

IN SEARCH OF GOOD PHOTOGRAPHY

"A QUEST FOR FOR PERFECTION"



INFOCUS

Indianriverphotoclub.org

Maybe the World's Greatest
Photographer

FIRST IN - FIRST PLACE

May 2013



"Vintage Simplicity"
By Shelley Stang.

This exceptionally thought out and executed photograph by our club secretary Shelley, was the "first in" as well as gaining

the first place award in class A for Special Techniques. Well done Shelley!

Shelley says she used the Neon Filter in Photo Shop and changed the main color to Black.

As she has been sewing since she was 7 years old she has many, many Simplicity patterns.

Shelley selected one with a 70's style tennis dress that she

actually made in the 70's.

Then Shelley placed the pattern, scissors, tape measure and pin cushion on red fabric, and, using the Photoshop Neon Filter, turned the shot into a black and white photo similar to a negative.

These types of techniques are not beyond the capability of most of us, so why not try your hand at a little manipulation and have some fun doing it. Shelley did!

Next meeting May 23rd

WHAT'S INSIDE THIS MONTH

- Page 1 "First In" Award
- Page 1/2 "Erwin Blumenfeld" a very great photographer
- Page 3 Awards Listing
- Pages 4,5,6 Awards Photographs
- Page 6 "Scary", this month's Awards theme - May 23rd
- Page 7/8 "From Across The Pond", a trans-Atlantic view of photography
- Pages 9/ 13 A discussion on "Plagiarism" in photography
- Page 14 "Perfectly Timed." A selection of action photographs
- Page 14 Club Calendar



Erwin Blumenfeld (1897 – 1969) is regarded as one of the most influential photographers of the twentieth century.

An experimenter and innovator, he produced an extensive body of work throughout his thirty-five year career including black and white nudes, celebrity portraiture, advertising campaigns and his renowned fashion photography.

He took more covers for Vogue than any photographer before or since and his art photography was for a long time overshadowed by his commercial work.

In the 1940's and 1950's he became famous for his fashion photography, working for Vogue and Harper's Bazaar, and also for artistic nude publications.

See next page

Erwin Blumenfeld was born 26 January 1897 in Berlin. He was of Jewish descent. In school he befriended Paul Citroen and in 1907 he was given a camera and started taking and developing photographs.

Blumenfeld began his career working as an apprentice dressmaker to Moses and Schlochauer in 1913. He opened his own company in Amsterdam in 1923, the 'Fox Leather Company', a leather goods store specializing in ladies handbags. It was situated in the center of the city. After moving to new premises in 1932, Blumenfeld discovered a fully equipped dark room there and began to photograph many of his -predominantly female- customers.

The company went bankrupt in 1935, just as Blumenfeld's photographic career was beginning to take an upward turn.

Following a move to Paris in 1936, Blumenfeld was commissioned to take the portraits of personalities including George Rouault and Henri Matisse and secured his first advertising work for Monsavon. Blumenfeld quickly captured the attention of photographer Cecil Beaton who helped him secure a contract with the French Vogue magazine.

During World War II, in 1941, Blumenfeld moved to New York where he was immediately put under contract by Harper's Bazaar and after three years, he began freelance work for American Vogue. Over the next fifteen years, Blumenfeld's work was featured on numerous Vogue covers and in a variety of publications including Seventeen, Glamour and House & Garden. During this period, he also worked as photographer for the Oval Room of the Dayton Department Store company in Minneapolis and produced advertising campaign for cosmetics clients such as Helena Rubinstein, Elizabeth Arden and L'Oreal.

In the late 50's, he also began to create motion pictures, hoping to use them commercially and also began work on his biography and his book 'My One Hundred Best Photos' which, despite being a renowned fashion photographer, only included four of his fashion images.

Following Blumenfeld's death in 1969, numerous books on his work have been published, namely "The Naked and the Veiled" by his son, Yorick Blumenfeld, and his photographs have been exhibited at international galleries including the Pompidou Centre in Paris, The Barbican in London and The Hague Museum of Photography in the Netherlands.

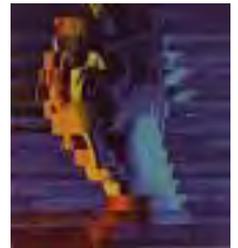
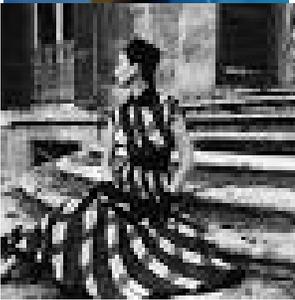
In the 1960's, he worked on his autobiography which found no publisher because it was considered to be too ironic towards society, and was published only after his death.

Erwin Blumenfeld died of a heart attack 4 July 1969 in Rome.

His more personal work is in black and white; his commercial work in fashion, much for Vogue and Harper's Bazaar, is mostly in color. In both media he was a great innovator. In black and white he did all his work personally in the dark room. In color he drew on his extensive background in classical and modern painting. He married Lena Citroen in the Netherlands in 1921 and had three children there: Lisette, Henry and Yorick.

A lesser-known aspect of Blumenfeld's image-making is his films. Captured between 1958 and 1964, these were mainly pilots for beauty commercials, aimed at his key beauty clients Helena Rubenstein, Elizabeth Arden and L'Oreal.

What would he have accomplished in this digital age?



Awards Results for April 2013 — Theme “Simplicity”

Class A – Color

Maria Heffernan	Nature’s Musical Note	1st
Donna Green	Eye Nature’s Pattern	2nd
Mary Lou Christy	Perfect Pink	3rd
George Bollis	Simple & Serene	HM
Roger Sobkowiak	Tepee Latches	HM

Class A - Monochrome

Arlene Willnow	Simplicity of Form	1st
Kathy Graham	A Simple State of Mind	2nd
Maria Heffernan	Crystal Clear	3rd
N/A		HM

Class A – Special Techniques

Shelley Stang	Vintage Simplicity	1st
Mary Lou Christy	A Simple Pleasure	2nd
N/A		3rd
N/A		HM

Class B – Color

Mia Arrington	Simply an Awesome Blossom	1st
Bill Conway	Floating in an Azure Sea	2nd
Don Schuster	Keep Out	3rd
N/A		HM
N.A		HM

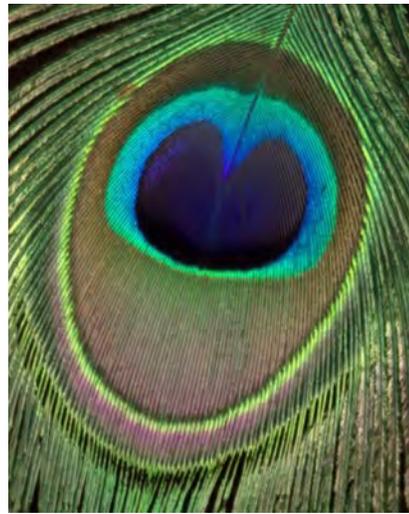
Class B - Special Techniques

Bill Conway	Simply Waiting	1st
John Sahlman	Looking at the Bottom	2nd
N/A		3rd

April Awards 2013 – Simplicity



"Nature's Musical Note"
By Maria Heffernan
Class A Color First Place



"Eye Nature's Pattern"
By Donna Green
Class A Color Second Place



"Perfect Pink"
By Mary Lou Christy
Class A Color Third Place

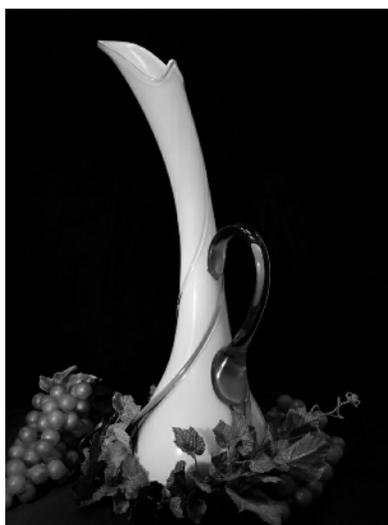


"Simple and Serene"
By George Bollis
Class A Color Honorable Mention



"Teepee Latches"
By Roger Sobkowiak
Class A Color Honorable Mention

April Awards 2013 – Simplicity



“Simplicity in Form”
By Arlene Willnow
Class A Monochrome, First Place



“A Simple State of Mind”
By Kathy Graham
Class A Monochrome Second Place



“Crystal Clear”
By Maria Heffernan
Class A Monochrome Third Place



“Vintage Simplicity”
By Shelley Stang
Class A Special Techniques
First Place



“A Simple Pleasure”
By Mary Lou Christy
Class A Special Techniques
Second Place



“Simply an Awesome Blossom”
By Mia Arrington
Class B Color First Place



“Floating in An Azure Sea”
By Bill Conway
Class B Color Second Place



“Keep Out”
By Don Schuster
Class B Color Third Place

April Awards 2013 – Simplicity



“Sim-pa-ly Pric-ka-ly”
By Mia Arrington
Class B Monochrome First Place



“Simple Gifts”
By Frank Roberts
Class B Monochrome Second Place



“Simply Waiting”
By Bill Conway
Class B Special Techniques
First Place



“Looking at The Bottom”
By John Sahlman
Class B Special Techniques
Second Place

This month's Awards Subject is

Scary..... frightening, alarming, terrifying, shocking
chilling, horrifying, intimidating, horrendous, hairy,
unnerving, spooky, creepy, hair-raising, spine-chilling,
bloodcurdling



SCARY

An adjective

Scary may refer to: *Scary*, West Virginia, U.S.; *Scary*, in J. R. R. Tolkien's *The Lord of the Rings*, a village in the Shire; "*Scary*", a song by Britney Spears!



From Across the Pond.....

Some candid observations.....

This year like several summers in the past, the editor is spending time in his native Britain.

While in Britain I attend a local photo club and actively participates in its agenda. As a matter of interest I thought you might like to read about another club and how they enjoy their photography. Same language, same photography but another approach.

The club is located in the West Country in a small seaside town some 200 miles from London by road. It has about 75 members in attendance at each meeting which is held in a church hall in the town. The county has more than twenty active photo clubs, and there are three clubs within five miles of this particular one. All the clubs interact and operate in a similar way.

Dues for membership are similar in cost to the Indian River Photo Club but with differences. There are no family memberships and visitors make a donation of \$7.50 to attend a meeting. If you are a world wonderer or have moved away from the area, but still wish to retain membership, then a \$15.00 annual E-Membership is available.

So far this year here has been quite hectic with many photo activities to attend. The season, which starts in September with weekly meetings extending to the beginning of May concluded with an awards banquet at which over ninety percent of the members attended!

Most of those not in attendance at the banquet had decided to thaw out and had already embarked on vacation trips to far away places such as India, Malaysia, New Zealand and even the United States for the very popular "Route 66" safari. However according to the travelers on that safari they had cooler weather in the US than their extended bleak winter here!

Because the club in the UK does not have regular meetings during the summer months it does not mean that every thing "club" comes to a halt. During the off season there are inter club competitions, road trips and casual photo assessment coffees where members have a round table discussion about each others work.

These coffee sessions are informal, but are quite blunt and to the point with everyone adding comments, if they so wish. Realizing that the art of photography is a subjective matter and that other points of view, although contrary to ones own, you may not want to hear, one soon learns to appreciate this group interaction. It is an ideal way of learning and enabling oneself. To have ones work viewed from another angle, that of the viewer and peer, not necessarily by a competition judge, is most refreshing and revealing.

Presently the club is stewarding a photographic exhibition at Buckfast Abbey which is About 20 miles inland. The exhibition is of some 200 hundred photographs that were selected from several thousand entered by member clubs of the WCPF, a regional group of over 100 clubs in this part of the United Kingdom covering a seven county area.



Buckfast Abbey

Just to have a photograph selected is quite an honor and to gain an award in this annual event is an outstanding and meaningful achievement. The team of judges took three days to make their selections. The exhibition is on for 16 days and it is expected that several thousands will view the prints and enjoy the 52 minute continual showing of dpi's, another part of the event. Buckfast Abbey, is a comparably modern location, and is a big tourist venue, and the food in the monk's restaurant.....well that is another thing! Steak and kidney pie with new potatoes, carrots and peas.....! Luv - el - lee mate!



The upper floor of the exhibition

This week-end the photo clubs of this county are having a "county battle". Not a fisticuffs or anything so violent, as it may sound. It is a half day of inter club competition of prints and Dpi's. Twelve or so clubs will participate and one club, the Kingsbridge Photo Club, will host the event.



The ground floor of the exhibition

All the entries were sent to the judge several weeks ago and Tony Byram, EFIAP, ARPS, AWFP, DPAGB will have spent many hours at his home looking at and assessing the entries. He will arrive at the event knowing which prints he prefers but he will not know which club the individual entries are from. As he presents each entry in turn and scores and comments on each one, those in attendance will be unaware of the accumulating scores of each club until he finishes each category. He will present the entries by category, such as natural history, landscapes, "altered" (special techniques) etc. A club could be best in a specific category and not necessarily be best in the competition.

The inter action will be intense for sure, as the scores slowly mount up. The climax will, as always, be exciting and the results probably very close. The fun and joviality will assure that who ever wins or looses will go away in the very best of spirits. The camaraderie is always wonderful. The results after all are just one persons perception and quite subjective. Above all, each contestant and viewer will leave having learnt a little more about the art of photography. Is that not what it should all be about? However the winning club will hold the trophy for the year and be very proud that they are the "best" in the county. It will be on show at each of their meetings reminding the members that they as a club can hold their heads high.

Two points in closing, and not to point a finger at any of our well intentioned members, I was extremely impressed that at the final banquet I attended here we were all given a printed copy of the full program/outline for the next season. That covers a total of 33 meetings! Very re-assuring indeed.

Lastly, many of our members have asked why prints should be submitted on a standard sized board for the monthly awards. Quite simply it is for the ease of handling .At exhibitions like the one shown to the right, the frames are then standard and matching and the expenditure for framing is greatly reduced for the entrant. The entry is submitted for assessment on a matt which is then guaranteed to fit the exhibition frame (if the print is accepted). In many instances the frame is supplied by the exhibitory body for the exhibition. This leads to a better presentation to the public! Good sense and economics really!



Portable exhibition stands with framed photographs

Remember always Keep a camera with you, you too can make outstanding shots, any time and any where !

This interesting article is published by kind permission of the author
PLAGIARISM IN PHOTOGRAPHY...TOWARDS A CODE OF CONDUCT

As the popularity of photography leaps ahead and more and more people join photo or camera clubs, increasingly the question of plagiarism arises. How often have you come across a photograph and you have felt "your idea" has been taken from you.....we probably all have had that feeling at some time or another. Believe it or not, it is now being taken very seriously by some photographers, especially those whose livelihoods depend on their photographic prowess.....

Please note that there are references to European Photo associations mentioned in this article, but photography is universal and the codes of conduct should also be universal, and not waived off as "well that's OK for them over there"!

What follows is not a legal document but an essay on the subject of visual plagiarism. The writer does not claim that it is complete, only that it is her interpretation of a difficult subject and, as with many subjects, there are inevitably going to be grey areas that will cause further discussion and disagreement. However, she hopes that it will lead to a rather better understanding amongst photographic club members around the world of what is and what is not acceptable in photography.

How do we define plagiarism?

The Oxford English Dictionary, Vol. XI, Second Edition describes plagiarism as, *"the wrongful appropriation or purloining and publication as one's own, of the ideas, or the expression of the ideas (literary, artistic, musical, mechanical, etc.) of another."*

In other words, plagiarism is the act of putting one's own name to another person's work and that can be writings, ideas or visual media. It is generally considered to have occurred when someone takes/uses another person's work or part of someone's work and makes it appear to be his/her own. Plagiarism is not a legal term in the UK, but is always an unethical practice and essentially is a means of deceit (either intentional or unintentional). When plagiarism does become the subject of legal action, it comes under the legally defined areas of infringement of copyright and/or theft of intellectual property.

When plagiarism breaks the rules of photographic competition, it may be subject to disciplinary action.

I want to introduce visual plagiarism by means of some examples:

Example 1. Let's say that I have produced a masterpiece of photography and I make a large mounted print. You come along and photograph me holding my picture. That is clearly not plagiarism...you are not trying to deceive someone into believing the picture that I am holding is your own work. You have made a photograph of me holding a picture and there is no claim of authorship of that mounted picture implied in your photograph. Any ambiguity may be laid to rest when you entitle it "Chris Widdall with her picture of..."

Example 2. Now zoom in to the picture I am holding (or crop afterwards) to show only the picture itself. Make a faithful copy of this and put it into a competition entitled "Chris Widdall's masterpiece". You have made a record of my photograph and have titled it accurately to reflect that it is someone else's work. That is not plagiarism either.

Example 3. Now take that same zoomed in picture of mine, change it slightly by adding a fine edges filter, change the colour and tone a bit and give it a name of your choice. I'm going to be very angry with you! because whether you realised it or not, you have plagiarised my work. The original idea and execution were mine and you have just taken my picture and changed it a bit without my permission and output it as your own. You have infringed my copyright and possibly even my intellectual property rights. Other people seeing that image think it is yours, but it is still my work, my original idea and my execution.

This equally applies to copying any piece of artwork, such as a painting or drawing or an advertising poster...the fact that it has no copyright symbol visible does not mean it is not protected by copyright. "Copyrighted works may not be used for derivative works without permission from the copyright owner, while public domain works can be freely used for derivative works without permission."

http://en.wikipedia.org/wiki/Public_domain#Defining_the_public_domain

Work certified as "public domain" (not subject to private ownership) or "copyright free" may be used or copied without conditions and is not covered by intellectual property rights, no rights reserved, no restrictions on use. There is no reason why you should not use such images in your own work, for your own enjoyment, or to learn how to make composites. Magazines may circulate such images and encourage you to use them. It might be easy to put such derived images into competition, even accidentally but **they are not allowed!**

Even artwork that is circulated for people to use freely often has a "creative commons license", which allows the original artist to keep copyright of their work but share it with others under a series of conditions which they choose to apply.

<http://creativecommons.org/about/licenses/>

This automatically excludes it as legitimate material for you to use in competition, because it is not all your own work. There are a number of sites on the internet where images are shared in this way and photographers and image makers are encouraged to share images and develop new work from them. One such site is Deviant Art.

<http://www.deviantart.com/>

There is no harm in this so long as you obey their rules...post your derivations with a link back to the original artist/photographer. But you cannot use such pictures in competition in your club, the L&CPU, the PAGB, etc.

Example 4. Now make as close a copy of my photograph as you can that is entirely your own work, maybe the same location and different model, but essentially the same picture...you could have had the idea yourself, of course. But if my image is a bit "special" or "unusually imaginative" I might still claim that you had copied my idea too closely for it to be out of your own imagination and that could often be construed as plagiarism. An interesting article highlights what happens when this type of plagiarism becomes the subject of litigation.

<http://www.epuk.org/The-Curve/456/visual-plagiarism>

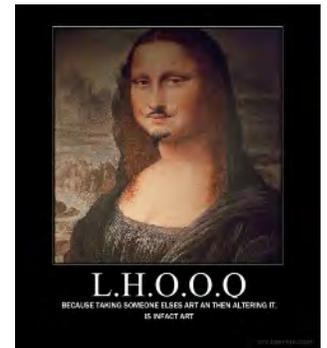
However, it's a bit daft to imply plagiarism has occurred if you just happen to stand in a popular place to take photos, e.g. of Eilean Donan castle. Many people will come up with much the same picture and no-one can claim the original idea or the intellectual property rights. The idea of a Goth on a gravestone would be an obvious subject if you visit Whitby in Yorkshire at Halloween.

No-one has the right to say they thought of it first.....and if you were there at the same time as me, we could have taken almost identical pictures.

Example 5. Take inspiration from seeing my "wonderful creation" but make something of your own that is influenced by my picture but is developed with your own style and interpretation. That is not likely to be plagiarism unless you follow my picture too closely. It is probably true to say that art and photography would not have progressed as it has without people taking influence from others and then going on to develop their own work. Some pictures inspired by others will be plagiarism and some not and it's hard to draw a definitive non-fuzzy line between. Similarity alone is not necessarily proof of plagiarism. It is possible for similar creative inspiration to occur in different people at different times and when people work closely together with mutual knowledge of each other's work, then plagiarism may not have occurred at all.

Example 6. Make a copy of my image, all your own work, and then change it in a way that parodies my work...usually parody is an exception to plagiarism, e.g. French artist Marcel Duchamp made a copy of the Mona Lisa in 1919 and gave her a moustache and beard in a deliberate act of degrading and parodying a famous work.

Soooo....plagiarism is a complicated subject and therefore one that tends to confuse and/or enrage people, even when it doesn't break the rules of competition! The best advice is NOT to copy others too closely.....be inspired by them, yes, but don't religiously copy.



L.H.O.O.Q. is a work of art by Marcel Duchamp first conceived in 1919. The work is one of what Duchamp referred to as ready-mades, or more specifically an assisted ready-made.

[Artist: Marcel Duchamp](#)

[Created:](#) 1919

[Genre:](#) Portrait painting

[Period:](#) Net Art

[Part of series:](#) Readymades of Marcel Duchamp

Why do people commit plagiarism? Here are a few suggestions...

They do not have the ability to think originally, so find it easier to "pinch" other people's ideas. They love someone else's work and want to make something like it but get just a bit too close to the original. It's so easy to do.

They do have an original idea but need an element to finish the picture off and it's easier to take something from the internet or a free cd to finish it off.

They do it accidentally, not knowing they have transgressed.

They do it knowingly thinking they won't be found out.

They do not see the boundary between being influenced by and directly copying other work and this is compounded by the fact that the boundary is fuzzy.

They do not believe they are doing wrong.

When Plagiarism Breaks the Rules of Competition

When entering a competition, you should read the rules. Writers of competition rules should also be clear what is and what is not allowed. It would seem obvious that the work must be entirely the work of a single individual made from elements which he/she has the right to use in competition and has been captured by him/herself. I am not sure that this is always stated, perhaps because it seems so obvious, but it is invariably the case!

Although plagiarism is always unethical it is not necessarily against the rules and often comes down to a personal matter between the alleged plagiariser and the complainant! and that introduces another level of complication. There are many examples of work where a picture is so close to that of another photographer as to be easily mistaken for the original, but it has not broken the rules of the competition or exhibition.

There have also been cases of individuals stealing images from the internet or from exhibitions and then passing the image off as their own. This is clearly a very serious offence as it is plagiarism, theft, copyright infringement and against competition rules. These cases, when discovered, tend to be dealt with very severely.

If you are unsure about what the rules mean, ask for clarification before the event. Prevention is better than cure! Be clear about what you have the right to photograph and use.

What will happen if I break the Competition Rules?

In the case of the discovery of infringement of the rules, the L&CPU, PAGB, BPE, FIAP, PSA etc will have their own method of dealing with this and may have a written policy to make disciplinary action fair to everyone. It is reasonable to say that if, as a driver, you do 40 mph in a 30 mph limit, regardless of whether or not you knew the law, your speedometer was inaccurate or it was accidental, you would be subject to punishment. This principle is the same in photographic competitions. However, mitigating information should be taken into consideration in addition to the severity of the infringement. Sanctions may take the form of one or more of the following:

Explaining where the candidate has gone wrong with a warning not to infringe again and an explanation of what will happen in respect of repeated infringement.

Disqualification of the whole or part of the candidate's entry from the competition/exhibition.

Ban from entering for a defined period or a lifetime ban.

Rescinding the individual's awards and distinctions.

Reporting the infringement to other organisations.

FAQ in relation to photographic competitions

Finally, I have included some frequently asked questions and my replies relate particularly to the L&CPU competitions. For other competitions, you must consult the rules/organisers.

Editors note: these comments are relative where ever you are and apply in whatever competitions you enter so are worth reading

1. What if I take a photograph in the street and there is a poster, hoarding or other copyright work included in the picture?

This is generally allowed in competition because there is no deceit implied...it is clear you are not trying to pass off the copyrighted work as your own. It is clearly just incidental and a "part of the scene".

2. May I use photographs of statues, models and stained glass windows in my pictures?

There is generally no deceit involved in any of these, so generally the answer is yes, you can use them. This would tend to apply to other 3-dimensional objects.

3. May I use stock photographs that I have bought or downloaded from the internet?

You may use them in your own work if the conditions of purchase/download say that you can but you may not use them in competitions.

4. May I use copyright free images and clipart?

You may use them in your own work if the conditions of purchase/download say that you can but you may not use them in competitions.

5. May I use images that have a "creative commons" license?

Creative commons licensing allows you to use images in defined ways and may require you to give credit to the original author in your derived work. You may not use such images in competitions.

6. May I incorporate part of a picture taken by my spouse with their permission?

No. You may not use all or part of anyone else's image.

7. What about AV presentations?

This needs to be clarified by the AV community itself. It is clear that some stories cannot be easily told without using historic material, which may still be covered by copyright laws. Permission should be sought to use that material and the AV competition organisers should be clear about what may or may not be used. Music is also subject to licensing rules.

With regards to our club.....AV is relatively new but will be upon us very shortly. Most high end cameras capture AV and the competition world is very active with this media. Try it.....



From Dr. Len S. Hood



One of the mantras that this newsletter espouses is, “*always have your camera with you*”.

Yes, that Nikon or Canon can be a handful, so why not invest in a smaller point and shoot camera. There are many great small cameras on the market and quite inexpensive too. You can carry them in your pocket or in your purse and in milliseconds you can capture the “best’ and least expected! Quality? Surprisingly good.

Members would be very surprised how many of our awards photographs are taken by the smaller pocket sized point and shoot cameras. After all, it is not the camera that takes the picture but you the photographer. It is how you see it and how you make it at that split second in time when what you see only happens just once.



your knowledge of the activity or location that gets the shot.

With that in mind we are going to show you each month a photograph or two that demonstrates the split second timing required, not to get the best, but also the most interesting of photographs. There is a lot of luck involved we must admit, but not always. Sometimes it is anticipation and



We shall always try to show photographs that do not have any *Photoshopping* done to them. Some will be amusing and others more serious. If you have taken similar photographs and would like to show them to our members here, please send them in with a cover story. We would love to have them.

Club Calendar

May 23.. Program InFocus Architecture
by Donna Green

June 27..Program Underwater Photography
by Mike Ricciardi

July 25.. Program Low Light Action Photography
by Pat Rice

August 22.. Program “Round Robin”
Not selected yet

September 26.. Open

October 24.....Macro Photography
Roger O’Toole

November .. No meeting

December 5.. Photograph of the Year Gala