

# Camera Work

As the days lengthen and temperatures rise, the conditions become more conducive to photography. A clarity of light brings definition to the quarries weathered surfaces, enhancing their sculptural forms and textures that characterize this industrial landscape. When I began visiting the quarries in the 70's it took several visits to muster the courage to introduce a camera. Thanks to the quarrymen and their managers' acceptance I have been able to take these photographs over the years. Initially processing the 35mm, 120 rolls and 5"x4" sheets of black and white film in my darkroom in Worth. It was exciting seeing the next frame appear, peeling the images from their dripping spools. And seeing the sudden bursts of colour in the quarries - rusted scars on the sides of machinery, standing out from their backgrounds of exposed seams and compressed clay tracks.



Inside the work sheds, stone block heaped next to bankers - pitching tools, marigolds, wooden mallets and mason's hammers. The quarrymen's jackets' obscuring a calendar or two. Rays of light filter into the sheds, via an array of openings differing in shape and size, diffusing as it bounces off the whitened stone dust surfaces. And the strange looking generator at Ron Bower's, adapted from the engine of a truck, it's plume of black smoke ceremoniously signalling the beginning of another day's work.

