Autumn 2001

VIEWFINDER



STEYNING CAMERA CLUB Number 18

Photo-Hunt Midhurst July 2001

It was quite an effort to make the early start time for our annual photographic contest with Henfield especially as the weather forecast was not that promising. However, the day dawned brightly and I was on my way by 7.50 hoping to avoid the massed shopping rush that I imagined would make parking in Midhurst a problem. This was not the case and having had a clear run all the way, I had an hour to spend before battle commenced and a choice of parking in the large free car park ar the north end of town. I had time to have a look around the town which has not changed much since my school days there.

By the time we had sorted out the details of the competition it was 9.45, giving us three hours to take as many, or few, photographs to match the 14 different subjects set for the competition, the interpretation being up to the individuals. The subjects such as 'Something Yellow', 'Old Architecture', 'Water' and 'Stonework', to name just four, gave plenty of scope and with a little imagination it was an enjoyable way to spend the morning. The weather behaved itself for the duration, it was a pity in a way that we did not have a few more from Steyning taking part. The results of our efforts will be judged later in the year on a date to be announced. For those entering, the slides must be in by 1st November.

Dave

After the finish of the competition, Cliff and I were the only ones from Steyning to stay on and have our picnic lunch with Henfield club. We walked over to the ruins of Cowdray Castle and sat in the shelter of the walls out of the wind and overlooking the cricket pitch. By this time the weather forecast turned out to be correct and the dark clouds gathered and we ate our lunches sheltering under umbrellas and various bits of plastic. However, it was all good fun and although we got pretty wet walking back to our vehicles I think everyone enjoyed themselves.

Virginia

Camera Club Coffee Morning - Saturday 28th July

Another glorious day. Over forty guests enjoyed the splendours of Dave and Joan's lovely garden with well stocked stalls, a huge raffle & a "Guess the Weight of the Cake" competition.

A record amount of £138.50 was raised towards club funds and special thanks go to Dave and Joan for all their hard work with the organising, to Virginia for the raffle, bring & buy,etc and to everybody who helped make the morning such a success.

Advance bookings for our summer outings were also much in demand.

Thanks again, Cliff.

Minding Ms and Ts

No not Ps and Qs. Ms and Ts this time. Most people use a T. If you use a T, switch to an M and do it soon, for it could make a huge difference to your photography. What am I talking about ? The difference between **T**aking a picture and **M**aking one.

We are all familiar with darkroom craft, the art of making a negative and a print from the latent image on the film. Increasingly, making a digital file and print is becoming commonplace. Any print worker will say that the process of making a print starts well before the shutter is released. The image is planned and visualised. The location found. The image composed. The light awaited. The shutter released. The film is developed for the planned effect, the desired negative quality. The print tested, developed, mounted with loving care and attention to detail, and not a little pride.

The language of describing that process is inconsistent with the idea for me of "taking" a photograph. Taking implies "not giving", not giving soul or love or creativity or thought, but taking whatever is there. Standing where the image is first seen, grabbing, capturing.

Some pictures of course do come about with suddenness. The idea of "capturing the moment" is as old as photography itself. But even these best images are often seen in the mind beforehand, conceived sub-consciously sometimes by the thinking photographer who has made her own luck and acted on instinct and intuition to be in the right place.

Making a photograph is the whole process of creating, whether in the camera alone, as with slides, or to print subsequently. A photograph that has been "made" has craft in evidence, the craft of the photographer. We can see with the photographer. It causes us as the audience to think, to empathise, to imagine. We all can recognise a finely crafted image, and we should want to emulate in our own styles.

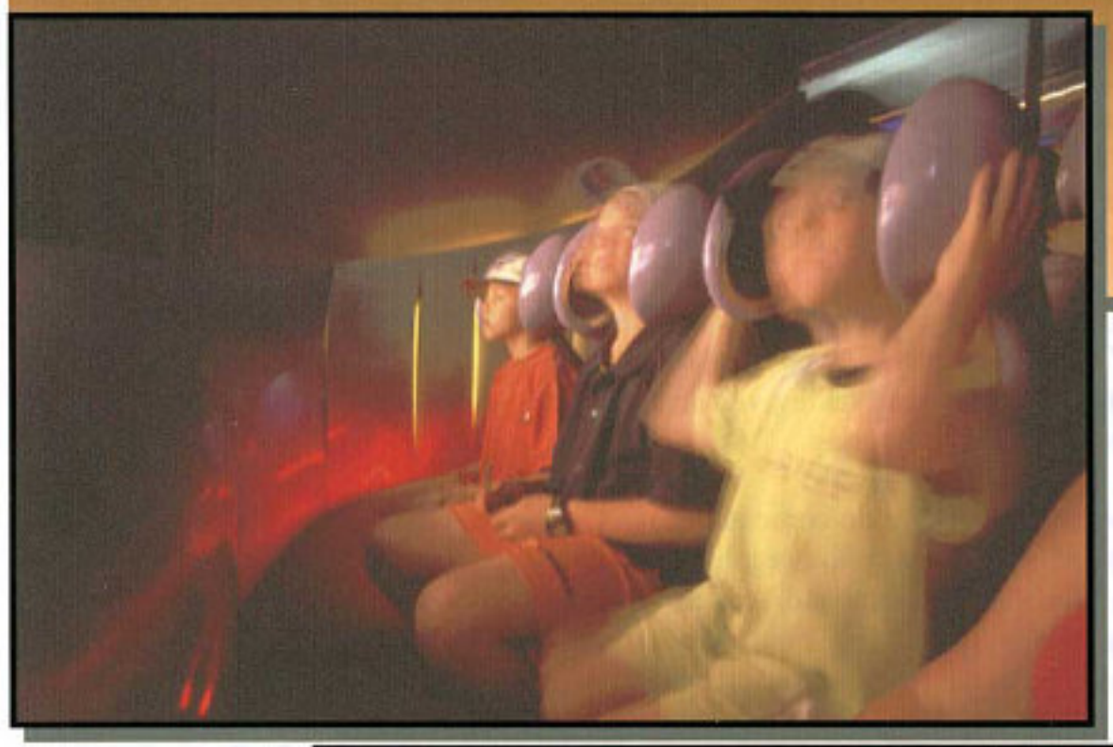
The practical first steps towards making images, as opposed to taking pictures, come from simply slowing down and stopping to think. Slowing down, looking ahead, visualising, seeing the image not the scene, moving, adjusting, waiting.

See what you can do this Summer. Think - "Am I about to take a picture or to make an image ?" Switch from **T** to **M**.

…… Ken Scott

Slide of the Year 2000/2001

The winning slide "Greater Stitchwort" was taken by Rex Peters and is on the back cover with two of the slides from his panel for the "Viewfinder Trophy".
The second and third placed slides are on this page.
The judge for this competition was Bill Wisden Hon. FRPS APAGB.

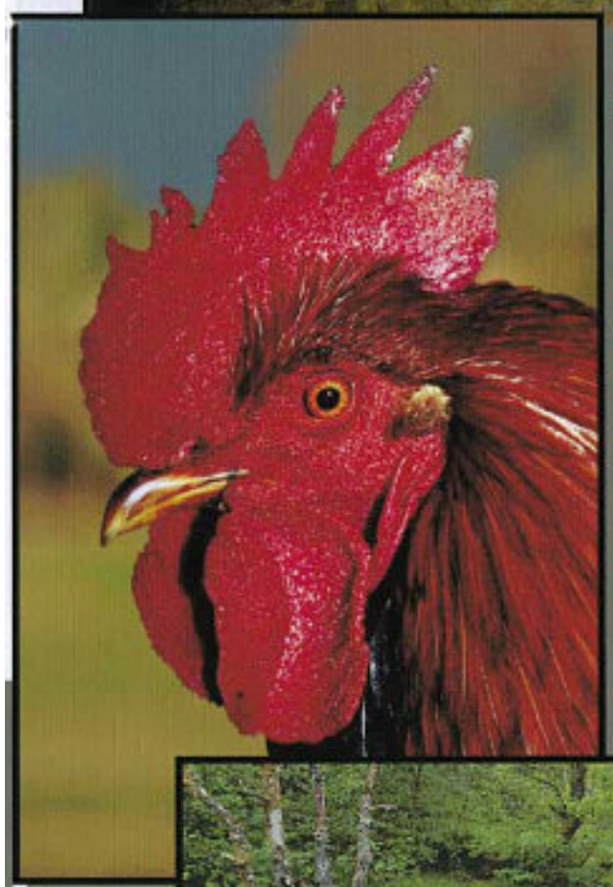


2nd
"Ready for Take Off"
Ken Scott ARPS



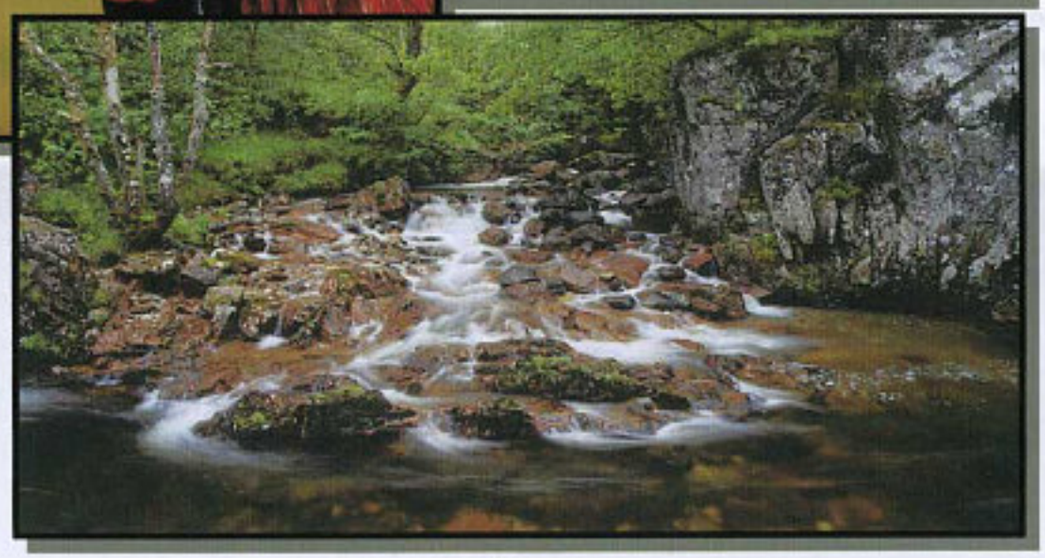
3rd
"Bentley"
Mike Jennings





The Matanle Shield 2000/2001 *for open prints.*

The four top scoring prints were "Poppy", on the previous Viewfinder cover, "Autumn Tarn", "Glen Nevis Waterfall" & "Red Rooster", all by Cliff Carter.



A Brief Photographic History *Part 1*

The view looks great, camera on tripod, ¼ sec @ f16, take the shot. Drop the film off at the lab and the next day admiring the results. It was not always like this and, in the following series of articles, I will try to give a brief history of the development of photography. The word photography comes from the Greek "Phot" meaning light and "Graphos" meaning writing, and so we have writing with light. It requires two distinct processes combined to make photography possible, one optical the other chemical. We will start with the optical process.

Aristotle described the underlying principle in the 4th century BC. He was lying under a tree during a partial eclipse of the sun when he noticed the narrow shafts of light filtering through the leaves hitting the ground and forming images. The 10th century AD Arabian scholar Alhazan demonstrated the basic principles by lighting three candles of different height in a darkened room in front of a board pierced by a pinhole. The projected image appeared upside down and reversed on a white card placed opposite. He also realised that the smaller the hole the more precise the reflected image appeared.

During the Dark Ages, no further development takes place and it is not until the Renaissance that these principles are put to use with the construction of camera obscuras, which were initially used to observe eclipses of the sun. If you have not seen a camera obscura in operation there is one at Foredown Tower in Hove which is well worth a visit.

By the middle of the 16th century scientists were using the projected images as an aid for drawing (it is believed Canaletto's paintings were produced this way). It was only a matter of time before the size was reduced from room size to a box with a lens fitted in the pinhole giving us the basic camera. By placing a mirror inside the box the image could be reflected the right way up onto a piece of glass and traced onto transparent paper, the reflex camera obscura is born.

The next article will deal with the basic chemistry (I will keep it very simple) and on to the beginning of the recorded image.

Steve Broad

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Films (Slide 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 saving compared with most local outlets. I will take orders at club evenings or 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

Complete Colour Darkroom for sale
Offers around £400.00
for full details of all equipment please ring Dave
telephone 01903 813855 or email dandjesherwin@tinyworld.co.uk

Steve Broad LRPS Photography
Weddings, Portraits, Social Occasions.
01903 744776
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Forthcoming Events

Wed. 15th August — 7pm at **Marrutt Limited,** Uckfield
Suppliers of Lyson inks & papers for digital printing,
for details ring Cliff. *Free* with nibbles!

Sat. 25th August from 2pm — **Macro blitz at Cliff & Virginia's**
Bring along your closest focusing gear and learn all there is to know about taking those insects, flowers, etc. from the experts.
If the skies are clear **Ian Betts** will bring his telescope so that we can peer at the stars & planets!

5th September — Our first meeting of the new season.
Chairman's Evening — *A talk with slides with David Pemberton & Social with members' holiday slides and prints.*

19th September — "Aspects of Africa 3 - Waters & Wildlife"
The latest audio visual show by Angela Rixon & Peter Crook

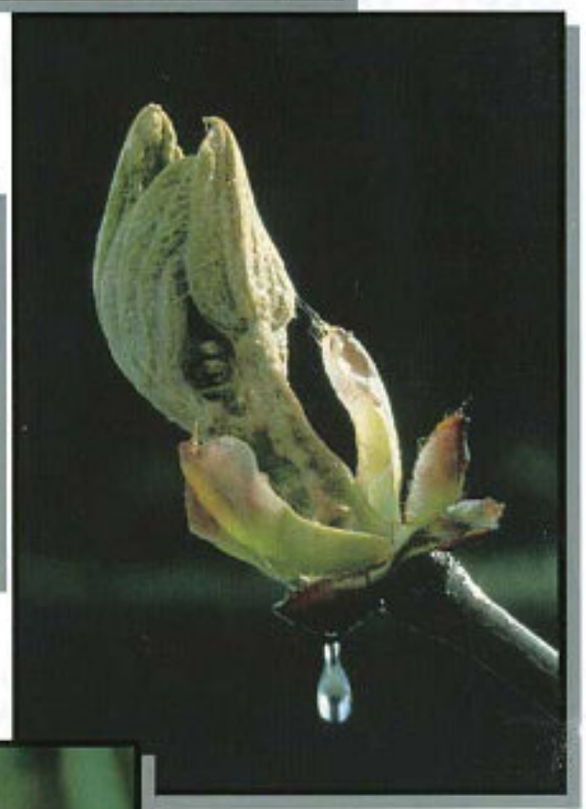
Sunday 23rd September — Outing to the Chalk Pits Museum
at Amberley. Disposable camera with flash & discounted entry fee should be possible if we have sufficient interest. We will show any successful prints at our Xmas Social. Details will be available at our club evenings.
Lifts will be available, please ask.



Round 4 *"Greater Stitchwort "*
Jugde: Ian Betts

The Steyning Bowl 2000/1

The winner of this open slides competition was Rex Peters with these superb natural history images and the front cover slide titled "Dead Heads".
"Greater Stitchwort" was also chosen as ***"Slide of the Year"***
by Bill Wisden Hon. FRPS APAGB



Round 2
"Horse Chestnut Bud"
Judge: Gavin Beasley

Round 3 *"Banded Demoiselle"*
Judge: Ian Betts

