

Crawley Camera Club Newsletter

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

Volume 1, issue 4

October 2005

A message from the Chairman

Points of Interest:

As Chairman of the club I feel a bit guilty having not written anything for the newsletter as yet for one reason or another, however here I am, right on the dead line for submission, typing some words on the PC. Everyone knows that the club is basically for the enjoyment of its members, photographer's that unite together in the common quest, which is photography.

How to submit your articles

Programme matters

Studio matters

Who's Who on the Committee

Some of us have more time to devote to the club, some of us have less, but in general all the members help and dedicate time and money to the club in one way or another, so yes, as you have probably already guessed, my speech of the issue is related to thanking all those members that devote time and money to the club.

Mike Fowler for helping up until now with, the studio and facilities management, he relinquished these duties about a month ago but he's been helping the Committee for a long time.

Inside this issue:

A message from the Chairman

Alan Goldsmith for counting our money as treasurer and membership Secretary, Peter Groom for selling all our old stuff in the second hand market, we get a lot of money out of this. Paul Mason for donating the PC remote mouse laser pointer for judges to burn and criticize our pictures more comfortably. Tony Monkton for donating, and installing a laminated wooden floor for the studio. It looks really professional.

Thoughts on Images

Octobers Programme

Submissions

John Wood for all these years (several plus!) as, Chairman of the Club, tea brewer and for opening and closing the club twice a week.

Studio Matters

I must not forget Robin Hills and this excellent newsletter by which all our members are able to keep in touch with events either online or through the post. A computer to allow slide shows of members work to be viewed by visitors whilst drinking tea, coffee, etc.

Useful Contacts

Robin as well as producing the news letter has now taken over from Mike Fowler's as studio and facilities officer so, please, give him all the support you can. The post is not easy.



Finally, I would like to thank all the rest of the members who work in the background carrying out the tasks which others take for granted, included amongst these are: Roger, Steve, John A, etc, etc, every one who has contributed to the Club and is still doing so.

Thanks Daniel

Thoughts on Images

I recently sat down and looked at the images I had produced over the past Club year, in an attempt to work out any common major points. Although I had obviously been motivated at the level of the individual image, were there areas of similarity between them?

Well, I think that I found a small number of points that are worth making, so here goes with the musing.

Taking and Making

Historically, the vast majority of photographic images have been taken. That is, the image as seen by the photographer survives any subsequent modification relatively unscathed – at least in terms of content. Of course, the presentation in terms of colour balance and contrast has always been fair game. But many of my images are made in post-production and I believe that this reflects a change brought about by digital imaging.

Montaging in particular has been simplified enormously and in a sense pre-visualization has taken on a new meaning. Once you have an idea of the image you are after, you start taking stock photography to have the elements that will go together to create the final scene.

Making the Connection

What is a photo? One thing is sure - it is not a 3D image even if it is representing a real-world 3D scene. It is a flat 2D plane. Yet in many ways we interpret it as such, because we are well practiced in making this connection, this mental leap from the 2D image to the 3D world, that almost all images represent.

With some of my images, I have deliberately attempted to increase the impact of an image through reinforcing the strength of this connection between the 2D representation and the 3D reality behind. Things can be done (at both the taking and making stages) to increase the sense of depth, to HELP the viewer make the mental leap. The 3D relationship between parts of a picture have to be carefully considered, the maximum use made of shadows, this is crucial to the impact of an image.

Boundaries

QUOTATION (courtesy of George's little book)

'The central act of photography, the act of choosing and eliminating, forces a concentration on the picture edge – the line that separates in from out – and on the shapes that are created by it'

John Szarkowski 'The Photographers'

Secker and Warburg 1980

If we walked around with a wire frame, we inevitably cut and truncate. With snapshots, this happens by accident and we chop off heads. The issue is: how can we duplicate this aspect of reality, while at the same time conveying the message that for a particular image it was a conscious choice?

The boundaries of any image must fall somewhere. How can we position them so that they augment the message contained in the image? These boundaries must not only be part of the overall design, but be obviously so.

It is said that at the end of the 19th Century Degas' painting was influenced by photography. In many of his works, figures are cut by edges. We could do worse than try and emulate him. The location of the frame must be a conscious decision.

By Graham Wilcock

Letter to the Editor

Dear Mr Editor

I think I know who the secret photographer is.

It must be a member of the committee as they are the only people that send in articles.

Not Daniel, he is too disorganised, and we would spot his 'forign' spelling

Not John A , he is too busy and is not into selling pictures

Not Graham, he is too bogged down running the competitions, and is spending too much time on the computer

Not Brian , not creative enough and we would all know if he sold one of his pics

I think it is Graham Russell - he is retired, has the time, certainly earns money by photographing events and sells pictures. I don't know if he is on Alamy.

He writes a good story (look at the minutes)

Am I correct and do I win the prize?

David Eastley

Highlights for October 2005

A period with a number of external speakers and a heavy programme – there is just no excuse not to come to the club this month – there is something for everyone.

- 3 October, Jim Gaines will take a humorous look at travel photography
- 10 October well known and well published FRPS Trevor Gellard will be showing some of his very original pictures (see leaflet at the club). Trevor will be judging our first print and slide competition at the end of the month, so this is a great chance to see what he likes and doesn't like.
- Mike and Terry will be here showing their Stereo slide shows on 24 October. Real 3 D pictures from slides – it must be worth a visit on that day.
- We have our first SPA match against Cheam on 17 October and we will be selecting our pictures on 5th. Bring your best prints and slides – it has been a few years since we got to the finals, its time to change that.
- This month's studio night is on 12 October, and John Wood will be providing help on mono-chrome topics on 26th.
- Steve Yates will be running a short session on the evening of 5th to help you learn how to mount pictures – ideal timing for the competition at the end of the months. A reminder that your entries have to be left by no later than Monday 24th, we will again reduce your score by one point if your pictures are handed in after that date.

Moving into early November two early dates to note is the 10 x 10 evening (we all bring 10 pictures and talk about them to other members for 10 minutes. It would be great if we could see a few new faces taking part this time and Derek Forss will be showing his 6 x 6 cm slides on 14 November

David Eastley

Submit an Article

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 you 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@crawleycameraclub.co.uk,

Studio Matters (General)

Some of you may be aware that I have taken over the role as studio manager, with the committees agreement there are certain changes to way club shoots are organised in terms and conditions/submissions etc, see below:

"The Models sit without cash payment but do expect to get a set of photographs from each photographer as payment, these should be produced within a reasonable time 2—3 weeks maximum from the date of the shoot. It should be noted that the committee have decided that any photographer who does not produce some pictures, a minimum of four decent shots A5 and perhaps some en prints or a CD if you use a Computer (remember to check that the sitter has access to a computer) to be passed on will not be invited to take part in the next club shoot, so to avoid any disappointment please ensure you let me have your pictures ASAP.

You should be aware that any pictures taken on the night can not be used on personal websites/public exhibitions or portfolios promoting your self as a photographer with out prior written consent of the model via the clubs representative. Model releases will not be signed or issued for free TFP shoots.

You are asked not to all crowd in the studio area as it restricts the person shooting and please do not talk to the model whilst there is another photographer shooting her it is distracting for both parties concerned and can quite often ruin what would have been a good shoot.

On the night please do not hog the shooting position, it is very discourteous to your fellow club members for you to monopolise the lights and model whilst you shoot off a roll of film or use 256 Mb of memory, 10 to 15 shots per visit to the lights should be more than adequate for a club night shoot, this will give every one a chance. You should under no circumstances approach the model for her personal details, if you would like them he or she will be asked by the club representative but if they decline this should be the end of the Matter"

With this in mind it has been pointed out to me by Mike that to date only one person has given either Mike or myself any pictures for the Kick boxing group that came in, therefore please be advised I have a list of those who took part and under the new guidelines you will not be allowed to take part in the next shoot which I think is scheduled for next Wed, so avoid disappointment please hand me your pictures by next Monday 10th October at the latest.

The diary is no longer in use, to book any of the facilities simply check the print out on the studio board or check the online diary via the clubs website to see if the facility you require is available, then simply phone me if you don't have email (email is preferred) or hand me a piece of paper with the required date and time. Please do not write on the print out as this will not correspond with the diary on line and if some one else has booked you could be unlucky

Studio Matters (Appeal)

In order to start upgrading the studio I would like to replace all of the background papers but at a cost of approximately £60 per roll of paper this is a little expensive.

I would therefore like to appeal to all those members who use the studio other than on regular club nights (my self included) to make a voluntary donation towards some new backdrops, just paper ones to start with but may be a couple of new cloth ones would be more robust and last a little longer.

Personally as a regular user of the studio I would have no objection to making a contribution, perhaps you would like to email me: studio@crawleycameraclub.co.uk and discuss your comments and suggestions
best wishes

Robin

Diary of a photographer 4

The other day the editor called me to say he has had no nominations / guesses about my identity. His view was;

- Nobody cared and so I could stop the diary
- I was making it too hard and needed to give more clues
- Nobody could find the editors email to send in suggestions, so here are some clues to help you:
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- I am of average height
- I am of average build
- I take size 9 shoes
- I prefer red wine to white There that should make it much easier!

September was quite busy, did two more weddings, pictures were OK, the bride and groom seemed happy, almost the end of the wedding season now. I had my picture in the paper, I know at least one of you saw it, and you should see some of my pictures published again in October. It was great to see so many people at last nights first digital competition, yes I was there (another clue) and I think we need to 'punch up' the saturation on the projector. This weekend I am sending a load more pictures to Alamy then am planning a couple of trips early October to the New Forest to do a few more autumn shots.

Time to send your nominations to the editor
Mr / Mrs secret photographer

Useful Contacts

Chairman	Daniel Eugenio LRPS	01293885244	chairman@crawleycameraclub.co.uk
Vice Chairman	Graham Wilcock	01403265655	competitions@crawleycameraclub.co.uk
Club Secretary	Graham Russell	01342 327 229	secretary@crawleycameraclub.co.uk
Treasurer & Membership	John Alsop	01342716237	treasurer@crawleycameraclub.co.uk
Programme Secretary	David Eastley	07768 658958	programme@crawleycameraclub.co.uk
Comp Secretary	Graham Wilcock	01403265655	competitions@crawleycameraclub.co.uk
Publicity Officer	Brian Kendall	01293 535 768	publicity@crawleycameraclub.co.uk
Exhibitions Secretary	Steve Yates	01293 512 757	exhibitions@crawleycameraclub.co.uk
Studio Manager	Robin Hills ARPS	020 8679 7382	studio@crawleycameraclub.co.uk

Web site: www.crawleycameraclub.co.uk