



# Camera Clips

July 2010

## From the Editor

James Allan

Welcome to the July edition of Camera clips. We have had two competitions (“in the style of”, and “mechanical”) and several workshops since our last edition. Although I would love to show the excellent images from these competitions, I have instead chosen this month to show a selection of images chosen for the exhibition at photographic wholesalers, and the portrait exhibition at the same location. (see pages 5 & 6)

We have three articles; Mark Pedlar has given us his view on plagiarism in photography. Arthur Farmer has given us an interview in which he speaks candidly about his experience as a photographer. Finally I have put together a photo essay of 8 fun things to do with your tripod. We also have a short summary of the club expedition to Scott Creek on the June long weekend. (Queen’s birthday). I must thank all of my contributors. I am interested in receiving any articles that members may want to send for the next newsletter (September).

I must remind members that we are battling it out with our old rivals Edwardstown Photography Club on the 6th of July. This will be on their turf, Glandore Community Centre, 25 Naldera Street, Glandore at 7.45pm. In the last two years we have narrowly lost on both occasions. This is the year for the worm to turn. Julie Goulter was collecting images at the last meeting. She would be grateful for your colour or monochrome prints for consideration. It is a fun night, so I encourage you to attend the judging.

Actually July is a busy month for the club. On the 29th we are having the “4 of a kind” night. Members are invited to display their images grouped under a common theme. I recall last year Roger Lancaster showed two pictures of roses alongside two firework explosions. The similarity was obvious yet interesting. This is a non competition night.

I also remind people that the calendar is taking last orders. Soon there will be no more opportunities to submit images.

## Opinion—Plagiarism in Photography

- Mark Pedlar

The concise Oxford dictionary defines to plagiarize as to steal another’s work or words.

So what is it in photography?

If I go to the Internet, research a topic and then write about it in my own words using the data that is quite legitimate. However, if I download a series of paragraphs from the Internet and without altering those paragraphs submit them in an essay claimed as my own, that is definitely plagiarism.

I believe similar rules should apply for images in photography. However, there are some rules in use in photography in Australia which say that the whole of the image presented must be all of the author’s own making. Judges in clubs will interpret these rules somewhat differently from person to person. In one instance, I was present when a judge criticized a photograph of the wooden statue of an Anzac. He claimed that since the statue was somebody else’s artwork the photograph was plagiarism. My view is this is certainly not the case. The image in question could be criticized as being good or bad art but it is a two-dimensional representation of a three-dimensional object and is certainly not plagiarism. If it is plagiarism then I should not be entitled to present a photograph of the Eiffel

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

## Upcoming Events

- July 1—Worshop—Workflow & Archiving—How to manage your files.
- July 6—Tuesday—Interclub Competition—Edwardstown.
- July 15—Competition—Nature (Remember to hide the hand of man)
- July 29—4 of a kind—print or projected images
- August 12—Competition—Self Portrait
- August 26—Senior High School Photography Today
- September 9—Annual General Meeting
- September 23—Competition—Motion
- October 7—Competition—One Use Camera
- October 21—Competition—Life on the street



INSIDE –8 fun things to do with a tripod—page 3



INSIDE - Scott Creek Outing, page 4

Tower since I did not design or build it. Taken to its logical conclusion I should not be able to take a photograph of any thing since it will have been made by someone or nature. So, where and when you cross the line?

Before I attempt to answer the question I must emphasize that these are my considered views. I offer no guarantees that all or any judges will view things in the same way.

If I take an image which is a faithful copy of a wall of graffiti and present it unaltered in a competition as my work maybe I could be accused of plagiarism. However, if I present the same scene with someone seated in front of the wall drinking at a coffee table this is not plagiarism.

I've included two of my own images as illustrations of the point. In the first image the bulk of the image in monochrome was copied from a Cartier Bresson photograph of Mrs. Sears in the US. I have copied then distorted the image in Photoshop. Secondly I have imported my own photograph of a BMX rider on a tree trunk into the picture frame above lady's head. I don't believe this is plagiarism. However, I suspect many judges will disagree with me. Those who do disagree with me should to listen to the lecturers in university teaching postmodernism. However, I do accept this image represents a grey area.

The second image shows a heap of the damaged National Geographic magazines. Prominent in the photograph is a front cover, the artwork of which belongs to the National Geographic photographer who shot image. However, I believe this is clearly not plagiarism. The composition of objects in the image and the idea behind the image is all mine. The fact that the objects contain someone else's art is incidental. Even so, some judges will not agree with me. I believe that they would be wrong.

So, my view is that if I make a direct unaltered copy of another person's two-dimensional artwork and present it as my own I can be accused of plagiarism. However, if I modify a two dimensional image and add work of my own, or present a two-dimensional representation of a three-dimensional object, I am not guilty of plagiarism.

Again, beware, not all judges are as enlightened as me.



Mrs Sears & BMX rider—Mark Pedlar



Jumbled National Geographics, M Pedlar

### Interview with Arthur Farmer

Hello Arthur. Can you give me a background on your particular interests in photography?

I began a long time ago when my children were still very young. As you know I am particularly fond of black and white slides. My second camera, the Nikon F3 (introduced 1980), has been a good companion to me over many years. My first camera was a German made Kine Exakta (first introduced around 1933).

My inspiration is that I see photography as a means of self expression. I am not really influenced by other people's opinions, especially judges. Really photography is a bit of a lonely occupation. I rarely go out with other people. It requires a degree of dedication. You know that for a long time I did my own black and white developing. It was slow, watching the image arise out of this chemical process. I was very much in the same mind as Roger Lancaster. He was a kindred spirit. I would have been interested in large format photography, but I really never got around to it. I worked mainly in 35mm film.

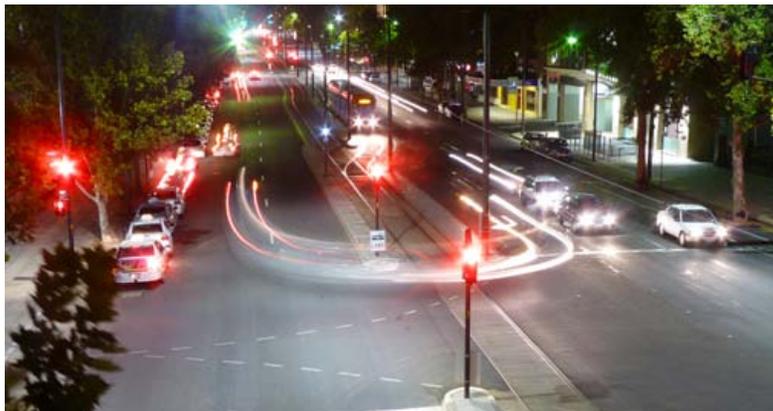
My photography is a bit autobiographical. The images of my family are what I hold onto longer than anything else. My pictures tell a story of where I have been. I was fortunate in that where I lived in Barnoldswick in Lancashire. My property bordered the ?Leaf canal. With a brief walk I could get from my home to the top of the lock. There I could photograph the boats and the lock cottages.

Actually the number of potential subjects is unlimited. In the UK I was particularly



Leaf Canal in thick mist,

Arthur Farmer



One of the first accessories that you should buy for your camera is a tripod. It will greatly extend your capabilities and allow you to create a wide range of interesting effects. Some photographers use their tripod almost exclusively. This article is included to demonstrate some of the possibilities and hopefully stimulate some experimentation with your tripod.

1. Waterfalls. A slow shutter speed taken from a tripod (for example 2—8 seconds) will give sharp rocks, but the water has an attractive glassy effect. In order for this to work you need (apart from a small aperture) low light. Dusk is a good time. Some people use a neutral density or polarizing filters to reduce the light.

2. Night Photography. A tripod allows you to capture scenes in low light. This is particularly useful for city-scapes and dusk landscapes. The use of flash adds to the effect capturing people and objects in the foreground.

3. Self portrait. using a timer I had 10 seconds in which to compose the shot. In this instance I used a mirror to view the LED screen of my camera to ensure that I didn't cut my own head off.

4. Seascape. The same effect as the waterfall, but on a much grander scale. On the tripod it is possible to select a small aperture which in turn creates a wide depth of field, bringing both foreground and distant objects into sharp focus.

5. Machinery. A long exposure allows the moving objects to blur giving a surrealistic interpretation of the movement. In this instance the water wheel in Bridgewater.

6. Still life. Creating a still life on the kitchen table and illuminating it with natural light can give a pleasing result. The tripod allows good depth of field in low light.

7. Light trails. A street-scape takes on a life of it's own when you see the movement of traffic strung out as long light trails. This view was taken from a tripod on the Morphett street bridge in town with an 8 second exposure.

8. Wildlife photography. (page 1) a tripod allows you to hold a long focal length lens steady while you take shots of wild creatures in their habitat. You may need to set yourself up in a hide. It also makes a good toy for wandering polar bears. (I downloaded this photo from Flickr.)