Winter 2001

VIEWFINDER





Fontwell Park
by Reg Richardson
Image received with email



Buildings in Leuven, Belgium
by Ken Scott ARPS
Taken during the visit to perform "etched bright with sunlight" in the Transit Festival.

Transit Festival, Leuven

We can be proud of our representation at the Transit New Music Festival in Belgium in October. This was not simply another performance of "Etched bright with sunlight"; not even just the full performance with images of Michael Finnissy's monumental, five-and-a-half hour "History of Photography in Sound". This was a music festival with a European prominence.

"Etched bright...." was, of course, put together for Steyning 2000 as a stand-alone piece. In context with the other pieces, and with Anouk de Clercq's video sequences, our images now need refining - to be thinned down, with more subtlety and less of a bombardment. I have been amazed at what is possible presenting images to live music. When using tape, with nothing else for the audience to look at, images need to be in a constant stream. But with a stunning piano set and a $6m^2$ image, there can be long periods of blackness on the wall, and very slow, subliminal dissolves.

There is every probability that the piece will continue to bigger and better things. If anyone is interested in pursuing this project with me beyond its current state, I would be delighted to hear from you.

Photography in the Community

I said at the end of last season that I wanted to explore the possibilities for taking photography out into the local community. There are several reasons why this is important to me and to the club. Firstly, I have for a long while been concerned at the poor image of camera clubs (in general) amongst the arts and commercial photographic worlds. Secondly, our future will be assured by a throughput of younger members.

I have already been successful in setting up a small project with Upper Beeding Primary School in the new year. This will involve a presentation to Year 5 and 6 children about what is possible in photography. After this, a small group of them will embark on a project involving some fieldwork in Beeding and at Saltings Field, where they have been studying nature and conservation. The aim will be to produce a wonderful display, and some mounted prints, for their Arts Week in mid-March.

Steyning Grammar School, too, have a body of Sixth Form students who are mad keen to learn about both digital and conventional photography, both for its own sake and in context with other arts and media work. I have yet to work out how to involve them, but dialogue is underway.

I am sure you would welcome the opportunity to introduce quality photography to young people through these projects. Again, I need volunteers to help, and I would be most pleased to hear your suggestions and ideas.

Ken Scott ARPS

(Your name here) LRPS

I think the quality of our photography is great, and it is improving all the time. I can say categorically that several members are producing work that is good enough to gain a distinction from the Royal Photographic Society. An RPS distinction is very prestigious (second only to FIAP in world terms) and is a visible statement of recognition for your work by a world-renowned organisation.

I want to encourage you to think about taking up the challenge. Only two of us have done so to date. Starting at Licentiateship, the level is described as "good club photography". Only ten quality prints or slides are required, and there are plenty of workshops and appraisals to help you on the way.

If you would like more details of how to pursue this, please ask me. Let's get one or two more distinctions to celebrate by this time next year .....

Questionnaire

Within a few weeks, I'll be asking you to complete another questionnaire about competitions and the kind of activities you would like us to be pursuing over the next couple of seasons. Am I alone, for example, in being a bit worried at the proportion of our club evenings devoted to competition ? Possibly not ? So as Comp. Sec. it's my duty to canvass your views about this and marking and judging and a number of other important subjects.

Please take a little time out to complete this fully when it arrives. I'd really like a 100% response - It is your club and your opinions matter. Ken Scott ARPS

Amberley Museum Steam Day Visit

On 23rd September eleven members plus five from Henfield met at the Chalk Pits Museum for a fun day photo outing. Each person purchased a throwaway camera and proceeded to use this the best way possible. It was a light hearted fun day out and enjoyed by all who took part. I suppose that the main attractions were the model steam engines that were being exhibited. The weather was kind to us with some nice sunny spells. It is hoped to show the snap shots at the Christmas meeting.

John Mundy

Marrutt Digital Visit

This was a really educational evening where we all learnt the basics of colour scanning, colour management and printing. We were given refreshments and loads of very useful hints and tips by the friendly and enthusiastic owner of the company, John Read. About fourteen people attended, with five or so from Henfield club. It would be well worth another visit, can you please let Cliff know if you are interested.

Leonardslee Gardens Evening Outing

Another well attended outing which eventually took place on a Saturday evening instead of Wednesday 8th August as a result of heavy rain showers. Please bring your slides or prints to the Christmas Social and we will show them with the prints from the Amberley Museum outing.



Images and a few variations from our digital evening on 17th October 2001.

This practical session seemed to be enjoyed by all the members and hopefully demonstrated some of the advantages of working with Photoshop and other programmes.



"South Downs"
by
Ron Clay



"Cistus"
by
John Mundy





"Moat & Reflection"
by
Peter Penfold



"River"
by
Brenda de Voil



WE NEED YOUR IMAGES!

A request for more images to include in the Viewfinder.
If you have pix you would like to share with our members please contact Cliff or Ken, who will be happy to scan them and get them ready to include on these very pages.
We want all members to have the chance to see their handiwork as we are hoping to publish a quarterly newsletter from now on.
Any newsworthy information, hints, articles, items for sale,etc would also be welcomed
Thanks Cliff

A Brief Photographic History *Part 2*

In part one we saw how an image was projected and displayed, in this article I will try to explain in simple terms how that image was captured.
Photography is basically a way of fixing the camera image by the action of light upon substances sensitive to it. Photography from a chemical point of view was not possible until the 18th century when it became known that some compounds of silver are sensitive to light.

In 1727 Johann Schuize discovered this by accident whilst attempting to make Phosphorous, when mixing calcium carbonate with impure nitric acid which contained silver, the dissolved chalk produced a compound of calcium nitrate and silver carbonate (silver nitrate). In the dark the mixture was put into a glass container around which a piece of paper with a cut out was wrapped, when exposed to light the area which had the cut out turned a deep purple whilst the rest of the liquid remained clear. He was however unable to fix the image.
At around this time, Jean Senebier made another key discovery, finding that resins lost their solubility in turpentine after exposure to light i.e. they harden.

In 1800 Thomas Wedgwood, the son of the British potter, was the first person to use light to describe an object. He was commissioned to provide a china table service decorated with more than 1,000 views of country homes and gardens. To produce these he used the camera obscura to project the images and meticulously draw the sites. When Wedgwood became aware of Schuize's experiments he tried some of his own using silver salts. With the help of Sir Humphrey Davy, paper and leather were coated with silver nitrate and by placing objects such as leaves on them they made what can be best described as photograms. But to their dismay the images disappeared in bright light and could only be viewed by candlelight.

Around 1812 a Frenchman Nicephor Niepce was trying to record a camera obscura image direct onto a chemically treated metal surface which he hoped could then be inked and printed by lithography. By 1816 he had been able to record an impermanent form of result with reversed tones i.e., a negative using silver chloride. But he was looking for a picture with light parts in an acid-resisting material, on a metal base, which could then be etched to absorb printer's ink. To do this he experimented with a varnish of bitumen of Judea dissolved in oil, which he spread on a flat pewter plate. With prolonged exposure to light the bitumen hardened to a pale white colour whilst the unexposed parts could be washed away with lavender oil revealing the dark metal plate below. In 1826 using this process the **World's first photograph** was taken, when over a period of eight hours a view from his window was recorded with a camera obscura.

In the next article we shall learn about Daguerre and Fox Talbot

Steve Broad

Films (Slide or Print)

I have a small stock of Fuji Slide and Fuji Print film rated at 400 ASA and 200 ASA. 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

telephone 01903 813855 or email dandjesherwin@tinyworld.co.uk

Steve Broad LRPS Photography

Weddings, Portraits, Social Occasions.

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Glenwood, Georges Lane, Storrington, West Sussex RH20 3JH

FORTHCOMING EVENTS

Monday 26th November

Southern Photographic Federation

League round 2 at Worthing P.S. with Hayling Island.

Wednesday 12th December

CHRISTMAS SOCIAL

with our prints from the outing to **Amberley Museum**

Let's entertain our friends from Henfield with mince pies and Christmas spirit!

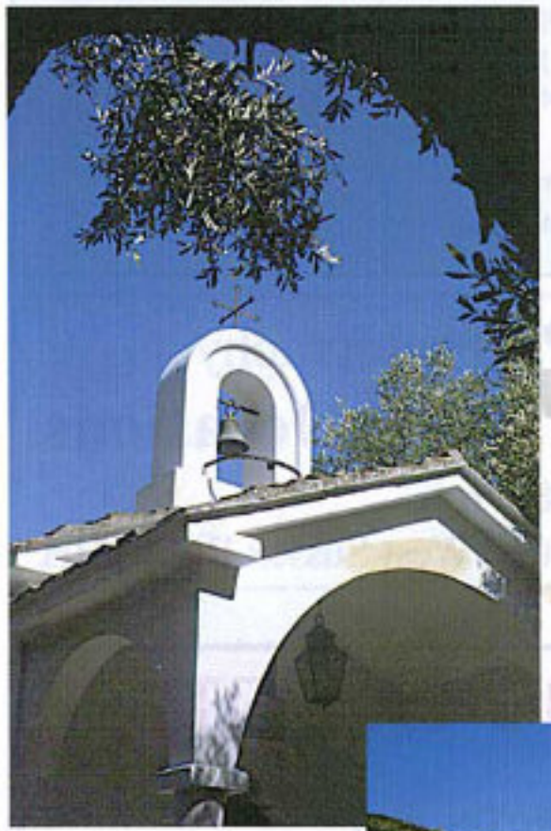
Thursday 13th December

Xmas Dinner at the Kings Head

invitation from **Henfield Camera Club**

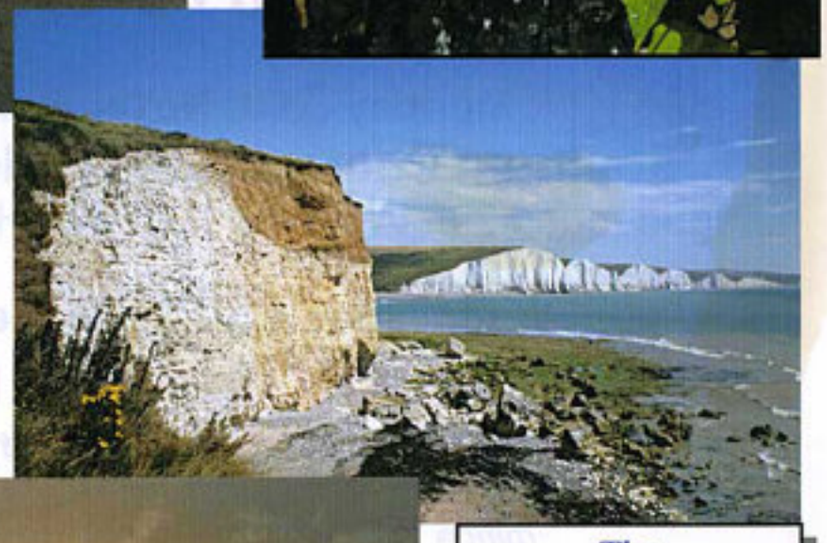
Please ask for form with menu, prices, etc. and return to Michael Thyer or Cliff before 6th Dec.

Round 1 *"Church Bell"*
Judge: Ken Wilson

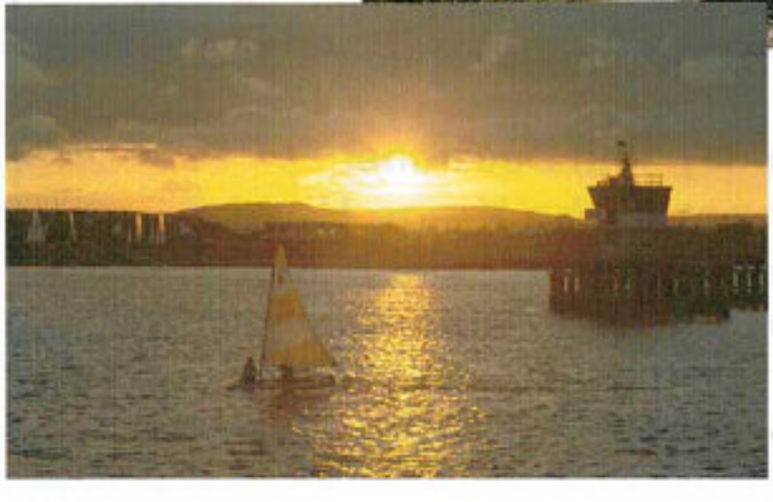


Round 2 *"Spitting Image"*
Judge: Simon Reay A.R.P.S.





Round 4 "Cuckmere"
Judge: Don Mitchell A.R.P.S.



The Viewfinder Trophy 2000/1

The winner of this open slides competition for the "B" group was Maureen Rayment

Round 3 *"Shoreham Sunset"*
Judge: John Staples A.R.P.S.