VIEWFINDER

Winter 2002



Grand night in Brighton with Ken Scott
The last of the Summer workshop evenings with Ken was enjoyed by all who attended. We were lucky to have a spectacular view of the setting sun over the Hove skyscrapers! This was followed by a balmy stroll towards the "Palace Pier" and being entertained by some youngsters whirling double ended torches, with the bright lights of the pier in the background.

Summer 2003
We are planning another series of Summer Workshops. Please let any committee member have your pleas for help! If you have any other ideas they to would also be welcomed.







These are all digital images taken at the workshop. Minolta Dimage 7.

Top Web Photography

Quality photography is everywhere. You don't have to look very far through TV, books, magazines and newspapers to find images of superb quality all around us everyday. To most of us club photographers though, commercial work seems out of reach and perhaps not really relevant to what we do as hobbyists.

Only a few years ago we had to visit a gallery or exhibition to see excellent "pictorial" photography. Not any more: there are thousands of photographers with exhibits on the Worldwide Web or Internet. Web photography I feel deserves more exposure. The trouble is, how do we begin to find the good stuff amongst so many?

Well to save you time and hassle, this list will I hope give you a starter pack. These sites have all inspired me personally, and I have got to "know" the photographers a little through email discussions. There are also a few familiar names you'll recognise, and some international names you almost certainly will not. As you might expect, many are dedicated to landscape or mountains. All the sites, of course, have their own links, which open up a vast network of photography to enjoy. Happy surfin'

International Photography

- **Ansel Adams** - No set of mountain photography links would be complete... www.anseladams.com
- **Atmospheric Optics** - A fantastic site explaining and illustrating everything you need to know about optical effects in the atmosphere. www.sundog.clara.co.uk
- **Michael Bates** - nature photographer from Texas. www.mbatesphoto.com
- **Jim Brandenburg** - A nature and landscape photographer whose quality of vision and depth of spirit is simply breathtaking. Jim has become best known for his book "*Chased by the Light*" where he immersed himself in the wilderness for 90 days and made just one single image per day. www.jimbrandenburg.com
- **Grant Collier** - peaceful images of the mountains of Colorado. www.gcollier.com
- **Charles Campbell** - great images and information, but I include it mainly for the presentation - what is possible? www.charlescampbell.com
- **Ian Coulling** - Ian conveys real feeling through his site *"Art of Landscape."* www.iancoulling.com
- **Evolving Beauty** - Eric Boutilier-Brown's quite beautiful nude figure work. The best of it's type I have found. www.evolvingbeauty.com
- **Gerard Kingma** - Gerard, from Holland, has produced a site full of beautifully-rich and varied travel and nature photography from Europe and China. www.kingma.nu

- **Mindful Creations** - My current favourite - Joanne Chilton is from Canada, and has adopted an approach to photography called *Miksang* (loosely based on Zen). Her images are quite enchanting, and the colourful observations of life all around us reveal simplicity, beauty and spirituality. www.mindfulcreations.com
- **Mountain Images** is unquestionably the best mountain photo library in the UK, featuring photography by Ian Evans, from Britain to Nepal. www.mountain-images.co.uk
- **Posing Productions** - seriously good mountain and climbing photography from Alastair Lee, and brilliant fun too. www.posingproductions.com
- **Patrick Roddie** - I have yet to find a people photographer whose work and style I admire as much as Patrick's. He is originally from Belfast and is now based in San Francisco. A major part of the site is devoted to the Burning Man festival. www.webbery.com
- **Galen Rowell** - No single photographer has inspired me more than American mountaineer Galen Rowell. My tribute appeared in the last edition of *Viewfinder*. www.mountainlight.com
- **Ken Scott** - No not me, him: My namesake from Michigan, USA. Another photographer with a great love of the outdoors and lovely, fresh images. kenscottphotography.com
- **Dave Thompson** - Dave's crisp images of the Himalaya and people of Nepal and Sikkim bring a real sense of calm and participation. www.daveontrek.co.uk
- **Wigglers** - is a joint venture featuring excellent monochrome images from the Peak District by Steve Withington, and beautiful abstract artwork by Debs Thornton. www.btinternet.com/~wigglers/photography.htm

Familiar And Local Names next issue **Ken Scott**

PIN SHARP

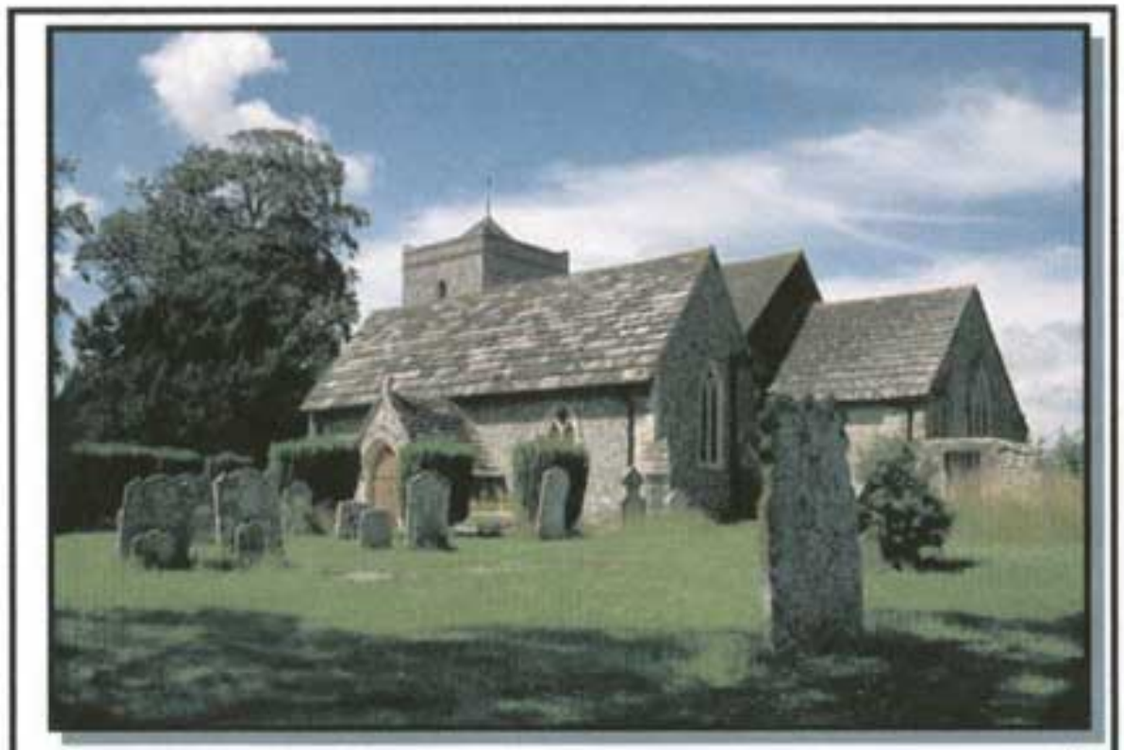
I'm sitting comfortably, a glass of Tesco's red within easy reach, and in front of me I have a couple of pictures. One is printed in Outdoor Photography and the other in Practical Photography. Both are landscapes with similar ingredients - grass, trees, mountains and sky. The first has been taken with an Ebony RSW45. Heard of it? I checked a price list and it costs a serious amount of pocket money. The foreground grass is so clear I could probably count every blade if I so chose. A tree, set some twenty or thirty yards in, is an oak. I know this because I can identify it by the shape of the leaves. The middle distance has a staggering clarity and the top of the mountain is so sharp that Ken would cut his boots walking along it. My problem is there is no real feeling of distance or recession - the elements furthest away appear as sharp as the immediate foreground. It is, of course, a high quality camera that captures this sort of detail. The human eye does not see with the same minute precision.

The second picture has a more 'lived-in' feel. It has been taken with a Canon EOS 500, no longer on Jessop's shelf and in its time well down the pecking order. Nevertheless the grass has enough definition for me to recognise exactly what it is, the trees and a small white house sit comfortably in the picture and the mountain ridge is not quite so sharply defined.

What is this about then? I don't think a pin sharp image is necessarily of benefit. Sometimes I find the image that depicts such precise detail, almost as though every little bit has been cut out and stuck on, doesn't succeed. For me the first print lacks feeling, mood, atmosphere - it says something about the camera but I'm not sure it tells me much about the photographer. The second picture is nearer to the way my eyes would see the scene and as such seems to invite me in, to walk across the fields, and on to the distant mountains. The image is welcoming on the eye.

So what about other areas of photography. How about portraiture, architecture or natural history? Is pin sharp an essential here? Any thoughts?

Rex.



Bramber, Beeding and Botolphs Photographic Competition
This is one of the winning images of St. Peter's Church, Upper Beeding taken by Rex Peters.

Happy Christmas and New Year.



West Grinstead & District Ploughing & Agricultural Society

Annual Ploughing Match

This was held at Ford Farm, Ashurst on Saturday 21st September and was the venue for our own annual "Disposable Camera Fun Day".





The day dawned reasonably bright and dry with members from both Steyning and our guests from Henfield Camera Club arriving to collect the valuable equipment!

Dave Sherwin did a roaring trade from the boot of his car and the happy snappers disappeared in all directions to perform miracles on the cheap celluloid.

This year the animals were back and really added to the show, dog displays, demonstrations of hawk flying, plenty of stalls and of course the old and new ploughing.

I think everybody enjoyed the day and the results should be interesting.







Request from the editor.

We really would like to have more members' images to include in this magazine and we have the ability to scan slides, colour and black & white material, so please bring something along to the club evenings and see Cliff with your goodies.

A Brief Photographic History Part 4

Prior to the discovery of the Wet Collodion process portraiture photography was by Daguerreotypes, which was expensive and only produced one image per sitting restricting it to the wealthy. Fredric Scott Archer developed the Wet Collodion Process in 1851; this process combined the advantages of the Daguerreotypes, which were its fine detail, and the Calotype from which copies could be made from the negative. The collodion (the carrier) was of gun cotton and ether or alcohol combined with silver iodide, which was applied to a glass plate and immediately exposed. It's main disadvantage being that it was only sensitive when wet.

Despite the enormous inconvenience of needing freshly prepared plates the wet collodion process became standard as in contrast to the Daguerreotype the exposure time was down to seconds and the wet plates were negative from which positive prints onto paper could be made.

Variations of the wet collodion process were the Ambro-type which was an under exposed and developed collodion negative on glass which when backed with a black lacquer gave the appearance of a positive image.

With the Tintype on the other hand the negative was not on glass but on a thin sheet of iron coated with black lacquer.

Lastly the most popular variation was the Carte de Visite invented by Diseri in 1854. This comprised of a camera with up to eight lenses, which produced as many negative images onto the glass plate which when contact printed onto paper gave positives the size of calling cards hence, it's name.

By the 1860s portraiture had reached its height with the Carte de Visite craze. With the cards being very cheap to buy people collected cards of famous actors, the Royal Family and even circus freaks.

It should be born in mind that during the Victorian period the nation was undergoing radical changes, new inventions and discoveries were taken up with great zeal. People wanted to show their social standing within the community and portrait photography allowed them to do just that.

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

Steve Broad LRPS Photography
Weddings, Portraits, Social Occasions.
01903 744776
Glenwood, Georges Lane, Storrington, West Sussex RH20 3JH

Forthcoming Events

Lifts will be available, please ask.

Friday, 20th December 2002

Photohunt Results at Henfield Camera Club

7.30pm at Woodmancote Village Hall

Winner of last year's Photohunt was David Barrett and he will be the judge of our images from Tilgate Park.
This is also their Christmas Social and all members have been invited to join in the fun and feasting. Please ask if you would like a lift.

4th to 25th January, 2003

Southern Photographic Federation Annual Exhibition

to be held in the Salisbury Library during normal Library opening times.

Please see the poster on the club noticeboard for more details.

Monday, 31st March 2003

To China in Search of Steam & Culture

A slide illustrated talk by Don Mitchell ARPS

This will be the world premiere of Don's latest presentation and we will be hosting this in the Main Hall.
We will also be staging a display of our prints, providing refreshments and holding a Raffle to help to cover our costs.
Please invite all your relatives and friends.
Tickets will be £2 in advance or £2.50 at the door.

An Evening meal to celebrate Spring has been suggested, any recommendations for a suitable hostelry and date?

Regnum Print Competition

Judge: Bryan Powell ARPS APAGB

The Regnum Print Competition hosted by Southwick C.C. on 22nd November, 2002 proved to be a good evening for our club as we came second overall behind the winners, Worthing Photographic Society.
This is the panel of prints that gave us our best ever placing in the competition and a big thank you to all the authors.
The best print for the evening was the Spitfire Mk.9.



"Lake Pukaki & Rose" - *Cliff Carter*



"The Duel" - *Reg Richardson*



"The Flypast" - *Connie Morris*



"Cascade de la Billaude - *Ken Scott ARPS*



"The Conversation" - *Nina Ellis*



"Spitfire Mk 9" - *Cliff Carter*