

# Crawley Camera Club Newsletter

*We meet every Monday and Wednesday at 8 pm Hut 16, Tilgate Forest Recreation Centre*

*Volume 1, issue 2*

*September 2005*

## Photographing Dance

### Points of Interest:

#### How to submit your articles

#### Programme matters

#### Who's Who on the council

In the early 1990s I had the opportunity to attend a number of photo calls for the London City Ballet and the Ballet Rambert. I have used some of the photographs in past club competitions with varying results. These photo calls were held at a number of venues including Sadler's Wells and the Riverside Studios whilst I was also able to photograph the London City Ballet at rehearsal and when they visited the Hawth.

For these shoots I normally used my Pentax SP500 and S1A but at the Hawth I was able to make use of my Mamiya C33 TLR mounted on a home made rifle butt.

At the photocalls you quickly realise that the shoot is nothing like a studio session at the club. You have no control of the lighting or action and you have to take every opportunity, for things only happen once and often without warning.

You will be let into the auditorium some time before the start and you select a position – you won't have time to move later, for if you do you will probably lose some of the action. The important thing is that you don't get in the way of anyone else – and the top professionals, such as Andrew Crickmay, get all the prime positions close to the stage. I usually settled for a position four or five rows back so I could shoot over their heads and opted for using a 135mm prime lens in each of the Pentaxes.

Unless you have a spot meter you will not be able to get an exposure reading, but even that is not a very great help as the lighting will vary considerably through the performance. The lighting levels are also surprisingly low, but you cannot use flash, so considerable "pushing" in the processing will be necessary.

Again, the stage is very large – almost as deep as it is wide with the dancers using almost every square inch whilst moving at considerable speed, so you then have another problem, for you will not be able to focus quickly enough.

I solved these problems by setting the cameras at  $1/125^{\text{th}}$  second at F4, focussing about a third of the way back from the front of the stage. The  $1/125^{\text{th}}$  normally stopped the movement whilst F4 gave just about enough depth of field. Then load with HP5+ film and sort the film speed out in the processing.

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## **Photographing Dance (cont)**

Once the performance starts there will be no breaks until the end and you will be shooting as fast as you can. You will quickly use up the film in your cameras so you have to learn to reload quickly in total darkness. I found I could easily use ten 35mm films in a one hour shoot. Using the Mamiya I could use even more.

At this point it is necessary to realise the difference between classical ballet and modern dance. Classical ballet may be considered a series of poses, often held for less than a second, joined by movement, the exception being when the principal male dancer charges around the stage in a series of *Grande Jetes* such as in “The Corsaire” or the series of 32 or more *fouettes* performed by the Black Swan in “Swan Lake”. In modern dance, the movement is just as important. At Sadlers Wells I found it very interesting to listen to the shutters of the experts, and when mine had gone at the same time I reckoned that I was getting it about right, particularly when you considered that the personal and camera reaction times required you to hit the button a fraction before the peak of the movement or pose.

By the end of the photocall, I usually found that I was exhausted and was only too glad to find a bar to relax with some of the other photographers before going home.

Once in the darkroom the next set of troubles commenced. How far should I push the films? I usually selected one film at random and loaded half of it into the tank. I then developed for 3200 ASA and looked at the images. From this I could decide whether I should push the film more or less and then I developed the other half of the film to suit. If that was satisfactory, I would then develop all the other films similarly.

I no longer have the opportunity to photograph the ballet, for the major companies will not permit photographers not accredited by major newspapers or magazines and there are few of the smaller companies around. However, for a brief period I am deeply grateful that I had photographic experiences that will remain with me for the rest of my life.

By Brian Kendall

## **Key events for your diary from Septembers programme**

12 September Mike will be running a training session on how to set up the studio and will run through some basic lighting ideas. In the first session he will show how to do effective lighting with just one and two light set ups. We will do an advanced session after Christmas. Anyone can chip in with their ideas and experiences – so come and learn from our own studio experts.

14 September there will be a studio night to put into practice what you learned on the 12<sup>th</sup>

19 September. We all complain about judges, so we will learn how they are trained and what their role is. Please bring along a print that you think has been unfairly judged in the past (we need at least 20 prints so please bring some – even the really bad ones) and our guest judge will provide new feedback but don't be upset if he also says its rubbish! It will be a fun participative evening.

21<sup>st</sup> September, bring your macro lens and have a go at some creative flower photography

26 September, the first round of our new digital photography competition. You need to come to the welcome back night on 5 September to find out the details

## Submit an Article

I hope that you have enjoyed the last couple of news letters to which some of you have supported the project by sending various bits and pieces, for this I would like to thank you.!

I have also written a couple of pieces myself in the hope of stimulating peoples, photographic aspirations and to promote discussion amongst fellow members with the hope of promoting more articles from members. If you would like to submit but are embarrassed that spelling and grammar might let you down, then please don't be, I am no scholar but manage to scrape through and I am sure that there are other members within the club that would only be too willing to help you write a few words either way just think how thrilling it would be to see your own article printed in the CCC newsletter.

So why not become more involved with the club all you need to do is submit an article for the news letter, Ideally 250 words in length. Articles preferably should be typed on a conventional typewriter or sent as email to: [newsletter@crowleycameraclub.co.uk](mailto:newsletter@crowleycameraclub.co.uk),

## Diary of a photographer 3

July diary of the mystery photographer

I had a few days in the West Country and have started to get to grips with my new digital camera. I still prefer messing about with neutral density filters rather than mucking about in Photoshop. Get it right in the camera seems to be best for me. Managed some reasonable pictures of Plymouth – a bit like post-cards so will not win any competitions but worth sending off to Alamy. Had a day on Dartmoor, a bit grey and gloomy so not at all productive. Had a great day down in Looe in Cornwall, blue sky's, fluffy white clouds and I have a couple of possible for next years competitions.

Spent an interesting evening at Weir Wood reservoir with one of my daughters, its 60% empty so there are some interesting pictures to be had if you do a bit of searching around. Again have sent 10 to Alamy to show the idea of drought, water shortage, and environmental change. Don't know if anyone will buy them but it was an interesting evening.

Finally this month I went on one of Colin Westgate's Quest workshops with Les Mclean doing candid street photography in Brighton. A really great day, learned lots and if you want a fun day out next year get yourself booked early on this workshop.

See you all next month after my holidays.

Mr or Mrs secret photographer

# Diary of a photographer 4

Diary of a photographer - August

What a great month. I had a 3-week holiday pottering about taking loads of photos. I think I now understand how my digital camera works, and as long as I do the same as I would for my film cameras (filters, polarizer etc) and take my time getting it right in the camera to minimise hours of work on my computer then this probably is the way forward. The temptation is to take loads more pictures and get rid of the rubbish (for free), but I am still naturally tight and after using slides for years (where it is expensive to take loads of rubbish) I need to remain disciplined. It's also a big advantage of using a tripod for landscapes as it naturally slows you down. My A3 printer is good but I don't think digital black and white is as good as the darkroom yet, so I will probably still use Neopan for my black and white work.

Of course, I can't tell you where I went for my holidays, as that would make it too easy to work out who I am !!! However I can tell you I took some great pictures of old buildings (I wonder if the judge will like them in the September competition),

September looks like being a really busy month, I have two wedding bookings, we have the club competition, I am interested in the evening with the Judge on 19 September, I have just had confirmation of the sale of another 3 pictures to a well-known photography magazine and I have a few hundred more pictures to send to Alamy.

The editor tells me that he has not had any guesses over my identity next, so in September diary I will start to give you some clues

Mr or Mrs X

## Nomad Print cases

Over the next month I will be bringing in a leaflet for Nomad print cases, to order these you will need to pay for the cases and the postage prior to ordering, postage is worked out by cubic volume so until every one who wants a case has placed an order we won't know the exact postage. Once ordered you will be committed as there can be no refunds

## Useful Contacts

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|------------------------|---------------------|---------------|--|
| Chairman               | Daniel Eugenio LRPS | 01293885244   | <a href="mailto:chairman@crawleycameraclub.co.uk">chairman@crawleycameraclub.co.uk</a>         |
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Web site: [www.crawleycameraclub.co.uk](http://www.crawleycameraclub.co.uk)

## **Urgent News flash**

### **To all members of Crawley Camera Club**

I hope that you have enjoyed the news letter to date, however unless I receive some submissions for the October publication I fear the newsletter will be published as a banner plus a list of contact details.

I would like to thank those people who have submitted to date and nudge those who have offered submissions, but not yet managed to do so.

So if you want to continue receiving a newsletter I need submissions not later than the 25<sup>th</sup> September 2005 for more information see the sub mitt an article on page 3 of this news letter.

BWs

Robin