



Focal●Point

HARROW CAMERA CLUB

NEWSLETTER

www.harrowcamera.co.uk

NO: 213 Nov/Dec 2023

*“When words become unclear, I shall focus with photographs. When images become inadequate, I shall be content with silence.”
— Ansel Adams*

Club & Member News

New Venue

We are now happily operating from the Century Bowling & Sports Club, 51 Logan Road, Wembley HA9 8PY.

For those who have not yet attended in person the new venue is about a 10 minute walk from the tube station. If travelling by car you turn into a narrow alley way and can access a large car park by turning right just before the building and its smaller car park.

New Member

Welcome to Kiran Malde, who has recently joined the club. We hope you enjoy what the club has to offer.

Harrow Giving's Photographer of the Year competition

Peter Keeble, of the Harrow Camera Club, won the judges choice in this competition with an image of a peaceful little square off Wealdstone High Street. Half the winnings were donated to Harrow Carers. The 2024 competition will open for entries on 1st July 2024.

Recent Club Meetings

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

[16th October: Open and Monochrome Projected Competitions judged by Tony Oliver ARPS CPAGB BPE4*](#)

[9th October: Open and People & Portrait Print competitions, judged by Amanda Wright](#)

Up-coming key dates in November

Mon 13th November 2023

8:00 pm - 10:00 pm Workshop
Harrow Camera Club – New, Wembley

Mon 20th November 2023

8:00 pm - 10:00 pm Talk - The wonders of Antarctica South Georgia and the Falklands
Zoom Meeting, Online Harry Kingman

Mon 27th November 2023

8:00 pm - 10:00 pm Print Competition 2 - Open and Nature
Harrow Camera Club – New, Wembley
Chris Drury

Internal Competitions

These are coming up:

27 November: Print: Open and Nature

4 December: PDI: Open and Triptych.
(Conventionally, a Triptych is three portrait shaped images side by side in an overall landscape format.)

Newer members (as well as older ones) can find guidance as to what constitutes Nature here: [Competition Rules | Harrow Camera Club](#)

External Competitions

We are a member of the Chilterns Association of Camera Clubs (CACC) which itself affiliated to the Photographic Alliance of Great Britain (PAGB). Here is its website: [Chilterns Association of Camera Clubs – Member of the Photographic Alliance of Great Britain \(thecacc.org.uk\)](https://www.thecacc.org.uk/)

Mark Buckley-Sharp is the club's External Competitions officer.

We held the Ron Wake Memorial Trophy on 25 September. It is a competition held annually by the Harrow Camera Club for individuals entering through their local clubs. It was won this year by Paul Mason of Ealing & Hampshire House Photographic Society with "Catherine Wheel". You can see his winning image here: [News — Ealing and Hampshire House Photographic Society \(ehhps.org.uk\)](https://www.ehhps.org.uk/)

Out and About

If you like looking at the work of professional photographers in galleries the next couple of months has an array of cheap or free events for you. Here are twelve that look promising:

[8 Unmissable London Photography Exhibitions - Autumn 2023 | Tutti](#)

They include a retrospective of Daidō Moriyama's work.

Article

It's all about the light we are constantly told – and that is certainly true in some cases. I can think of two occasions in the last few years when low slanting light *demand*ed that I photograph what lay in its path. In one case it was a swan floating in a little inlet bathed in gold; in the other my wife in a dark Scottish hotel foyer, the edges of her face highlighted in a penetrating beam of light.

But of course such moments can be rare. Composition and the sheer content of what is before us – coming to us in light, shade and colour it is true - also is what it is all about.

In the street it can be some sort of contact between two people or even just someone with a dramatic face or clothing – in these cases the light is secondary. It can be so secondary that, as in the case of Daidō Moriyama the degradation of the image from what was actually there is, as in some genres of painting, the essence of the appeal of the image. (For example, take a look at these:

[Harsh, blurred and brilliant: the great Daidō Moriyama – in pictures | Art and design | The Guardian](#))

Here's another instance where I felt the quality of light was secondary. It is a moment I always regret, standing outside my house one Sunday morning, with a brand new Nikon, when a handsome young man dressed in an immaculately pressed bright purple suit walked past on the other side of the road. He carried a walking stick and wore a dapper hat and scarf! But I didn't have the nerve to go and ask to take his picture. It would have been stunning almost regardless of whatever the light was doing.

Perhaps that's a bit of an unlucky angler's story, but you get the point: sometimes light and its characteristics at a certain time really is fundamental to the quality of the resulting image: but sometimes it is not and the content, the message of the image is more important than the light. Some pictures would be just as powerful on a grey cloudy day as with golden shafts.

Peter Keeble

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

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

"Taking pictures is like tiptoeing into the kitchen late at night and stealing Oreos cookies."

— Diane Arbus