

Brighton & Hove Camera Club *Newsletter*

Winter 2007/Spring 2008



In this issue: all about Bill Wisden; why Ant wanted a bin in Vietnam; our legal rights as photographers; Newhaven storms; David Valdes remembers; 2007–2008 season competition winners; and much more

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BHCC Newsletter

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www.bhcc-online.org

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Untitled

Editor's letter

Welcome to the last newsletter until the autumn – a bumper issue, combining the winter and spring issues, as I was waiting for a couple of articles to arrive.

The Club's 2007–2008 season is nearly over, but you can't escape that easily! There is the summer programme, with photographic expeditions both locally and further afield. Members can keep up with the latest news on the summer programme in the Club's online forum (www.bhcc-online.org/forum).

Also, we can't let the coffers of the Hove Tavern dwindle, so some members tend to wander down there for a drink or two on Tuesday evenings.

If you haven't already signed up to the forum (see p. 9), it's well worth doing so: three-quarters of the Club can be found there, and it's an excellent way to keep in touch, chat and solve problems over the long, hot (hopefully) summer months. Most importantly, you can use the forum to check who might be turning up at the pub on Tuesdays!

Lastly, don't forget that the Club will have new premises next season: the Methodist Church Hall, in Hove. The details will be published on the website during the summer.

Rich Cutler LRPS

Presidential preamble

It must be about two and a half years ago that Audrey asked if she could speak to me at the end of one Club evening. Gradually, the others headed for home or pub, and there was I, a humble front-of-house, alone with the President. No, it was not, after all, a confession of unrequited love but an offer to take on the role of President, with guaranteed fame, self-doubt, insomnia, frustration and occasional exhilaration.

A few litres of multigrade developer have flowed into the drain since then (should I be taking it in a container to the dump, I wonder?), and I have learnt a lot. I have learnt how much time and effort are needed behind the scenes by Club officials to provide us with a forum for our various photographic needs and aspirations. The word 'team spirit' is often used to express the concept of a well-run club, so I am aware of the solid backing I have had, involving not only the time-consuming planning of a programme but also a willingness to clear away the tea things or display boards. Without the dedication of Club members, who are leading increasingly busier lives, our Club would disintegrate before you could say 'flat bed scanner'. I thank you all.

Not all aspects of a Club can be perfect, but I feel we are getting a

lot right. There is certainly a buzz on Tuesdays and Thursdays. Granted, up to 65 members are crammed together, apologising as they bump or squeeze past each other – but that does help to get acquainted! To quantify more accurately, we have a record number of distinctions at the RPS: in 2006, the SPA judges hung 10 of our photographs, this year, 21. In the last meeting of the Entry Levellers, two-thirds signalled that they had known nobody on joining the Club. The Hove Place pub has gleefully recorded a 40% increase in profits.

Both photographically and socially we are heading in the right direction, and we have measures in the pipeline to keep the momentum going. To keep us on track, Colin Miller takes over from me as President next season – at a pivotal moment. He is committed to the Club, and has the energy and ideas to go forward. I wish him success.

A challenge awaits us. For some years the Council has been aware of the need for a change of premises: we were always on the look-out for somewhere better, unsuccessfully. We discussed the discomfort and dangers inherent in our cramped room, weighed up possibilities such as limiting membership or introducing a waiting list, and noted the

recent increase in numbers. When the prospect of a move to the Methodist Church with its more favourable size and availability on Tuesdays came up, the Council voted unanimously in favour.

Over the summer we will work towards equalling the high standard of our display boards and lighting with a projection system. I will not miss the stuffy air, spiral staircase, the primitive tea facilities and the two ghastly paintings. But the room has associations and memories, for

some going back 23 years, and that is a wrench.

So, I move over for Colin, away from the front row with my notepad and squint in the half-dark, taking my own memories of good moments. I retired from the classroom 15 years ago, and had thought such responsibilities were over. However, it was good to be at the front again, sorting you all out – you who make up the Club that means much to me and has enriched my life.

David Miles ARPS

Brighton–Orosháza

It all started a couple of years back, when Géza Gonda from the Nicholas Müller Photographic Club in Orosháza, Hungary, called in at Bill Brandt's Open House exhibition. The idea of a two-club twinning was born.

We set off this April, as the second visiting group from the Club, and were greeted at Budapest airport by a minibus and a bear hug from Géza. The Famous Seven (Maggi Tillotson, Claude Lester, Jo Stevenson, Liz Roberts, Michael Grace, Nick Devenish and myself) had their first taste of Hungarian hospitality: a pack of drinking water bottles lay on the seat of the bus –

a thoughtful touch so typical of the hospitality to come.

Can you imagine a town the size of Haywards Heath willing to provide two galleries dedicated to art and photography?

We arrived at the House of Art gallery, and our 32 mounted prints (which included 11 from other BHCC members) were whisked away by the framers. The setting, brilliant lighting, perfect hanging facilities and overall elegance of the building took our breath away. Prints from over 50 photographers were on display, involving a club from Rumania, the host club and ours. All in all, an exhibition lasting six weeks.

At 6 pm the next day, the exhibition was formally opened, with official speeches, camcorders, press reporters and champagne. The power of photography to cross barriers and the need for international co-operation were stressed in a programme, impressive in its tasteful setting, faultless organisation, style and class.

For four days we basked in the warm hospitality of our Hungarian hosts: free accommodation in a hotel, a visit to a prize cattle and sheep farm, guided tours of three towns by fellow photographers, and lunch with Csaba and Martá in their home. To cap it all, we could enjoy the rare pleasure (a first for me) of sitting up to our necks in the dark brown thermal waters of a local spa, for which this south-east region of Hungary is famed – again, all free.

We came away, happy that we had shared our photography with

others hundreds of miles away, and had sat down in the evening in our hotel, discussing the day and appreciating the kindness lavished on us. Yet there were other feelings: amazement that this town, where the postman earns £300 per month and the doctor £800, could provide outstanding facilities and generous funding; frustration that the city of Brighton, so proud of its arts scene, can boast of no similar civic arts centre; a vague anger, stemming from the awareness that we have much to learn from continental Europe.

The best we could do was show our genuine appreciation of the warmth of our welcome, and give their ailing economy a little boost by celebrating at the Court of Bacchus.

David Miles ARPS

The BHCC Entry Group

The 2007–2008 season

For 2007–2008 we've had a departure from our previous Entry Group format, which used to be competitions all the way. This season, we used the first two evenings purely as 'assessment and discussion'. This was to encourage

those members who don't want to do competitions, to give a few clues to those who do, and to get to know each other.

What people forget is that within the Entry Group you get a real mixed bag of levels, from those who've just discovered which bit of the camera to look through to

others who have obviously been at it a while, so, for those starting out, it might all seem a bit daunting. Just keep at it. Also, remember that most photographers aren't entirely happy with their work, so you're not alone.

I tend not to single out individual photographers or images, as I don't think it's fair, especially when so many are worth commenting on, but I'm going to break my own rule for once.

Rob Tunstall's *Blue Splash* in the first competition brought back memories of when I worked in advertising in London, and we had a 'splashy drinks' photo shoot for Malibu by the professional photographer Bay Hippisley. Up till last year, our old Malibu ad featured on Bay's website, but I've just had a look, and unfortunately it's not there any more. There are a few sloshy drinks shots on his website, so have a look in the food section (www.bayhippisley.com). Be patient, though: there's a lot of food shots to scroll through.

Congratulations to Jerry Webb for coming top in the competitions, and a special mention to Iain Lennon, who only entered six images, but which all got gold awards. I haven't got the Speciality or Projected Images results, but I know many of you did well in these [see p. 40 – *Editor*], so it's going to be interesting to see who gets promoted for next season. You can promote yourselves anyway, but we will be doing recommendations.

I must mention and thank all those not in the Entry Group who come along to help, either with the assessing and/or setting up. Too many names to mention, but I do appreciate the effort, especially when the weather was bad. Thanks also to the judges. They do have their work cut out because of the wide range of standards.

And, finally, thank goodness we've got a social bunch (again), most of whom go to the pub afterwards. Cheers!

The 2008–2009 season

As I write this, it's the day before the next Council meeting, and we'll be deciding what happens to the Entry Group in the next season. There's a lot to discuss.

The Tuesday night meetings will be at the Methodist Church Hall, which isn't available to us on Thursdays. We had pencilled in using the function room at the Eclipse, but the pub's under new management now, so after the meeting we'll be checking if it's still available. Other options were to have E-Group meetings on Wednesdays, but two nights in a row might be asking a bit much. Personally, I don't fancy it. By the time you read this, we should know what's happening.

A few members have asked if we can have our own Speciality competition, and I don't see why

not. I've just got to work out how to score it. I'm not keen on having to produce two lots of score sheets!

Everyone's been very complimentary about the current format for our meetings, so I intend to stick with it for 2008–2009, i.e. have the first two meetings as assessment only, and competitions for the last

four meetings, with assessments as required while I'm writing up the entries or during the break.

Enjoy the break, and go on as many summer Club outings as you can – I promise you won't all come back with same photos!

Ann Graham

Interview with Bill Wisden HonFRPS

Bill, when and why did you join the Club, and what have you got from it?

Circa 1954 I became interested, and a family friend and Club member, Reg Botting ARPS, introduced me. It has given me a lifetime's interest and loads of lovely friends around the world as well as within the Club.

Has the Club changed much since you joined? For example, the quality of photography

Huge changes with the technical progress of photography have had a great influence, and slowly but

surely we have seen a total change as to what is acceptable as subject matter: there is now a far greater tolerance, and the safe harmless pictorialism of yesteryear has almost vanished and in the main been replaced by a far greater aggressive attitude and freedom of choice, which is very healthy. Recently, digital has opened up new avenues for exploration, so choices for the photographer are happily now even wider.

Why did you join the Royal Photographic Society, and what have you got from it?

I joined the RPS in 1959 to test my standard against their distinctions. I

have had a fantastic photographic life-long experience without doubt as a result sitting on the distinction panels, seeing literally millions of pictures, and helping others up the distinctions ladder – which has all been very rewarding.

Let's turn to your photography: how would you describe your photographic style?

I don't have one style – very deliberately, I change to suit whatever it is I am shooting. Latterly, I have through digital means been extending my range into the experimental. This follows a natural urge to create. In a

way, I start with a photograph of reality but end up with an image out of my head. This has changed the way I look at the world: not for what it is, but what it might be turned into.

Who are your influences?

Not really sure today. I have a great respect for Selgado, a master of the critical moment. In the early days, one or two famous pictorialists gained my admiration – Horace Murch, Richard Nutt.

Within the Club I was very impressed with the powerful work of Len Offord FRPS. He set a technical and visual standard that was my

Bill Wisden HonFRPS, Exploded Gun, France



goal to equal. Len was also very helpful in answering my non-stop barrage of questions on how to do this or how to do that. This willingness to share knowledge is a great quality that is still found in our Club.

When you photograph, do you have a theme in mind?

Sometimes yes – a panel – but sometimes I have in mind just a singleton image making a lone statement.

What impression do you hope to leave upon others who see your photographs?

I really have an open mind to this question. Experience tells me it is very rare to please everybody all the time. I have a tenancy to make images which have a subjective content, which will be read by some but not by others. In the main, I think it is unwise and possibly restricting to worry what others will think.

What was your first camera, and what do you use now?

It was an Ensign Selfix 16-20, which was followed by a Rolleiflex, Voigtländer Vito B, Mamiyaflex and various Canon 35 mm cameras. I now use a Nikon D70 digital SLR.

Have you ever considered turning professional?

No way! For me, photography has always been an antidote to work pressures – a way to relax.

My final question ... What advice would you give newcomers to photography?

Seek sound technical advice, but in the matter of subject matter, be yourself – photograph the things you react to naturally. In time, as you progress, your strengths and weaknesses will become more apparent, and will make easier the choice of the content and attitude to follow. It is no good photographing trees and grass if you are a concrete lover, or vice versa.

Interview by Rich Cutler LRPS

Have you signed up to the Club's online forum or gallery?

To register for the forum, go to www.bhcc-online.org/forum and type 1066 when asked for the VIP code. To apply for a gallery, post your details in the special gallery forum.

Bill Wisden HonFRPS, *Twisted*



The poetry of life: the work of Long Thanh

During my recent sojourn through Asia, there were many occasions when I wanted to commit my camera to the bin. In pursuit of that definitive shot, I was frustrated by technical (and operator) failings – blurred scenes from the back of speeding motos; headless shots trying to surreptitiously shoot from the hip.

The urge to commit my Canon 350D to a cylindrical disposal device was at its greatest on the day I

visited the gallery of one of Vietnam's most celebrated photographers, Long Thanh.

It is impossible not to be instantly overwhelmed when first entering the gallery. Hanging in the centre is his most famous photograph, *In the Rain*. It depicts two girls with an umbrella walking down the street in a downpour, illuminated by an almost improbable shaft of light. It is every photographer's dream shot. But this is just one of



Anthony Hunt LRPS, Long Thanh

Long Thanh, *In the Rain*





Long Thanh

many wonderfully stirring images. Taken over 40 years, his work encapsulates the essence of everyday Vietnam – his portraits capture the fears, loneliness, loves, hopes and happiness of its people; his landscapes the back-breaking toil in the beauty of the Vietnamese countryside.

Many of Vietnam's photographers locate themselves in Ho Chi Minh and Hanoi, but Long Thanh has remained in his native town, the beachside resort of Nha Trang. The majority of his photographs are taken whilst walking around the town and its hinterland, finding inspiration in all around him as he seeks to in capture 'the poetry of life'.

Whilst I'm surveying these wonderful images, Long Thanh arrives at the gallery. Genial and warm, he takes time to discuss with me his images, and even to ask about my own photography. Sighting my camera over my shoulder, he asks to see it. With the trepidation of a pupil confronting his master, I pass it over. 'Digital!', he says genially but disapprovingly, snapping a quick portrait of me.

Thanh is a true purist. He religiously uses only black and white film, and laments colour photography, and even more so the onset of digital. He handprints the results in his makeshift darkroom, a kitchen at the



Long Thanh

back of the gallery. With quality materials scarce in Vietnam, he relies on supplies of paper brought to him from his associates around the world.

Leaving the gallery, and enriched by Thanh's images and two of his prints ready to be Fed Ex'd home, I ponder whether I will ever be able to

capture such evocative and beautiful images. After a quick survey of a street devoid of bins, I get back on my moto.

More information can be found at www.longthanhart.com.

Anthony Hunt LRPS

Protect your image

I have been a digital photographer for 12 years. In fact, I think I was the first to go digital within the Club.

After taking my shot and doing what I wanted within Photoshop I would save my finished image to CD, which I then stored securely in a sleeve inside a zip-up case. I printed sheets of thumbnails relating to each CD for identification, and all seemed to work fine. I have accumulated over 80 CDs.

A couple of weeks ago I had need to open one of my earliest family libraries from a 1997 CD. It would not open, and the message 'unrecoverable data on CD' kept appearing. I tried downloading data-recovery programs from the web – but none could access these files. After trying the rest of my CDs, I found five out of the 80 odd with the same problem.

I upgrade my PC every few years, so that *might* be the cause, but various sources have informed that CDs are *not* indestructible but do, in fact, slowly deteriorate.

I am now the proud owner of a new 500 GB external drive connected to a high speed USB2 port, and have transferred all the files from my CDs: time-consuming but necessary.

In future, I will save my Raw originals straight from camera to a folder on this drive along with the worked-on files into another folder while still recording to CD or DVD: I'll then have the original files and two copies. If the hard drive in the PC packs up, I have the CDs; if a CD fails, I have the external hard drive.

I hope that this tale gives fellow members food for thought.

Mike McCormick

Colour spaces: Adobe RGB or sRGB – a demonstration

Each device in the digital photographic chain – the camera, monitor, printer, scanner, projector, etc. – has its own set of colours that it is able to detect or represent. This is referred to as the colour space for that device. The task of colour management is to handle the translation between all the different colour spaces to ensure that colour is perceived to be consistent throughout the chain. The key to this translation is the ICC profile.

For a physical device such as a monitor, the colour space is defined by the device itself, and so the task of colour management is to prepare a profile for that device. If we want consistent, accurate colour, then there is no choice as to which profile to use (digital cameras are an exception, explained later).

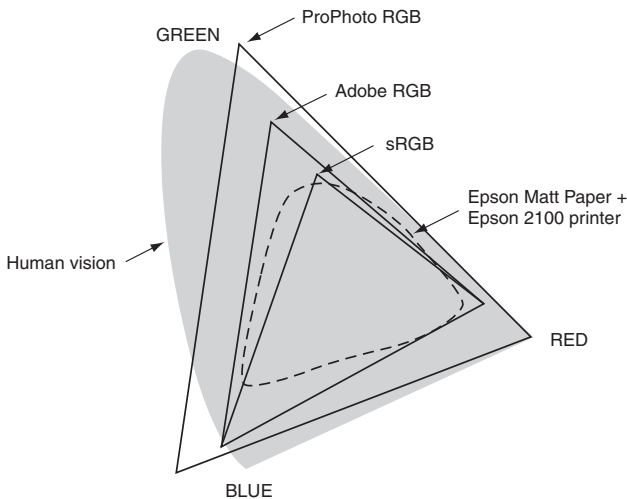
However, the working colour space in a program that supports ICC profiles, such as Photoshop, is an abstract space, not defined by any real device, and so we have choice over which space to use. In practical terms, this often comes down to a decision whether to use Adobe RGB or sRGB, although some users may wish to use ProPhoto RGB. In simple terms, sRGB is a small colour space and ProPhoto RGB a

large one, with Adobe RGB in the middle.

It is impossible to create a profile for a digital camera that has any real practical use for everyday photography, so we have a choice to make as to which colour space to use for the camera, or, rather, which colour space to encode the digital camera files into. Your camera settings will probably only allow the choice of sRGB or Adobe RGB, but if you shoot in RAW, then the RAW processor will allow you to also encode into ProPhoto RGB.

What is an ICC profile?

An ICC (International Color Consortium) profile describes the colour attributes of a particular device or viewing requirement by defining a mapping between a source or target colour space and the appearance of colours under a predefined standard set of conditions (the profile connection space, PCS). As the PCS is common to all ICC profiles, a program or operating system that supports ICC profiles can map the colours from one device to another.



Color spaces compared with the range of colours perceived by the human eye

The unfortunate thing is that there is no one-size-fits-all solution. You need to consider what the eventual output medium will be (e.g. a print or a projected/web image), what colours are contained in the individual image and what you intend to do with the image in terms of manipulation.

A colour space contains only certain colours: colours outside the colour space are ignored. So, colours outside the colour space of a printer cannot be printed, and colours outside the colour space of a monitor

cannot be seen on-screen. This may lead you to think that one should use the largest working colour space possible. However, the problem with this is that the photographic chain is only as strong as its weakest link. If you work in a large colour space, you may be simply storing up problems for later, when some of the colours you have defined in your image lie outside of the colour space of your output device.

Bigger is not always better. ProPhoto RGB contains colours that are never, ever realisable since they

lie outside the realm of human vision. If you work in such a large colour space there is a danger that you may create some of these 'imaginary' colours. This is especially true if you habitually use exposure, recovery, fill light and blacks controls to stretch the histogram across the full width of the colour space. Also, many of the colours in ProPhoto RGB will not be realisable on your monitor, so if you use them you won't be able to see what you are working on. If your aim is to match what you get in the print to what you see on the monitor then ProPhoto RGB is exactly the wrong way to go.

For example, your printer might be able to print most of the colours in the Adobe RGB colour space, so you might use that as a working space for your print. However if you decide you want to use the same image as a projected image, then many colours may lie outside the colour space of the projector, which will probably be limited to sRGB, giving you a decision to make as to what to do with those 'out of gamut' colours.

If you work with a small working colour space then you are much less likely to run into compatibility problems when you try to output your image, but you may have sacrificed some of the colours in your image and settled for the lowest common denominator.

However, if you have kept the RAW file intact then there is nothing

to stop you from starting again in a larger colour space if there are better printers and monitors available in the future. The downside is that you are starting from scratch again, but if you want excellent results then you would probably want to anyway.

Another issue to consider is what colours you actually use within a particular image. If an image has quite muted colours which fit comfortably in the sRGB colour space, then using the larger Adobe RGB colour space simply forces the colours into a narrower range, which in turn leads to them being recorded with less precision. This probably won't be a problem, but it is analogous to the posterisation issues of 8-bit images compared with 16-bit images.

For a given number of bits per pixel then there are exactly the same number of discrete colours in every colour space. The larger colour spaces simply have a bigger difference between each discrete colour.

A demonstration

All of this can be quite difficult to grasp, but it is quite easy to demonstrate if you have a camera capable of taking RAW images and an image editor that allows conversion between colour spaces (e.g. Adobe Photoshop).

First, take a photograph of something that has large blocks of solid, saturated colour. Capture the image in RAW.

Open the RAW image in Photoshop, to enter the RAW converter. Put the mouse over an area of solid colour and observe the RGB values given near the histogram. As long as the area is solid colour, these values should only change slightly as you move the mouse. Make a note of the values.

In the 'space' box below the image you should have the options 'Adobe RGB, ColorMatch RGB, ProPhoto RGB and sRGB'. If you change these options, you will see that the RGB values for your chosen colour also change. Notice that the histogram changes too, and that colours that are clipped in one colour space may not be clipped in another.

This is why it is important to match the colour space to an individual image rather than just 'set and forget'. Ideally, you want the image to use the full width of the histogram but with no clipping. In terms of the camera, if your image fits in one colour space with no clipping, then there is absolutely no advantage in using a larger colour space. However, if you intend to manipulate your image in Photoshop, then you may create colours that were not in the original image, for instance by boosting the saturation, and therefore you may need a larger working space. It then makes sense to encode directly into the working space rather than do a conversion later.

When you click on 'open' to leave the raw converter and enter Photoshop you may be asked whether you wish to convert the colour space of your image to the working space. For this experiment, don't do this: leave it with its embedded profile.

Now, if you open the 'info' palette and put the mouse over your chosen colour, you should see the same RGB values as you did in the raw converter.

Go to 'edit → convert profile', and convert to some other profile. The appearance of the image on screen won't change, but if you examine the RGB values you will see that the values have altered.

Next, go to 'edit → assign profile', and assign another profile. This time, the appearance of the image will change but the RGB values will stay the same.

Essentially, when we encode or convert to a different profile we are expanding or contracting the histogram and changing all the RGB values. When we assign a profile, we leave the RGB values unchanged, but the way those values should be displayed alters.

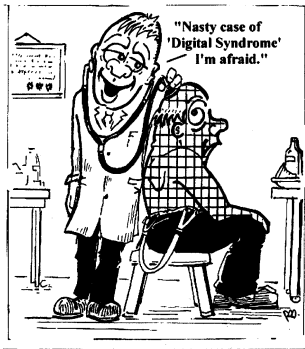
Summary

If all this has left you more confused than when you started, then some practical advice may help:

- If you want to present the image as a print, then use Adobe RGB.
- If you want to present the image as a projected image or on the web, then use sRGB.
- If you want to use the same image for both and are unsure of how to do all the conversions, then it is safest to use sRGB. This gets rid of your problems early, and ensures from then on you shouldn't have any out-of-gamut colours.
- If you are confident of how to convert the colour spaces (and handle out-of-gamut colours), then Adobe RGB will probably be a better choice, since this preserves more data for future occasions when you might want to use the image for a different purpose.
- If you really know what you are doing, then you might want to use ProPhoto RGB, since this preserves pretty much all colour data, but be careful to check for out-of-gamut colours, because you are likely to have created many more by using this colour space.

Remember that these are just rules of thumb: if you want to full control over the colour in your photos, then you need to choose the correct colour space each time. If you want maximum contrast, maximum saturation images, then ProPhoto RGB could be the way to go. If you want lots of subtle mid-tones, then sRGB could be a better bet.

Bill Brandt



Bob Byrne

UK photographers' rights

Linda Macpherson has kindly given the Club permission to reproduce her guide to photographers' rights. The guide's web address is www.sirimo.co.uk/ukpr.php, and it can be downloaded as a PDF file. Although it was written in 2004, the information remains substantially correct; however, please read the disclaimer at the end of the article. Linda is working on an updated guide, which will be available on the web in due course.

Linda has asked us to publish the website address of her article. The main reason is that there are a lot of comments on the article that contain queries she has tried to address (www.sirimo.co.uk/ukpr.php/2004/11/19/uk_photographers_rights_guide#comments). Some of these deal with issues not covered by the article, and members may find them of interest.

Restrictions on the right to take photographs

Some years ago, it was said in a judgment that there is 'no law against taking a photograph'. This implies a general freedom to take photographs that, sadly for photographers, does not really exist. There are, in fact, many legal restrictions on the right to take a photograph,

and it would be more correct to say that one is free to take photographs except when the law provides otherwise.

This is intended to provide a short guide to the main legal restrictions on the right to take photographs and the right to publish photographs that have been taken. It is not an all-encompassing discussion of the law, and any photographer faced with unusual circumstances or specific difficulties should take legal advice.

Some of the restrictions here are absolute prohibitions, while others are dependent on circumstances.

Private property

Owners of property do not normally have the right to prevent someone from taking photographs of their property from a public place. There is also no general restriction on taking photographs while on private property, provided the photographer has permission to be on the property. However, the owner has the right to impose whatever conditions he wishes on entry to his property, including a restriction on photography. Photography is prohibited by the conditions of entry to many museums and stately homes, for example, and by most concert venues.

A person who enters onto private property without permission commits a trespass, as does anyone who 'interferes' with the property. Interference could be something as minor as climbing on the landowner's wall to take a photograph over the wall or resting a camera on a fence. If a person has permission to enter property on the condition that he does not take photographs, but he ignores the condition, he becomes a trespasser as soon as he takes a photo. Even where property is open to entry by the public in general, as in the case of most business premises, the owner or occupier has the right to demand that a photographer cease taking photographs and the right to demand that he leave the premises.

The law of trespass in Scotland is different from that in the rest of the UK. In England and Wales, any unauthorised entry on to privately owned land, or buildings or structures attached to land, is a trespass, regardless of whether any damage is done to the property. In Scotland, there has been a general and not strictly accurate perception that there is no law of trespass. The confusion will be cleared up to some extent from autumn 2004 when new laws come into force giving rights of access to all land, inland waterways and foreshores for certain activities. Photography, whether for recreation or profit, fits within the

definition of permitted activities. Access rights do not extend to buildings or structures or the land immediately surrounding them; photographers will not, for example, have the right of access to the garden of a suburban house. Also excluded from access is land that has been developed for a particular recreational purpose, such as sports fields and golf courses.

In most circumstances, trespass is not a criminal offence. In England and Wales, a person can be sued for damages by the landowner purely for trespassing. In Scotland, damages can only be claimed if the trespasser caused some physical damage. A landowner can also seek an injunction (interdict in Scotland) to prevent an individual from continuing to trespass. In theory, a court could also make an order preventing the publication of photographs taken while trespassing, but the UK courts have generally been reluctant to do so.

Property owners have only very limited rights of self-help against a trespasser. An occupier can use reasonable force to prevent a trespasser entering his property and reasonable force to remove a trespasser who is on his land and who refuses to leave. But the law is very strict about what constitutes reasonable force, and almost any violent attack would be unreasonable, as would, say, threatening someone with a gun or other weapon. The



Leonid Smirnov (iStockPhoto.com)

Will public photography become a subversive activity?

same rules apply to security guards, bouncers and the like: they are acting as agents of the owner or occupier of property and they too can only use reasonable force.

Neither the property owner nor an employee has any right to confiscate or damage a photographer's camera or other equipment. In practice, though, a photographer who is trespassing would be best advised to leave when asked: just because a landowner isn't allowed to use violence doesn't necessarily mean that he won't.

It is a criminal offence, punishable by a fine, to trespass on some

property, notably railways, aerodromes, military bases and places where explosives are manufactured and/or stored. A photographer who enters these kinds of premises without permission is liable to be arrested.

Restrictions in certain public places

There is a prohibition on taking photographs in Trafalgar Square and Parliament Square in London. The prohibition only applies to photographs taken in connection with any business, profession or employment, so that tourist photographs, for

example, would be allowed. It is possible to take photographs in the squares for business purposes, provided written permission is obtained from the Greater London Authority. A hefty fee is payable.

The same prohibition (on commercial photography) applies in the Royal Parks. Again, permission can be obtained and a fee is charged.

Harassment and invasion of privacy

It is illegal to harass another person, and taking photographs could amount to harassment. This isn't to say that someone could claim they were being harassed just because they were being photographed when they didn't want to be. Harassment is essentially behaviour that causes another person alarm or distress, and it refers to a course of conduct, not a single incident. (A 'course of conduct' means at least two occasions.) If a photographer stalks a subject in order to get a photograph of them, or repeatedly thrusts a camera in someone's face, this might be harassment.

Once again, the law is not the same throughout the UK. In England, Wales and Northern Ireland, harassment is a criminal offence, for which the penalty is up to 6 months in prison or a fine, or both. A victim of harassment can also bring a legal action for an

injunction against the person who is harassing him, and a claim for damages. Breaching the injunction is also a criminal offence.

In Scotland, harassment itself is not a criminal offence, but the victim can ask the court for a 'non-harassment order' against the person who is harassing him. Breach of the order is a criminal offence.

Invasion of privacy is a difficult thing to determine in UK law. The UK has never recognised a general right of privacy, but the European Convention on Human Rights gives everyone the right to respect for his private and family life, his home and his correspondence. It is not always easy for a photographer to know whether taking or publishing a photograph might amount to an invasion of privacy.

Taking photographs of a person in a public place would not normally be regarded as an invasion of privacy. The key seems to be whether the place is one where a person would have a reasonable expectation of privacy. Using a telephoto lens to take a photo of someone in a private place, such as their home, without their consent, is probably an invasion of privacy even though the photo is taken from a public place.

The lack of any coherent law of privacy in the UK means that photographers are not only free to take photographs of people in public places, but they can use those photos

as they wish, including for commercial gain. In some countries, individuals have rights over the commercial use of their images, hence the importance of obtaining a model release for the use of an image that contains a recognisable person. UK law does not, at present, recognise this right. But failure to obtain a model release will seriously impair the commercial use of an image, because most photo libraries, stock agencies and the like have an international customer base and will not accept an image of a recognisable person without a release. There is also a fair possibility that photographs of people may be subject to the Data Protection Act, which controls the processing of 'personal data', that is, data relating to an individual from which the individual can be identified. The definitions of these terms are complex, but taking a photograph of a recognisable person would appear to fit within them. The Act contains an exception for processing undertaken with a view to publication of any journalistic or artistic material, and much photography will probably be protected by this exception, but obtaining a model release puts the issue beyond doubt.

Obstruction and public order

It is a criminal offence to obstruct free passage on the highway, and this includes footways and cycle

paths as well as roads. Whether a photographer will be treated as causing an obstruction when he stops to take a photograph will depend on the reasonableness of his behaviour. Standing on a thoroughfare to take a photograph, provided this doesn't impede the movement of traffic or people to any degree, would not usually be treated as obstruction. Setting up a tripod in a busy street, however, possibly would be, depending on the inconvenience caused. Although the police have powers to arrest a person causing an obstruction on the highway, they are far more likely to ask a photographer to move along in the first instance, only arresting him if he refuses to do so, or if he persistently causes an obstruction in the area.

Another obstruction offence is that of obstructing a police officer in the execution of his duty. This basically means doing anything that makes it more difficult for the police to carry out their duties effectively. Getting in the way of the police while trying to photograph an incident, for example, would be obstructing them.

Taking photographs is unlikely to amount to a breach of the peace, or to conduct likely to cause a breach of the peace, but photographers who are shooting incidents such as riots and illegal demonstrations should take care that the police don't confuse them with the partici-

pants. Photojournalists can carry union press cards, but freelancers might have a more difficult time persuading police that they are not involved. The best advice is to stay calm, don't argue and move further from the scene if requested to do so by the police. Refusal might lead to an arrest for obstruction.

National security

In recent years, sensitivity over issues of security and prevention of terrorism has been understandably high. This has led to photographers being confronted by police when taking photographs of subjects that previously would not have been thought of as particularly sensitive, such as power stations, refineries, bridges, dams and ports.

Two areas of the law might come into play to restrict the right to take photographs of certain places. The first is the Official Secrets Act 1911. This makes it an offence to take a photograph of a 'prohibited place' where this might be useful to an enemy. The term 'prohibited place' encompasses a great variety of places, including:

- All defence establishments.
- Factories, dockyards, mines, ships and aircraft belonging to the Crown.
- Any place where munitions are stored.
- Any place belonging to the Crown that has been declared a prohibited place for the time being by order of a Secretary of State.
- Any railway, road or waterway and any place used for gas, water or electricity works which has been declared a prohibited place for the time being by order of a Secretary of State.
- Any place belonging to the Civil Aviation Authority.
- Any telecommunications office owned by a public telecommunications operator.

Note that the prohibition only applies to photographs that might be useful to an enemy. In addition, the photograph must have been taken for a 'purpose prejudicial to the safety or interests of the State'. Photographers taking photos of these places for innocent purposes may become subject to investigation into both the nature of the photographs and the purposes for which they were taken.

Prevention of terrorism legislation might also come into play when taking photographs of potentially sensitive areas. The Terrorism Act 2000 gives the police wide powers to stop, search and detain anyone they reasonably suspect of an offence under the Act. The Act makes it an offence to take or possess a photograph containing

information likely to be useful to a person committing or preparing an act of terrorism. In the present climate, the police appear to be taking a fairly broad view of 'information likely to be useful'. It is in a photographer's best interests to co-operate with the police if they approach him when he is taking photos in an area that might be regarded as sensitive. While it might be irritating to be subjected to questions and/or have a camera bag or vehicle searched, failure to co-operate might result in being detained for several hours at a police station.

Court proceedings

It is a criminal offence to take a photograph in a law court, and an additional offence to publish any photo taken in a court. The penalty is a fine of up to a maximum of £1000. This restriction extends beyond the courtroom itself to anywhere in the building and to 'the precincts of the court', i.e. the surrounding area. The extent of 'the precincts of the court' is not defined anywhere, making it difficult for photographers to judge whether or not they are breaking the law, and the authorities often turn a blind eye to photography outside the court building.

Tribunals of Inquiry are not covered by the prohibition on taking photographs in court, and it is up to

the individual tribunal to decide whether it will allow photographs of the proceedings. Photographers should thus seek permission before taking photographs of a tribunal proceeding.

Be aware that, even when it is legal to take photographs, it might not be legal to publish them. There are restrictions on the publication of photographs of people involved in legal proceedings, even when these are taken away from the court. These restrictions include:

- Photographs of a defendant in a criminal case during the course of the proceedings if this would create the risk of seriously prejudicing the course of justice.
- Photographs of witnesses in criminal cases, where this would put the witness at risk of harm and where the court has made an order preventing publication.
- Photographs of a victim of a sexual offence, where the publication is likely to lead the public to identify the subject as the victim of the offence. This restriction lasts for the victim's lifetime and not just for the duration of any court proceedings.
- Young people, defined as people under the age of 18, are subject to special protection under various statutes. In

general, it is an offence to publish any image of a young person or any image that would identify a young person who is involved in any legal proceedings, whether as a party or as a witness. The court can, by order, lift these restrictions.

Wildlife

Many wild animals, including insects, and birds are protected by the Wildlife and Countryside Act 1981. There is no restriction on taking photographs of any animal or bird, but the Act makes it an offence to 'disturb' some species when they are at or near their nesting places or places of shelter. This includes disturbing them by taking photographs of them. To photograph protected species at or near their nests or places of shelter, a photographer must have a licence from the relevant authority: English Nature, Scottish Natural Heritage or the Countryside Council for Wales.

A full list of protected birds can be found at www.naturenet.net/law/sched1.html, and a full list of protected animals at www.naturenet.net/law/sched5.html.

Copyright and trademarks

It will sometimes be an infringement of copyright to take a photograph of

a work that is protected by copyright. Copyright subsists in original literary, dramatic, musical or artistic works, sound recordings, films or broadcasts and the typographical arrangement of published editions. Qualifying works are protected automatically, and there is no system of copyright registration in the UK. Copyright in most works lasts for the life of the creator of the work plus 70 years after his death, though some kinds of work have shorter periods of protection.

Copyright is infringed by making a copy of all or a substantial part of a copyright work, without the consent of the copyright owner. It would therefore be an infringement of copyright to take a photograph of a copyright protected artwork, or a photograph of a photograph. It isn't an infringement of copyright to take a photo of, for example, a particular landscape or building even if the same view has been photographed many times before. Each photo would be regarded as an independently created work. But it would be infringement of copyright to deliberately set out to recreate another photographer's photo.

Copyright is not infringed by the incidental inclusion of a copyright work in a photograph. Thus, a portrait of a person which happens to have a painting on the wall behind the subject would not

infringe copyright, nor would a photograph of a street scene in which there was advertising material on display but this was not the main subject of the photo.

It is not an infringement of copyright to take photographs of buildings, sculptures and works of artistic craftsmanship that are permanently situated in a public place or in premises that are open to the public.

A photograph of a trademark may infringe the rights of the owner of the mark, but generally only where the photo might give the impression that it was produced by or belongs to the trademark owner. Many trademarks and logos are also protected by copyright as artistic works.

Bank notes

Taking photographs of UK bank notes is an offence unless permission has been given in writing by the 'relevant authority'. The relevant authority for English notes is the Bank of England, and for Scottish and Irish notes the relevant authority is the bank that issued the notes.

Disclaimer

While care has been taken to ensure that the information contained in this guide is accurate as at 31 August 2004, it does not provide a comprehensive in-depth discussion of the relevant law.

The information it contains is of a general nature and is not intended to be legal advice. The guide is provided without any warranty as to the accuracy of the information it contains, and users are urged to consult a solicitor in respect of any specific legal problems they might encounter. The author, publisher and distributor of this guide will not be responsible for any loss suffered by any person that is directly or indirectly attributable to reliance on the information contained in this guide.

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Linda Macpherson



Newhaven on a windy, wet day

I drove to the Newhaven concrete pier on 16 January this year, in the afternoon, knowing that high tide would be at its peak around 3.30 pm. The weather was dull and overcast, with hard rain at times, and it was the windiest day of 2008 so far – all the ingredients for some risky shots on the seafront. I drove home an hour before high tide, worried that I might get swamped if I stayed longer.

The biggest problem for me was the sea spray: it was bad enough being dull, overcast and

sometimes raining very hard, but most of the shots I took had a grey, misty cast to them, owing to the amount of mist, condensation and sea spray in the air. The only solution was to enhance the contrast later on the computer; unfortunately, this increased the noise, as I had shot at high ISO because of the poor light.

The wind was high and gusty – at least for south-east England – and the gulls were having problems flying. Gliding gulls provided a few opportunistic shots. There was some food on the concrete a bit further



Brett Butler

Taken at the edge of the concrete and barrier, with the wind and rain behind me



Brett Butler

This shot is one of my favourites of the day, and shows the capabilities of the Sigma 120–300 mm lens – heavy but well worth bringing

back from the seafront, but it was so windy that none of the birds could eat it: they would hover just above, trying to land, but as soon as they dropped, the wind blew them back.

Moving the van around, I parked face on towards the sea, only 20 feet or so from the water's edge, on the concrete bank with the railings. Some of the waves were now hitting the wall and shooting up to 50 feet in the air. With about 90 minutes to go until high tide, and not being able to get any further back from the sea in my van, I did not see the point in staying much longer, and certainly had no intention of getting out with my equipment.

The reason I took the van is that, with two side doors and plenty of room, it makes the ideal bad

weather shooting accessory. (I'm planning a trip up to London soon, and I can quickly stop, open the side door, shoot and move on – that should foil the Tripod Plod!)

It amazed me how many people were down there watching the sea, with their cars parked in front of the railings, with the waves throwing debris up onto the concrete around them.

On the whole, it was well worth the drive to Newhaven. It was a pity that high tide wasn't a little earlier so that there would have been more light.

I've have to say that I just love the Canon 16–35 mm Mk 2 lens – it's so versatile and sharp – though my other lenses did not do a bad job either.

Brett Butler

Brett Butler



My favourite photo of the day. There were not many opportunities to get such shots because huge waves, as in the next photo, were in front of me most of the time

Brett Butler



Big waves!



Brett Butler

As you can see, the waves were breaking very high, and have completely engulfed the lighthouse



Brett Butler

This was way too close for comfort! This shot, taken at a focal length of 35 mm with no cropping, shows you how close I was. Note the debris being thrown from the sea into the car park

Valdes's history of the BHCC

- In 1826, Nicéphore Niépce coated bitumen dissolved in oil of lavender onto pewter, to produce, after an 8 hour exposure, the first photograph from his workroom window.
- In 1839, Louis Daguerre sensitised a silver plate with iodine vapour and then took his photograph with a 30 minute exposure, developing it in mercury vapour.
- Also in 1839, Henry Fox Talbot coated paper with silver nitrate to make a 'negative' that he could then develop, but the quality was not too good.
- In 1851, Frederick Scott Archer coated glass plates with wet collodion, silver iodide and guncotton dissolved in ether and alcohol. This, despite coating in the dark which was very difficult, was perfection.
- In 1953, Roger Fenton, a famous Crimea war photographer, founded a group that eventually became the Royal Photographic Society.
- In 1886, George Eastman produced the first 'Kodak' box camera, and with it film and modern photography was born.
- In 1891, a group of locals came together to form a society that, after several name changes, eventually became the Brighton and Hove Camera Club.
- In 1952, David Valdes joined the Brighton and Hove Camera Club.

Why did I join? I loved travel, and thought it might show me more interesting images. I believe the first meeting I attended was a 'lantern lecture' by W. Hiller AIBP, FRSA on 'Advertising and fashion photography'. As is my norm, I remember nothing about it. What sort of club had I joined? It was very different to today's. It was much larger, almost 250 members, but much less sociable. The subscription was a guinea for town members, and 15 shillings for out-of-town members. The main meetings, on a Wednesday then, were in the prime location of the Royal Pavilion, normally in a committee room, but sometimes in the beautiful Music Room. In the lectures, an interval for tea was never considered, nor was it normal to address the President, Colin Vinall, other than as 'Mr President'. But Colin was a fine photographer, and had a particular style of art, which was contra-jour lighting of shadows, often gaining acceptances in the London Salon.

It is interesting to read a programme from those days. It was quite thick, and included very many

advertisements. Virtually none of the lectures involved colour, and the brochure had a list of all the members' names and addresses. There was one FRPS and about 10 ARPSs, many of whom I do not remember. One I do is the Immediate Past President Reg Botting ARPS. He had been President several times, including during most of the war years. He was a traditional landscape photographer, always sat in the front row at lectures, and when a picture was shown that he thought was good, he always led a round of applause.

The photographs were mostly a different style to what we are now used to. They were mostly atmospheric landscapes, dated holiday scenes, records of church interiors (and bench ends), and very formal portraits. Rarely did a person appear in a photograph accidentally, and candid photographs were not shown. One member, H. G. Martlew ARPS, only produced bromoils, and another only photographed trees. All photographs had to be mounted on 20 × 16 inch white or cream boards. It took the appearance of Cyril Laundry ARPS, Bill Wisden and David Valdes on the scene to change matters. Photographs were now not always truthful. During the late 1960s and early 1970s, tone eliminations, tone separations and solarisations became very common. Mounts could be any colour or size.

The Club in those days did have one great advantage over today: it had its own headquarters. This was below a chemist in East Street, and access was through a passage way from Pool Valley. Summarising from the brochure, it had four workrooms with full equipment for developing, printing, enlarging, finishing and copying; a dry-mounting press; and a separate studio with a portrait camera, studio lighting, etc. And stories of what went on in those rooms abounded!!

It was in these rooms, on days other than Wednesdays, that a scientific and technical group had meetings, and there were a goodly number of instruction evenings. Probably one of my failings in life is that I have never attended any sort of workshop, because I prefer to teach myself. I might have worried about technique more, if I had attended.

Competitions were very different then. They were always judged (and it was a real judgement) by a visitor from outside our Club, to whom the prints were sent by post for pre-judging. The prints (there were no slide competitions) were entered a month in advance, and were then placed around the room for audience voting out of 10. These were then averaged, and this was a massive task for the competition secretary, since there were no electric calculators then. When the judge

came, he also gave a mark out of 10, so each print finished with a mark out of 20. The first print I entered gained 7.5 + 6.11. Recorded and added to the yearly score as 13.61. It was 4 years or so later that the first colour slide competition was instigated.

A few months after I joined, my sister joined, and a year or so later I remember her asking me about the new member who was constantly posing questions. Guess? Bill Wisden! A couple of years after I joined, I was on the Committee, looking after the portfolio. This was used to circulate prints (later slides also) so that members could comment on them. I suppose this was the forerunner of what, I gather, takes place on the internet. A little later, Bill joined the Committee, in charge of the colour group, and then I had my first session looking after competitions. By then, Bill and I were both ARPSs.

The Club then carried on for several years with very few changes. By the early 1960s, it had grown to 300 members, but without their names all being recorded in the Club brochure. I had managed to get the voting system on competitions dropped, partly because pretty animal and record prints always got top place. Now, the judge gave marks out of 20. Also, we had in addition to a normal pictorial competition a record print one.

The exhibition in the late 1960s (Bill was in charge, and was now an FRPS) was very elaborate. We held it in the Art Gallery of the Brighton Museum, and it was opened, with due ceremony, by the Mayor of Brighton. There were many classes of exhibition entries – Pictorial (advanced, intermediate, beginner), Brighton and Hove, Applied, Colour Prints and Colour Slides. Four entries could be entered in each class, so that a member could enter as many as 16 prints. Selection for hanging was by three members who voted 3 for 'in', 1 for 'out' and 2 for 'possibly'. If it totalled 7–9 it was 'in', if 3 or 4 it was 'out' and 5 or 6 were argued about or decided during hanging. Awards were decided by a famous outside photographer, who awarded about a dozen silver cups as well as many certificates of merit, with which I could now wallpaper a room. There was a particular battle for the *Brighton and Hove Herald* trophy. Bill or myself won it most frequently, he winning it about twice as often, but I regarded it all as fun.

Prints were not framed, and were hung by hammer using electric cable clips. I liked this, because prints did not have to be fixed in monotonous lines but could be in diagonal rows. For many years, colour prints were a rarity, even though a silver cup had been donated by one of our members, Lord Ely. Several times they were so poor and scarce

that the judge decided that an award could not be given.

Committee meetings were very frequent, because the treasurer, Bill Stenning, demanded we have one every month. For several years, they were held in a studio above a laundrette, so that the noise from below dominated our meetings. The studio belonged to Jim Rowell ARPS, who produced wonderful pictures of, mainly, dogs and cats. He did take other pictures, as I know from when I was exhibition secretary: along with a female member's entry were accidentally included a dozen or more pictures of her – all in the nude!

As is still the case, Presidents did 2 years' duty. A noteworthy President was Peter Best ARPS, famous for girls' portraits, who later became Mayor of Brighton. To decide the next President, all the past Presidents were called to a meeting, and the result was kept very secret until the surprise was announced at the AGM. In 1962, the meeting decided that the next President should be Bill Wisden, but that he was too young, so Reg Botting would do another year first. When Bill took over, things changed. One obvious change was more informality – first names becoming significant. After his 2 years, Bill took over the exhibition, along with John Latter, while I did my 2 years as President, after which I oversaw the exhibition.

During his time looking after the exhibition, Bill instigated one of the club's most significant events. This was the club project, when many members photographed a subject, in different areas and with different themes. Then they were printed in the club headquarters – which were now in St George's Place, opposite St Peter's Church. I forget the size of the prints, but it was several feet in dimension, and they were developed in specially produced dishes, using chemicals on sponges. The first subject was the 'Brighton Lanes', the second was the 'The tripper'. Bill, John and I were interviewed on TV while we were pretending to take pictures in the Lanes. [An article on this project, first published in 1971 by the Royal Photographic Society, will be reprinted in the next *BHCC Newsletter*. – *Editor*]

One problem concerning the new headquarters was financial. There was a difficult Committee decision to relinquish them, eventually carried by 12–2. The minutes recorded it as carried by a 'narrow majority'. The woman writing the minutes and her husband were the two who voted against.

In 1968, the club started its frequent moves period. Brighton Council made the Pavilion too dear for us, so we had to first have our meetings at the King & Queen pub. A few years later it was the Sussex

cricket ground hotel. Then, it was the Imperial Hotel in First Avenue, followed by the Old Market Arts Centre. Finally, in 1983, we moved to the English Language Centre. This was the only suitable place, but it had the serious disadvantage that we could not use it for our Wednesday meetings. The change to Tuesday evenings lost us members, but we gained others.

During these years, my sister Ivy Valdes became the first female President of the Club. She took varied colour slides during her extensive travels. In 1975, Henry Lovelock ARPS became President. He did not keep to one style of photography, and was very keen to keep us linked to the Sussex clubs. George Guile also did his 2 years, and I recall that his photographs were always about his travels. In 1982, I was told that I had to give up looking after the exhibition and do another couple of years as President.

During this period many changes took place. One significant non-photographic one that I managed to get approved in the early 1980s was to have a break, mid-way during a lecture, for tea or coffee. Some members did not approve, because they thought it unfair for a lecturer to have to stop in the middle of a talk. It's ironic that I now never take advantage of the break, because my fluid intake after 7 pm is normally zero.

The exhibition changed: we could now enter up to 12 prints and 12 slides without grouping them into classes. In addition, we could enter a panel of prints of any size. Awards were still decided by an outside photographer. The location of the event also changed, because the new boss of the Brighton Museum decided that photography was not art, so we were out. Our new venue was in the art gallery of what was then Brighton Polytechnic. In the late 1970s, the competitions changed: we dropped the awarding of marks, and only gave first, second, third and a few certificates of merit.

1991 was our centenary year, and it was decided to make it important. Bill Wisden and I were made joint Presidents, and Stan Gillam ARPS was made chairman of the Centenary Co-ordinating Committee. Stan had been President for the previous 2 years, and he was an engineer who had very useful original thoughts – witness the wonderful Club hanging boards at our meetings, which were his design and construction. All of the photographs were now mounted, and it gave a very professional look to the show. This also marked the start of more changes. The competition and exhibition cups were all sold (I did not agree with this, but lost), and all of our future exhibition venues were smaller and less desirable.

For the next years I was running the competitions again, and was horrified when a member suggested we do away with all awards and only had comments. He has since left – and he never gained any awards. I did not like this, so I came up with the idea of gold, silver and bronze awards, which we still use.

Then a new dawn broke: *digital*. I first came across it when I was marking GCSE photography exams, but, in our Club, it had little impact, and many of us said we would never change. John Hill was the first to turn to digital photography, and when he died he left a goodly bequest, which was used to buy our digital projector. Don Trott ARPS also went digital. He was a one-off original photographic thinker who produced photographs not of reality but stemming from his imagination.

Although most members have now changed to digital a few show very few signs of doing so. In 1971, Ann Wells-Thorpe ARPS joined, and exhibited slides, often montages, which were very creative. She still takes slides, although now mainly of her safaris. Priscilla Thomas FRPS, who recently left after joining in 1989, was also creative: her flower studies being very aesthetic. Two who did change are Trevor Gellard FRPS, who joined in 2001, and produces vast numbers of images showing journalistic views of human life, and Bob Webzell ARPS, who

joined in 1992, and whose memorable photojournalism is from Ireland, and Africa, where he has done wonderful work.

There are two present members who appear to still have silver flowing in strong currents through their veins. They both have done 3 years as President, and were probably the best two that I have seen in 50 years, and will, I hope, both do more periods as President. They both produce impressive but sombre photographs whose atmosphere is very different to their author's character. The first is Audrey Marshall ARPS, who re-joined in 1996 but was originally a member in the Club's project period of the 1970s. The second is Steve Boyle ARPS, who joined in 1984, has been organizing our superlative programme for 10 years or so, and has a TV skill in one liners. He also had a wonderful spell looking after the entry group. Strangely, the first print of his that I remember is a dour print.

How do I compare the Brighton and Hove Camera Club in 1952 with its 2008 incarnation? It is now certainly much more friendly, the average age is now probably lower, and there are now a greater number of females who actually produce photographs. All of this is very welcome, even though a danger is that the age groups will not integrate perfectly. Photographically, the obvious change is the vast increase

in colour, even though this can be a disappointment to the traditionalist. The subjects we see now are much less formal and have a much greater appreciation that we live with other humans; and the normal print quality is much better. But, then, it is easier to make a reasonable computer print than a reasonable silver print. What has not changed is that some people have a natural seeing eye, but others don't. And, unfortunately, this cannot be taught – but you can develop it by looking at many, many visual images.

The future? It would be nice if we can carry on recruiting a steady

stream of new members, but I hope many of our present new members stay with us, and, in another 50 years, one of them will be writing a Part 2 of this history. Or possibly in 33 years when we are celebrating our 150 year anniversary.

Finally I want to thank our President David Miles ARPS for asking me to write this. It was difficult for me to access some of my old brochures, but it was worth it, because it renewed my memories, and made me analyse my thoughts. I recommend this to you all.

David Valdes ARPS

BHCC competition results

Full results are posted in the Club's online forum (www.bhcc-online.org/forum).

Advanced Group

1	D. Gerrard ARPS	36
2	A. Clifford, R. Webzell ARPS	34
3	T. Gellard FRPS	32

Intermediate Group

1	H. Buckley LRPS, R. Cutler LRPS	32
2	B. Brandt, N. Eastham LRPS, C. Lester LRPS	31
3	M. Grace LRPS	30

Entry Group

1	J. Webb	37
2	R. Tunstall	34
3	P. Castleton, T. Crowther	32

Speciality

1	R. Cutler LRPS	32
2	W. Grundy ARPS	30
3	D. Gerrard ARPS	28

Projected images

1	J. Webb	38
2	H. Buckley LRPS, A. Hunt LRPS, C. Slater ARPS, R. Tunstall	36
3	B. Butler	34

Awards and certificates will be presented at the AGM on 6 May.