New Year, 2005

Number 30

Quarterly Newsletter of the Steyning Camera Club

VIEWFINDER

"Dusk over the Wildbrooks" - *Margret Preece ARPS*
This print was chosen as Best Print in the SPF Annual Exhibition





"Taking Off" - *Mike Warren*

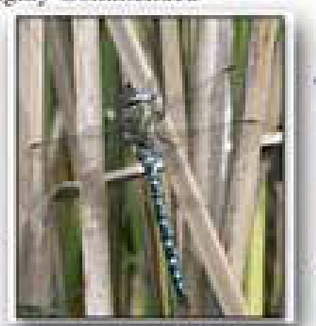


"Folly" - *Margret Preece ARPS*
B & W Highly Commended

Salisbury Print Panel



"Self Portrait"
Graham Smith



"Migrant Hawker"
Cliff Carter



"La Gare du Nord" - *Graham Smith*

Camera Club News

This edition should have been titled "Autumn", where did that disappear to??
Sorry, but this does give me the opportunity to wish you all a Very Happy New Year and I hope that 2005 will be enjoyable and productive.

During the last committee meeting it was agreed that I will become Competition Secretary for this season and will step down as Programme Secretary. We will therefore be needing someone to fill this vital position and a volunteer is sought. There should be an easy transition as this year is sorted and work on the 2005 to 2006 will not need to be attended to until next Spring. Help will be offered if needed.

Cliff

Regnum Print results

Winning club - Littlehampton & D.C.C.
Winning print - "Subway" - Don Mitchell ARPS
Our panel will also represent us at the Salisbury Exhibitiion.

SPF News and Salisbury Exhibition

Congratulations to Margret Preece ARPS for Best Print with "Dusk Over The Wildbrooks" and also a Highly Commended in the Monochrome section for"Folly". What a fantastic acheivment, very well done Margret.

ADIG Special Open Evening Report

Adur Digital Image Group invited all who have an interest in digital to an OPEN EVENING in the Coombe Court Hall at the Steyning Centre on Monday, 10th January 2005.
Doors opened at 7.30pm and included free refeshments and raffle.
Stalls, Demonstrations and Exhibition of group member sprints, including a special panel by Bill Wisden Hon. FRPS were all appreciated.

SET SUBJECTS FOR 2005/06

"Portrait"

This is specifically set to cover "People" based images, candid, studio, family are all within the scope and originality will be rewarded by the judge.

"Weather"

Rain, frost and snow, lightning, storm clouds, baking sunshine. Try to capture "Atmosphere" on film, this is quite a challenge and we look forward to seeing some interesting interpretations.

"Minimalism"

The Concise Oxford dictionary definition for "minimal" in Art is - ***characterized by the use of simple or primary forms or structures, etc., often geometric or massive (huge minimal forms in a few colours).*** Thinking caps on for this set subject!!!

Arundel Workshop

Evening stroll the through the woods and along the bank of the Arun led by Margret Preece.

We all had a lively discussion between stops to take photos and listen to some helpful hints.



By the time we had arrived back in Arundel,



we were into the realms of "Night Photography" and we were able to experiment with both film and our new digital cameras.

The panorama of the group was made from several images stitched together using Adobe Elements 2.

The image on the left was taken with a Minolta Dimage 7 and a "High Tech" speed limit sign on the river bank to support the camera, who needs a tripod!!

Brighton Marina Workshop

The last of the Summer Workshops, this time with Steve Broad was at Brighton Marina and most of us arrrived just in time to see a splendid sunset over the Palace Pier.

If you have any ideas for venues or subjects and techniques for next Summer, please pass them to any member of the committee and we will try to include them in the Workshops. Thanks for all your support last year.

Cliff



Some Thoughts On Filters

One thing that has radically changed since I went digital is my use of filters.

All of my lenses are fitted with skylight (1A) filters. This will penetrate through haze, which would otherwise partially obscure a distant part of a scene, and provides protection against dirt and scratches.

I still use a polarising filter to reduce glare and reflections from shiny surfaces (glass, water or polished wood) and to darken blue skies without affecting other colours.

However I used to carry a selection of colour correction filters to compensate for different lighting conditions. When using daylight film, an 80B (cokin P.021) would eliminate the orange cast from tungsten lights, a FL-D (cokin P.046 or P.036) for florescent lighting. These are now not required as, with the turn of a dial, I am able to modify the white balance to suit the lighting conditions, view the image, and fine tune to compensate for any variations, or even to add a warm or cold cast to an image if required.

Who knows, after the discussions during the first meeting in February, I may even start to shoot raw images and sort out the colour balance on the computer afterwards?

Steve Broad

Club Competition News

We are now half way through our programme and here is the latest update on the positions in all our competitions.

As with most clubs the number of slides entered continues to fall and the prints are increasing in both quality and quantity.

The last round of the *Lewis Cup* should be most interesting, so please submit as many slides as possible. Equal on points in this competition are Hilda Metcalfe and Rex Peters with 39 points, with Roger Tapner in second on 38 and Margret Preece third with 37 points.

Rex Peters and Ken Scott are level on 39 points in the *Steyning Bowl,* Cliff on 37 and Roger Tapner and Richard Chinchen, also level, with 35 in third.

The *Viewfinder Trophy* is also close, joint leaders in Joan Hornsby and Margaret Tully with 38 points, followed by Harry Pierre on 35, Dave Sherwin on 34 and Audrey Leazell with 33 points.

The prints are also nail bitingly close with Richard Chinchen and Cliff both on 39 points, Margret Preece with 38.5, Nina Ellis on 37, Graham Smith on 36 and Roger Tapner with 35 points in the *Matanle Shield*.

The battle in the *Penfold Cup* will be between Harry Pierre and Joan Hornsby, with 39 and 38 points respectively, Connie Morris is next with 34 points.

The *Tony Knight Cup* leader is Harry Pierre , closely followed by Joan Hornsby and Audrey Leazell.

The *Southern Photographic Federation* leaque has again been really interesting and we have seen some superb prints and slides when we have met other clubs. We are in a good position in the slides but have had mixed result in the print section.

Photographing Children

The following piece appeared in the recent newsletter from the SPF:

"Please would clubs be aware of the problems facing photographers of children. There has been much about this in the AP. There have been problems in this Federation.

I know it seems absurd that the police try to stop innocent family pictures. It saves a great deal of upset and stress if club members are made aware, that police have been arresting photographers taking even family pictures.

It also means that it is probably wise not to display them in public. One could argue that a club is a private organisation but out side competitions are not."

As a long time member of the Bureau of Freelance Photographers, and as the co-ordinator of our cricket club's accreditation project, I know that child protection is at the forefront of social commentary. Since the topic has been raised by the SPF, I feel it deserves expansion and clarification.

And, increasingly, people are calling upon the Data Protection Act (1998) to try to prevent their photographs being taken. The DPA applied originally only to the storage and use of personal data (defined as data from which an individual can be identified) on a computer; so whether film and print fall into the category of data is a grey area, but digital images definitely do. Therefore, a person can object to their digital photo being taken (their data being recorded) and can legitimately restrict its use under the act. Journalistic and artistic usages are exempt, but only if it can be demonstrated that such are in the public interest. Individuals would be unlikely to be subject to criminal proceedings under the act, though organisations certainly could be, and whilst a civil case could be brought it would have to be shown that damage had been suffered.

It is very different in the case of children. Whilst the same considerations apply, any person taking, keeping and exhibiting images of children COULD be laying themselves open to suspicion at best, and arrest at worst. Even parents photographing their own children, particularly partially-clothed or naked, have been subject to lengthy and humiliating investigations, with equipment confiscated. It used to be high-street labs on the lookout for suspect material in the dubious role of moral guardian, but with digital images not involving any third-party, suspicion seems to be growing.

Whether we agree or not with this state of affairs in the social world, it exists, and we do have to take note and action. Ignorance is no defence …

The advice, in my view, is simple, and does not and should not involve total avoidance of photographing children, but does involve covering yourself against any potential allegations. It has always been the case that photographers working with people are advised to obtain a Model Release, a document granting permission for the image to be made and used for any purpose. In the current climate, I would suggest photographers obtain a Model Release from the parents for ALL pictures of children for any purpose, and for any pictures of people that are to be exhibited more widely than in club competitions. For people you know this shouldn't be an issue; for people you do not know, you may have to tread carefully. The common practice when working with models is to provide a business card with full contact details, to state your intentions clearly, and, best of all, to provide a portfolio of previous work so that nobody can doubt your integrity. Then, the act of asking permission should not be misconstrued. Again to avoid any misunderstandings, do this BEFORE producing a camera and treat refusals with respect and good grace.

And returning to the issue of photographing at sports days or plays, or at any other events, all schools have guidelines to follow, issued by the Information Commissioner's Office, and local policies to be enforced as recommended by local councils. Therefore, be aware of the local policy and follow it to the letter so as to avoid any difficulty.

This is not the only area where photography is becoming more difficult. Public buildings often prohibit photography or require permits, tripods are not permitted in many areas of cities, including London, and people are beginning to assert their rights to images of land and property if images are used for commercial gain.

This discussion could run and run, but for the moment, I hope I have been able to clarify the SPF's somewhat loose statement.

…Ken Scott

Note: I am not a lawyer, so this is written purely from my own understanding and perspective, and is not intended to be definitive guidance. My sources include:

∑ Information Commissioner – Data Protection Good Practice Guidance: "Taking Photographs in Schools" - www.informationcommissioner.gov.uk/

∑ Green K. "Data Protection: Taking and Using Appropriate Images of Children, A Practical Guide"

∑ Evans R, Eyre S J and Vasey A: "NoPhoto: Privacy, Permission and Personal Space in Photography – a Redeye National Symposium 2004 Report"

∑ Watson A (2004), "A picture of confusion", Daily Telegraph 27/11/2004

Forthcoming Events

Camera Club/Coffee Club

We have had a Very Successful first year. We started off with Steve Broad telling us about the rudiments of "Photography". We had Ken spend a morning with us explaining about light and landscape. Cliff joined us for a morning of digital work. We also had a very enjoyable morning with Richard Chinchen showing his collection of vintage cameras and explaining how some of them worked.
We have been out on several field trips, we either meet in a pub or a tea room, but we have gone out to take photographs. We have visited the Wildfowl Trust at Arundel, High Down Gardens at Worthng, the Cactus Nursery at Ashington, Ditchling Common and the Wey and Arun Canal. The year ended with alunch at The Royal George carvery at Shoreham.
To start the New Year off, we met at Harry and Mary's at 7 Shoreham Road, Upper Beeding on 1st February, for a basic discussion about digital cameras and how to select the most suitable model to fulfill your needs.

Next Coffee Club Meeting

22nd February 2005 At Wakehurst Place, meet in the Coffee Shop at 10.30pm. Visit the Photographic Exhibition and the World Seed Bank.

Last round of the SPF League takes place on 11th February at Solent C.C. with the other club being Jersey P.C. Hope the ferry isn't late!!
We have won all rounds in the slides so far but have had mixed results in the print section.

PLEASE NOTE

The Mix'n'Match that is in the programme for the 15th December, 2004 at Littlehampton has now been rearranged for Wednesday 7th December, 2005.

Change of Venue 23rd March, 2005
The Regnum Crouch Slide Competition, which is being hosted this year by Storrington Camera Club, will now take place at Rydon Community College, Rock Road, Storrington. Doors open at 7.15pm for a start time of 7.45pm. Lifts will be available.

Please let the Editor have your images and articles to include in the next copy of Viewfinder as soon as possible. All subjects are needed and your views about the club, competitions, etc would also be welcomed.

Selection of Winning Images from our Club Competitions, all scoring 20 points.

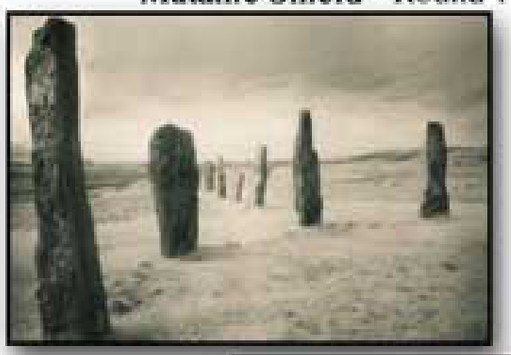
Lewis Cup - Round 1
"Puffins" - Hilda Metcalfe



Penfold Cup - Round 1
"Morning Light" - Harry Pierre



Matanle Shield - Round 1



"Callanish"
&
"Three Rocks"

Margret Preece ARPS





"Phlomis" - Nina Ellis

Steyning Bowl - Round 1
"African Violet" - Rex Peters



"142 L/H Sidecar" - Cliff Carter



Viewfinder Trophy - Round 1
"Trim Window" - Joan Hornsby



Viewfinder Trophy - Round 2
"Fruits of the Season" - Margaret Tully

