Participants were given cameras and asked to take a photo which communicated the idea of 'where they lived' or 'exploitation' etc. Boal says that the use of photography may help also to discover valid symbols for a whole community or social group. It often happens that well intentioned theatrical groups are unable to communicate with a mass audience because the symbols that are used are meaningless for that audience. For example, a royal crown may produce a strong impact in some but would be meaningless in others. Something meaningful here, was an image of a nail on the wall – which everyone in the community recognised as a symbol of oppression. Shoeshine boys cannot carry their equipment down-town every day, (it's too heavy and cumbersome) so they have to rent a nail to hang up their tools. The shop owners charge them 2 or 3 soles per night and per nail."

In this case, as well as the audience, people such as us, the photographers themselves are engaged in a political and consciousness-raising activity. By being set the task, they have been asked to use the technology of a camera to search their environment for a symbol of their economic and social plight. Once again, without the context we would be ignorant of the significance of the image.

A final example might be two rusty nails forming the shape of a cross. Such are available to view on the internet (for example see: [Nails of The Cross - Bing images](#) ). While probably of little significance to a Buddhist or a Jain, this may well be a powerful evocation of the Crucifixion for a Christian.

In all the cases the content of the image, and its symbolic significance, are likely to be more significant than any technical details about its sharpness, its depth of field, its graininess or even if it has blown-out highlights. Indeed any such features may serve to hammer home the message with greater emphasis.

Peter Keeble

More club news and images can be found on Flickr: [Harrow Camera Club | Flickr](#)

and Facebook: [\(20+\) Harrow Camera Club | Facebook](#)

*"The context in which a photograph is seen affects the meaning the viewer draws from it."*

*- Stephen Shore*