

Camera Clips

August 2009

ROGER LANCASTER—AN INTERVIEW James Allan

When I first joined the photographic club, I can recall making my way to Hallet Cove at sunset and feeling a little unsure as I didn't recognize anyone. Well that was until Roger Lancaster turned up and put me at ease. For the next hour I followed Roger down the beach to photograph waves breaking on rocks. As I attended the subsequent competitions I quickly came to realize that Roger scooped the pool of the 10's for his monochrome work. I aspired to emulate his work, trying to create intense black and white images with strong mood. Well, last week Roger attended the club for the last time. I will personally miss his enthusiasm and depth of photographic experience. Fortunately Roger agreed to answer a few questions I put to him on behalf of the readers of photoclips.

How long have you been interested in photography?

I have been interested in photography since the age of 14. My first camera was an Ilford Sportsman 35mm. Black and White was the only cost effective medium available in those days. I started developing and printing some 2 years later in blacked out bathrooms; all very messy and time consuming but also very fascinating watching the image appear in the developer.

Has photography changed much since these days?

My cameras changed to an SLRs, to AEs and finally to Nikon D70 digital. The change to digital has removed the craft of print making from chemistry to the computer and has made it significantly easier. Gone are the days when I toiled in the darkroom to the early hours of the morning with precious little to show for it and a full waste bin! Now we hit the 'save' button instead of disposing of chemicals and cleaning tanks and dishes. Colour work in the darkroom was ultra time consuming and very much hit and miss, but very satisfying if the product went to plan.

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Ansel Adams & Fred Archer - Zone System

A spot exposure meter will expose whatever object it is pointed at towards a neutral grey. However this may be inappropriate if you are photographing white snow or a black stallion. Adams and Archer proposed a zone system where exposures are adjusted according to the photographers perception of the object. They proposed 11 zones from black, 0 to white, 10 (conveniently 1 stop apart). Adams declared zones 1 to 9 to be the useful dynamic range of a negative and only 2 to 8 to contain all of the textural information of a scene. Adams used the zones in his dark room technique to create prints that demonstrated a wide range of tonal values.

Up and coming Events

July 30th - Studio Workshop

Presentation on how to take studio portraits by Eric Budworth and Gary Secombe. Bring along your camera and try it out. Models, backdrops and lighting will be provided.

August 13th - Competition: Games / Sport

Any pastime with rules, from athletics to zeppelin racing.

August 30th - Photoshopping

Photoshop has now become a verb. Members of the club will share their skills in a hands on demonstration. Feel free to bring along some images to manipulate.

August 31st—Club fees are due

September 10th—Annual General Meeting followed by a presentation of Paintings & Photos of Belair Park. Bring a plate of food. Receive a disposable camera for the October competition.

September 24th - Competition: Funny Faces

Two or more faces, funny, weird, peculiar or just odd.

Zone	Description
0	Pure black
I	Near black, with slight tonality but no texture
II	Textured black; the darkest part of the image in which slight detail is recorded
III	Average dark materials and low values showing adequate texture
IV	Average dark foliage, dark stone, or landscape shadows
V	Middle gray: clear north sky; dark skin, average weathered wood
VI	Average Caucasian skin; light stone; shadows on snow in sunlit landscapes
VII	Very light skin; shadows in snow with acute side lighting
VIII	Lightest tone with texture: textured snow
IX	Slight tone without texture; glaring snow
X	Pure white: light sources and specular reflections

Contacting a member from the club; This month Mark & Jenny Pedlar : [mnjpedlar@biqpond.com](mailto:mnpjpedlar@biqpond.com)

Web Address for Blackwood Photographic club: <http://www.blackwoodphotoclub.org/>

Have you changed over this time?

Digital has changed my photography in that it has raised the bar. There is no excuse for poor composition, wrong exposures and out of focus shots. You see the result instantly, you can select from a myriad of shots and you don't waste film. Then of course there is Photoshop to add to the creativity.

You have a reputation for your black and white work. Why this particular medium?

Black and White or monochrome has always been a favourite medium. The image is different as it is not what the eye sees. The lack of colour concentrates on the subject matter and if you limit the tones in a picture to the darkest and lightest ones, a great deal of strength and drama can be created.

Can you give me some examples of your own work and also of those who inspired you.

I admire the works of Frank Meadows Sutcliffe, Ansell Adams and the railway photographer Colin Gifford. These photographers have had a great influence on my work, particularly in my monochrome pictures.

I have included 2 photos of my own work. These are 'the Pub on the hill' and 'evening at Sovereign Hill'. The pub on the hill is an early darkroom print trying to evoke a mood of winter and times gone by. The 'Evening at Sovereign Hill' is a later digital shot depicting strong contrast and a sense of reflection and solitude.

Well that I am afraid is the last we will hear of Roger for the time being, and I wish him well in his move to Western Australia.

KELVIN SETTINGS

Ray Goulter

I wonder how well you know about the versatility of your digital SLR camera?

Many high-end digital cameras allow a wide range of selections for image capture.

Do you know yours? For example, have you ever taken several photos of a particular subject and used different Kelvin settings? White Balance selections such as fluorescent light, incandescent light and so on might be a faster way to adjust exposures than using Kelvin settings, but experimenting with Kelvin will give you an understanding of the nature of light in differing circumstances.

Adobe Photoshop and other image-manipulation software allows changes to be made using the computer, but quite often a simple selection of one of your cameras functions will avoid time spent on the computer manipulating your image.

Why not muck about with your camera's settings? After all, it's a good way to get to "know" your camera before you miss a shot because you couldn't find that menu selection quickly enough when you wanted to use it.

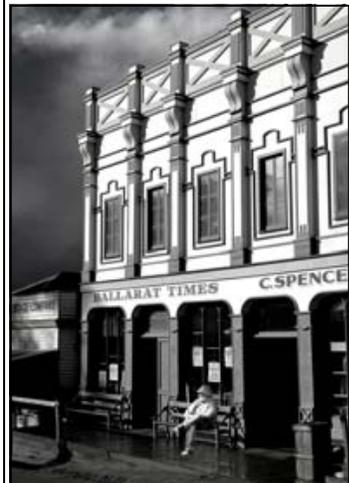
A word of caution though: there's one menu selection called "Format Memory Card". I would advise that you take care with that one!

"Likely the strongest quality which grabs the viewer's attention with a monochrome picture is its emotional power. Even if the picture is just of a vintage car or an old barn, there is an emotional charm which is hard to break down in words but universal to all of us as we view a monochrome shot. "

Online Photography Course, James Smith



The Pub on the Hill—Roger Lancaster



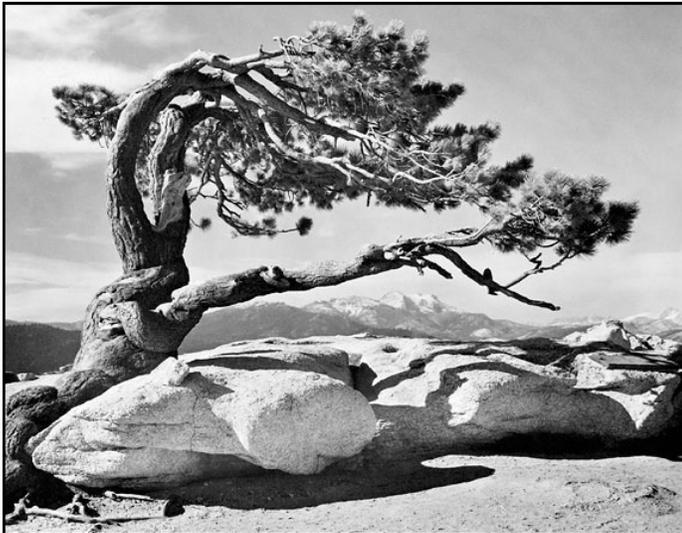
Evening at Sovereign Hill—Roger Lancaster

Photo Gallery

Monochrome images of Frank Meadows Sutcliffe, Ansel Adams and Colin T. Gifford



Fisher People—Frank Meadows Sutcliffe



Beauty versus the sublime: Yosemite, by Ansel Adams



North Blyth by Colin T Gifford

Francis Meadow (Frank)

Sutcliffe (1853 - 1941), an English photographic artist, made a living as a portrait photographer, worked in Tunbridge Wells, Kent and then Sleights, Yorkshire. He resented having to prostitute his art taking photographs of holiday-makers. By photographing the ordinary people that he knew well, he built up a picture of a late Victorian town, and the people who lived there.

His most famous photograph was taken in 1886; *Water Rats* and featured naked children. Using the conventions of the academic nude he aimed to show how photography can approach art. He was, however, excommunicated by his local clergy for displaying it. Edward VII (then the Prince of Wales) later purchased a copy of the picture.

Ansel Easton Adams

(1902 - 1984) an American photographer and environmentalist, best known for his black-and-white photographs of the American West especially Yosemite National Park.

He developed the zone system, to determine proper exposure and adjust the contrast of the final print. The resulting clarity and depth characterized his photographs. His large-format view cameras were difficult to use but ensured sharpness in his images.

He founded the Group f/64 along with fellow photographers Edward Weston and Imogen Cunningham, which in turn created the Museum of Modern Art's department of photography.

Colin Telfer Gifford

is a British railway photographer. Gifford pioneered the "New Approach" to railway photography during the 1960s during the decline of steam. This approach relies heavily on abstraction and capturing the dirty working atmosphere of the railway.

In 1994, Royal Mail published a set of five postage stamps featuring five of his photographs

