VIEWFINDER

STEYNING CAMERA CLUB Number 15



Slide of the Year **After the Storm** Roger Tapner



Print of the Year **Steam Gondola** Cliff Carter

Coffee Morning

Once again we were very fortunate with the weather for our annual Coffee Morning. With such a lovely day we were able to attract a very reasonable number to Coxham Lane. We were pleased that, as well as Camera Club members and friends, we were supported by members of the Flower Club. With a fairly brisk trade in plants, and homemade fare on the Bring and Buy stall, together with the Raffle and the Coffee we managed a respectable £80.00 for club funds. Many thanks to everyone who gave us assistance and/or contributed in any way. No doubt we will give it another go next year - all we hope is that you don't all book the day off because of the fine weather we nearly always enjoy!

Dave and Joan

Etched bright with sunlight

Photography can begin to return to normal. "But 'normal' for Ken is fairly strange!" I can hear. Normal this year is life after "Etched bright with sunlight", our joint-venture with Steyning Music Society and composer Michael Finnissy, which has occupied my mind for some eighteen months.

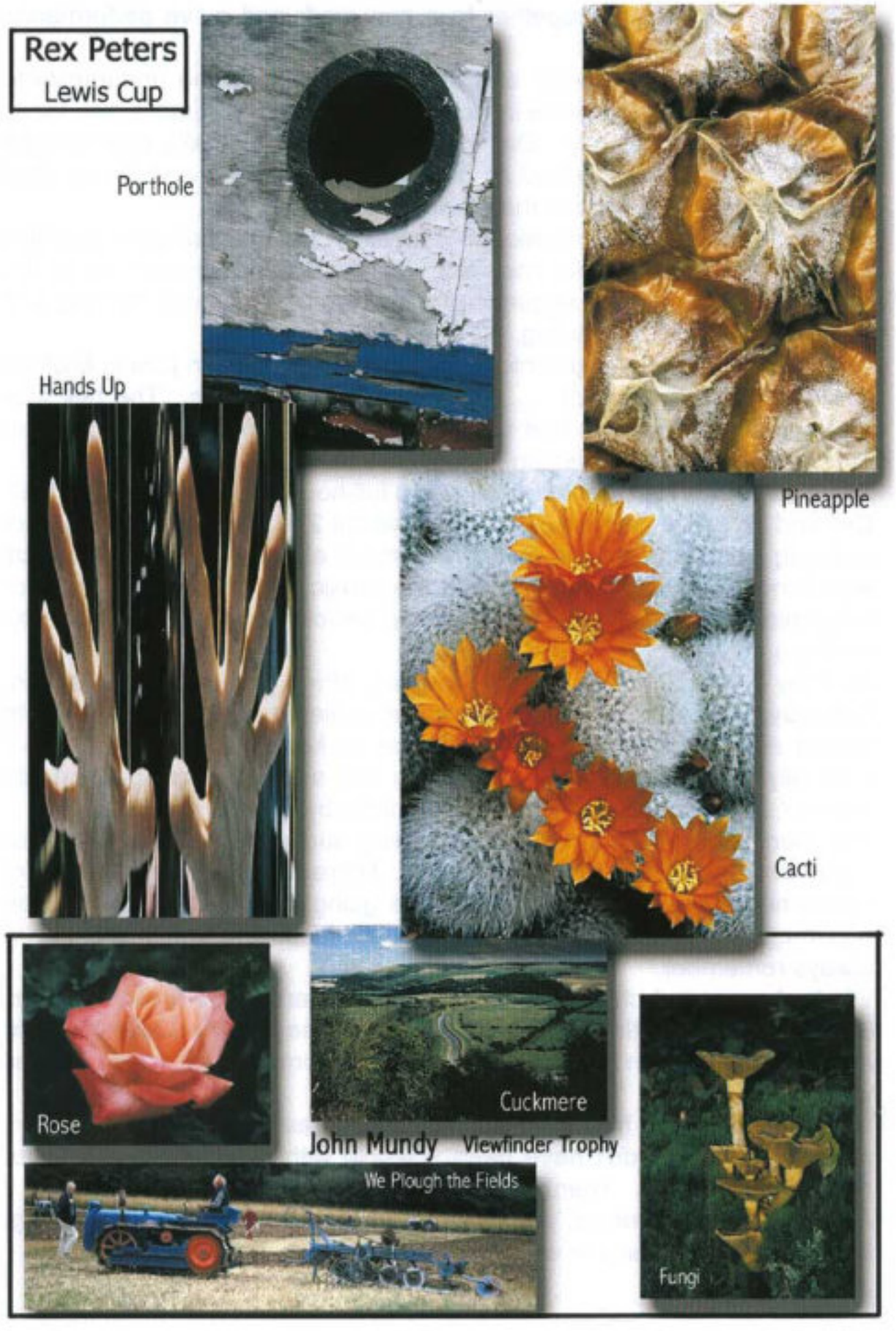
"Etched bright with sunlight" is the new piano piece by Michael Finnissy, commissioned by Steyning Music Society with assistance from South-east Arts and Horsham District Council, the final piece in a book of pieces called The "History of Photography in Sound".

Michael uses the word "photography" "to question music (sound)as Art, ... as distinct from the 'truth' of life - as 'photographed (chosen and captured)."

He draws on works by other composers, adding his own flavours to create a new whole in his own sound. He describes this as a "sound equivalent to holiday-snaps or any other scraps of life...". In other words he has created a collection of random memories captured (from other musical works) rather like we capture memories with the lens.

You will recall that the project when Gary Prior approached us to put together a photographic show alongside the piece. At the time, the music didn't exist, but it was immediately apparent that the challenge of

putting an Audio-visual together to a new work and a live performance would be a great one.
Initial ideas came and went, and by the time we had the opportunity to hear 'snapshots' of the piece in November last year, Michael's own ideas had changed significantly. Our forays from 1999 to make photographs specifically for the piece had to be radically rethought and it was April before I finally had a tape of the whole piece to work with.
The first listening was sensational. I have simple musical taste, and this was a new experience for me. Thirty or more listenings passed in the quest for the 'perfect' AV sequences - breaking it into chunks, forming and reforming, timing and retiming.
I also gained a huge insight into the work on 5th May when joining Michael to present "the making of..... " to the WEA in Steyning. The talk also gave me the confidence that the thing was going to be fantastic on the premiere the following evening.
It was a hot day, and the audience was a full-house in Coombe-Court Hall. Cliff and I created an image on the wall about 20ft wide, for a change not worrying about the image quality but more about creating a theatrical experience, something integral with the music. (Why did the projector bulbs blow on the final check before the performance ? Someone was smiling.)
As they listened to Nic Hodges playing other pieces by Schumann, Debussy, Bax and Ireland, I'm sure the audience had no idea what to expect next. For me the challenge was to keep up. Running an AV manually to tape is one thing. Running it to a live performance is quite another, as I discovered with timings variable by several minutes.
The piece ends as it starts with stunning suddenness, coinciding with blackness from the screen and silence. There were several seconds of pause before anyone realised what was going on, but then the reaction was huge and spontaneous. A fantastic moment and one which I shall always remember.
We had a second chance to present at Horsham Arts Fanfare in June, this time in a tent with a vast bedsheet as a screen, and we also intend to reprise in Steyning in November with other performances lined up for next year.
I believe our profile has been enhanced immeasurably by this landmark project, and it wouldn't have been possible without your blessing, your help and your slides. Thank you to everyone who contributed.
And if you haven't seen it, you must, you must. The music is challenging, the pictures are great, the whole a stunning experience.
..... Ken





Strike

Reg Richardson
Matanle Shield



Jump
for the Ball



Dive for the Line



Making a Break for it

Centre of Interest

Centre of interest – somewhere the eye can rest …….. these are comments to be heard from time to time in judges' appraisals. But is it necessary that the eye should be drawn to a particular part of a picture?

There is, for me, an enjoyment in letting my eyes drift across a scene without needing a specific focal point seeking my attention. Stand at the top of a tall building and look down on the pattern of roads, houses, cars and the bric-a-brac of the surrounding area. The eyes can travel at will, pausing here, hesitating there, moving on and then stopping temporarily elsewhere. Sit on top of a hill and gaze around the undulating landscape spread out before you. Fields, lanes, trees, a winding river, a scattering of sheep and cows and let your eyes rove at random. The pleasure is just allowing the eyes to roam.

The same experience can be gained looking at the work of many painters. Look at the landscapes of Paul Cezanne. Objects lie at different depths but one object is not more detailed than another. There is an equality in the intensity of light in different parts of the picture. Every section of the composition is given equal importance. But there's no special place for the eye to rest. Look at the paintings of the American abstract artist Jackson Pollock. His paintings are a network of coloured lines of extraordinary complexity. There is no centre of interest but a trip round the canvas is a fascinating journey.

If an artist or photographer feels a focal point is an essential ingredient to the composition of the picture that's fine. But nevertheless I confess I wince slightly when a judge is unable to locate a resting place for his/her somewhat 'blinkered' organ of vision.

Rex

Forthcoming Events

20th September	Harry Montgomery A talk with slides
4th October	1st Open Print & Slide Competition
15th October	Sunday Outing to **Wakehurst Place**
	more details on page 8
18th October	Practical Portrait Evening *with model*

New Season's Welcome

As you will read later, this Summer has been far from normal, and has passed far too quickly.
Firstly a thank you to everyone who supported the Summer's events and workshops.
So another season is here, which will be a couple of meetings old by the time this is published. Welcome back, and if you are new to the Club then I'm sure that you will be made to feel very welcome too.
This is a big year for us. We have a good programme lined up, and we're competing in the Southern Photographic Federation league for the first time, giving us the opportunity to meet new clubs and people. Something you may not know is that you all have the opportunity to accumulate points towards the PAGB Distinctions, and you can gain these if you have a slide or print accepted for the league or any of the SPF exhibitions.
With all competitions, the value is in the comment we receive. Please support them to the full as they are a major feature of the Club scene and should be one of the best ways to learn. Above all, don't believe that you don't have the talent - you'd be amazed at the good words people have to say about our work.
A particular word of encouragement goes to all of you who may be considering entering work for the Tony Knight Cup - the competition for snapshots.
For me personally, I am moving ahead in a number of new directions photographically, and whilst my enthusiasm for everything remains high, I would like to let everyone know of my intention to make this Season my last in the position of Chairman. I have always believed in fresh input, and I think that this will be in the best interests of the Club as a whole, and allow me to pursue new ventures.
Until then, I am really looking forward to the Season, so please enjoy the year ahead, enjoy making photographs and challenging yourselves to improve.

Best regards
.... Ken

A big thank you to everybody for the images and articles that have been submitted for this edition of Viewfinder, with your help we should have a club newsletter to interest all.
Cliff

Wakehurst Place and the Autumn Colours

On **Sunday 15th October** we will be converging at **10.00am** in the entrance Car Park to collect a disposable camera each with which we will attempt to capture the glorious autumnal colour.

This is intended to be a fun day out where we all start on a level playing field, you can of course still use your usual camera to take pictures which can be used for other club competitions,etc.
Transport can probably be arranged, see Cliff or Ken.

In order to make this possible we will need to know how many are intending to take part so that the correct number of cameras can be purchased.
Please confirm with Cliff, as soon as possible, if you will be joining us for the day.

An evening later in the Year will include a review of our results.

Films (Slides or Print)

I have a small stock of Fuji Slide and Fuji Print film rated at 400 ASA and 200 ASA. Unfortunately there has been a small price increase but we are still able to offer them at a considerable price saving compared with most local outlets. I will take orders at club evenings or at any other time. Just give me a call on 01903 813885. It is possible to obtain nearly all the well known brands of film at discount prices - not just Fuji. Kodak, Agfa, Konica and Polaroid are usually available!

Dave Sherwin