

Lens Lines Newsletter



April 2021

www.arundelcameraclub.org

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On the Cover: The group shot on the cover by Elaine Hambly at the Lake Waterford Park Meet and Shoot.

Above: The above image by Mike Thomas was taken at the Lake Waterford Park Meet and Shoot.

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Schedule / Announcements

2021 Remaining Schedule

April

- 14 Program : Lewis Katz: - "From Capture to Print: The Art of Black & White Photography"
- 24 Meet & Shoot, Fort Smallwood Park
- 21 Contest - Digital – 1-Light Portrait
- 28 Program: Bob Webber - Hidden Colors

May

- 5 Business Meeting
- 12 Contest - Club Events
- 19 Program – Gary Kohn
- 26 End of Year Banquet

June

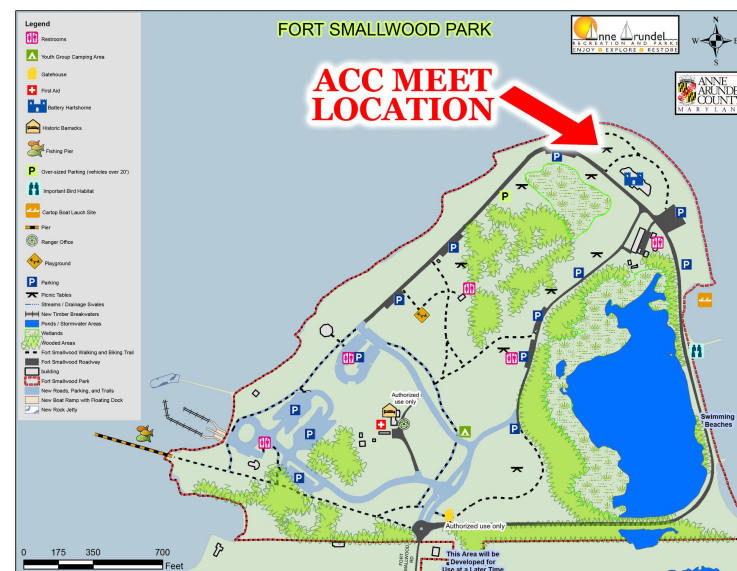
- 2 New Officers Meeting

April Photo Assignment

The photo assignment for April is "Spring". Springtime refers to the season, and also to ideas of rebirth, rejuvenation, renewal, resurrection and regrowth. Many flowering plants bloom at this time of year, in a long succession and continuing into early summer, heralded by the blooming of daffodil, tulips, cherries, etc. Don't forget the opening of opening day. [Click here for examples of spring themed photos.](#)

Meet & Shoot Fort Smallwood Park 24 April 2021 11AM-3PM Rain Date 25 April

Our March Meet & Shoot went so well, let's do it again! This time at Fort Smallwood Park in Pasadena Maryland. This is open to members and non-members who would like to come, ask questions, meet other members. Great views of the bay, Key Bridge, close to the pond, restrooms and the Battery Hartshorne. Bring your friends, family, chairs, camera and lunch. Entry fee is \$6 per vehicle. Payable in cash or check.



Lake Waterford Park Meet & Shoot



Christine Milleker

Great weather,
company, and
food.

Opportunity to
meet safely,
face-to-face.



Ed Niehenke



Christine Milleker

www.arundelcameraclub.org

18 club members
attended.

Largest club outing
since the
pandemic started.

Photo Assignment - Daily Routines



Ed Niehenke



Ed Niehenke



Christine Milleker



Mike Thomas



Mike Coury



Ed Niehenke

Thoughts about Authentic Photographs

By Bob Webber

At the end of last year one of our club members asked how far you can use photo editing tools such as Lightroom, Photoshop, Affinity etc. and still keep the image authentic. A lively and illustrated e-mail thread ensued with a number of club members and a few outside photographers as well contributing. Since I was one of the more prolific contributors to this thread it was suggested that the discussion be organized into some coherent form for the club newsletter. (No good deed goes unpunished!) Keep in mind that I have no formal qualification in arts or photography and so what follows is just my subjective opinion (for what it's worth) based on what I have learned from the club, which is actually quite a lot! This is more of a discussion about authenticity in photography and does not even pretend to give a definitive answer, more likely a collection of considerations concerning authenticity.

Several questions arise when considering the need for authenticity of an image. When is the authenticity challenged, who is the audience that determines what is authentic, and is authenticity always necessary? I will attempt to deal with these in order though there is some overlap between them with the last "necessary question" being the most intriguing to me at least (saving the best for last).

There seems to be two levels of editing images. A minor edit is one that seeks to account for the limitations of the camera or composition while major edits and manipulations significantly alter

the image. A way to divide these edits is to think of how a casual observer who was there when you took the original photo might respond on seeing the finished image a week later. If this observer says "that's not what I saw" then it's a major edit, otherwise it is a minor edit. Minor edits would not compromise the authenticity of the image. If our test casual observer immediately notices a change in the image then chances are you have made a major change, but more on that later. The time delay is so that our test casual observer does not get distracted by minor details but can still recall the essence and impact of the original scene.

The images that follow are mostly my own and selected to illustrate a point and not for any photographic or artistic merit and to avoid upsetting any club members with comments about their work.



Thoughts about Authentic Photographs

Minor edits are improving lighting and/or contrast, for example the image of boats has had the colors enhanced while the church interior has had the exposure corrected (Source: <https://www.picturecorrect.com/tips/is-enhancing-my-digital-images-really-worth-the-effort/>). Other typical minor edits are straightening, correcting perspective, darkening highlights, and lightening shadows. Also removing small distractive objects i.e., lamp posts coming out of a person's head, or foreign objects poking in from the sides etc.



Straight off the camera



With some enhancement

Thoughts about Authentic Photographs

The top photo was taken on a sunny day at Andrews Air Force Base. It just so happens that these two aircraft were in front of a cloud at the time I caught them. I placed them on a blue sky and cloud background from my own collection to restore the general sunny day feel of the image. It's likely then the test casual observer that viewed the same air show would think this a well timed (lucky) capture if shown the image a week later. As such it would pass as an authentic image of aircraft flying in close formation on a nice sunny day instead of the original dull image. On the other hand a skilled image editor familiar with photos of flying aircraft would likely notice that the props look a bit odd and give the game away. The essence of the image is a marvel that these old propeller aircraft are still flying and make the scene uplifting and pleasing to the eye. The bland, featureless sky of the original detracts from this mission.



Thoughts about Authentic Photographs

Some removal of distracting objects can be considered minor if the test casual observer would not notice next week, that is the image still looks plausible. A common edit in landscape images is to enhance the sky or even replace a featureless sky with a rich blue one with white puffy clouds or even a sunset. You get away with this as authentic in that had you picked a better time and day you would have gotten the clouds how you wanted. The image is what you would have liked it to be rather than the actual one you captured.

In the final image, a lot of empty foreground has been removed to emphasize the length of the steam engine. The white lines around the car have been moved to look like the car was carefully parked just between them. It could have been, but I only noticed this annoying error when the image was loaded into the computer. It's still a minor edit. However, the original sky was quite plain.

The next edit added a more interesting sky from my set of random sky images collected for just this purpose. This was done because the judge complained that the first edited image had an uninteresting sky. The next edit added sky and subsequently did much better in competition. However, the original appeal of the scene that caused me to take the photo was the humorous contrast between this mighty massive black machine from a bygone age with this tiny new white vehicle in front of it. A juxtaposition that the first judge certainly seemed to have missed. This image could have been taken on a day with more interesting sky and clouds and thus need no editing and so guaranteeing its authenticity. However, the final version of this image looks a bit contrived, edging into the domain of major edits and so its authenticity is diminished. But the original story of the humor of the contrasts, big and small, black and white is still intact so that part is still authentic.



Thoughts about Authentic Photographs

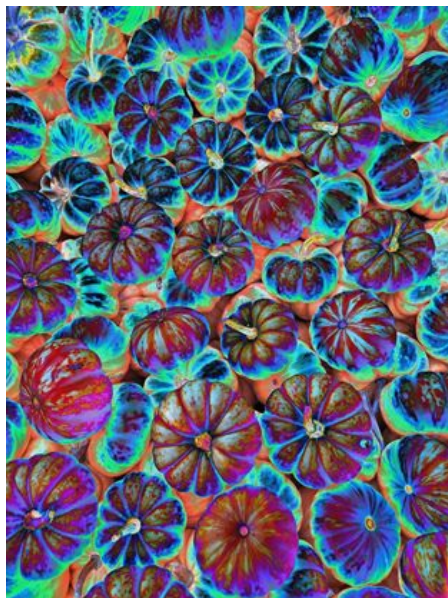
Here is another edited image where the end result falls in the gray area between minor (authentic) and major edits. The duck has been moved closer to the swan boats and several ducklings have been added to draw a link between the natural and manmade water birds. It's not what I saw but what I would have liked to have seen. In this case it's a plausible image that could have happened if the right duck and gaggle of ducklings had passed by that day and I got lucky. From that point of view, it's an authentic image. You could argue that the challenge here is how skillfully has the editing been done to make it appear natural. The ethics of this work will be touched on below.

In summary, minor edits mostly don't harm the authenticity of an image.



Thoughts about Authentic Photographs

Major edits are a different story. This is where our test casual observer would notice that the final image was not exactly what he observed the week before when you took the photo. She might even say: "It's not an authentic representation of what I saw". To which you say, "But it's an art piece!" To which our test casual observer replies "Oh in that case ...". Here you hope something positive or insightful follows. The point here is that photography can be an art form and authenticity is only one aspect of the work and indeed takes on new meaning when a photo aims to be a work of art.



Here is an example for a major edit of a photo's color curves. It is an exploration of hidden colors and is not intended to be an authentic view of the little gourds. The aim here is to be a decorative, colorful image. Major editing of photos can be thought of as an art form in which the artist uses a camera as the starting point for the image creation process, (maybe because artist is too impatient to learn how to paint, draw etc.) The original photo is still in the final image.

Here is an example of a major image edit. It not an authentic/realistic portrayal of the poor dead creature and is not intended to be such. Instead, it is an attempt to celebrate the curves of its body. As such it is art piece. When entered into a contest it was declared a design and rejected as someone else's work. Given the information the judge had and likely not being aware that in our camera club we are often advised against just taking pictures of other artists work, this was a reasonable, though inaccurate judgment call.

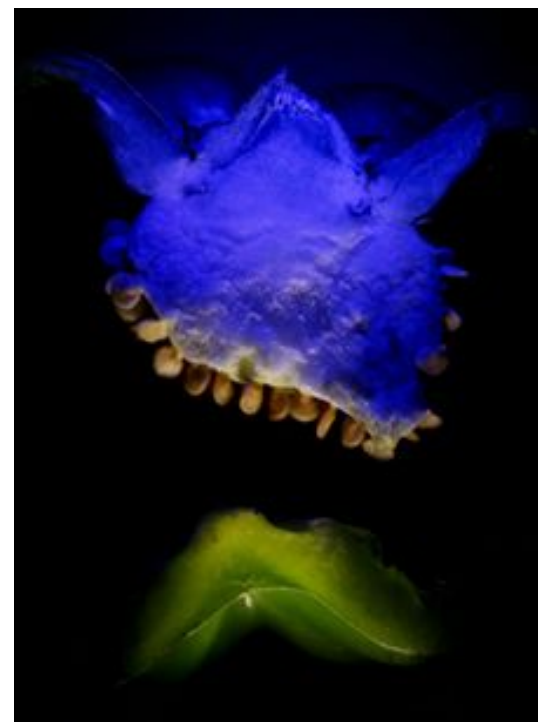


Thoughts about Authentic Photographs

Here is an extreme image edit involving wild swings in the color curves and several folding operations. It is hard to see the traces of the original image in the final design, so much so that most folk would not guess that is started off as a photograph, so it is clearly an art piece.



Post processing with photo editing software is not the only way to raise questions of an image's authenticity. Colored or mixtures of different light sources can produce some peculiar effects. Zooming and/or rotating the camera during the exposure will produce some unusual images.



A green pepper is lit with a white light below and blue light above. No image editing. The image is not immediately recognizable as a green pepper. As such it is not an authentic green pepper image, but that was not the aim of the image. It's a grinning monster after all.

Thoughts about Authentic Photographs



Dali Atomicus by Philippe Halsman 1948

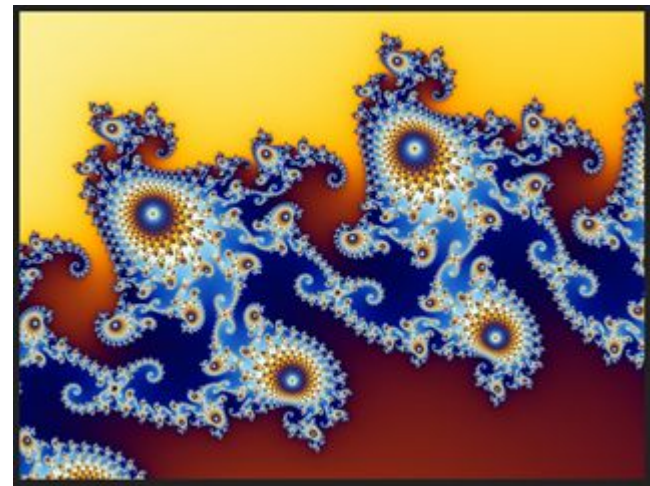
Tossing cats and buckets of water around while your subject is jumping off the floor will also raise questions about authenticity. However, this is what the camera recorded (on the 28th attempt). It is reasonable to speculate there was no significant editing of this film image. All the magic took place as the shutter was pressed.

In summary, major edits and manipulations either before or after the shutter is pressed raise questions about, or maybe removes, the authenticity of the final image still being photograph.

So where do images that lack photographic authenticity stand? This depends on the audience. Photojournalists record truth so for this group authenticity is understandably crucial and their code of conduct stipulates that you cannot add, relocate, replace, or remove any element from the original image. The Photography Society of America (PSA) has very similar conditions for Photo Travel work. Some areas of photography

include these restrictions and add some more to keep their images in line with their theme. For instance, Wildlife does not allow zoo, game or farm animals. Nature photography prohibits any human elements. In these cases, about all you could do is a minor adjustment for lighting i.e., making up for a camera's limitations.

Camera clubs and photography contests will have their own rules and guides for what is acceptable/authentic for activities. Our club has a quite broad latitude for what is permissible for contests. You can manipulate an image any way you want and include other textures etc. as long as they are your own creation. The images need to be made with a light capturing device. This rules out work created entirely in a computer i.e. digital art or images created from mathematical algorithms (I only included this as I love these kinds of images)



e.g. Mandelbrot set.

Thoughts about Authentic Photographs

Since our club's wide scope for image creation that includes works that are not immediately recognized as photographs but end up being art pieces as shown above, the question remains - are they authentic photographs? Refining the question: Are they authentic as photographs or only as art pieces? If only as art pieces what does authenticity mean?

Purists would likely say if it does not look like a photograph it's not an authentic photograph. That's a valid, if somewhat narrow position to take. The position could be too restrictive to include abstract photography, but that is a whole other story.

Surreal images also pose an interesting problem.



"Your data in the cloud"

This image is a composite of several photographs and so is clearly not an authentic image as declared by our test casual observer. The intent of the image is to be a visual pun, a humorous play on the idea of storing data in the cloud. I know it has authentic humor as it got a few chuckles when first shown.

Must photographs always be authentic?

Well of course a photo must be an authentic view of its subject you might say. However, consider that a photograph can be a work of art, as such it may be an interpretation or extension of an idea that the photographer had. An image can have value in other ways. Its purpose might be to amuse or inspire and as a result end up looking unreal or even surreal when compared to the original, or not even resemble anything in real life like an abstract.

Where the image creator has to be careful is the aim or purpose of the image once the goal of authenticity is left behind. There is no justification for images to present falsehoods in any way, shape, or form. Images should always be aiming for a positive impact and not present a distortion of truth. This touches on the ethics of image creation but that's story for another time.

There is another subtle dimension to the authenticity of a photograph to its original subject and that is style. I discovered this recently with these two images.

Thoughts about Authentic Photographs



The idea was to create a pastoral scene from the early days of flight when biplanes were the wonder of the age. Not aiming for a literally authentic view of a landscape but an illustration of an idea. The pond is in my neighborhood and the biplanes are from photos I took a few years ago at Old Rhinebeck Aerodrome where they still fly working biplanes from the early days of flying. So, within the scope of our club rules, combining these images is ok. This is shown in the top image. The result is convincing in that had three biplanes flown over the pond, this would pass as an authentic image. But something does not feel right about it. The problem is that it is not authentic to the period I am aiming for i.e. the 1920s when photography was in monochrome. By converting the image to sepia, the lower image, it gets closer to the effect I am after.

In summary minor image edits just improve the appearance and impact of the image and it would still be an authenticity photograph to a casual observer. Beyond that are major edits and your best bet is to call it an art piece that happens to use a camera somewhere in the creative process.



Photo Assignment - Daily Routines



Christine Milleker



Doug Wood



Bob Webber



Elaine Hambly

Photo Assignment - Daily Routines



Christine Milleker

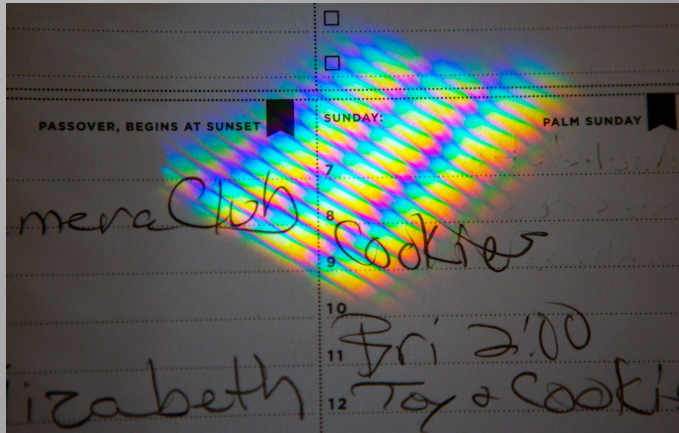


JC Williams



Christine Milleker

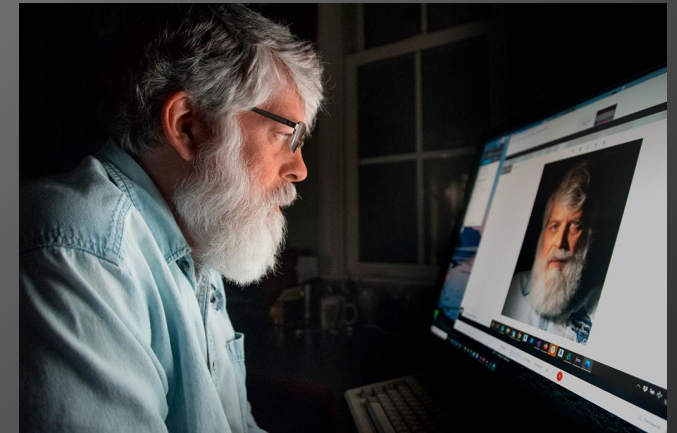
Photo Assignment - Daily Routines



Marilou Burleson



Elaine Hambly



Doug Wood



Theresa Jackson



Fred Venecia



John Milleker, Jr.

Photo Assignment - Daily Routines



Bob Webber



Fred Venecia



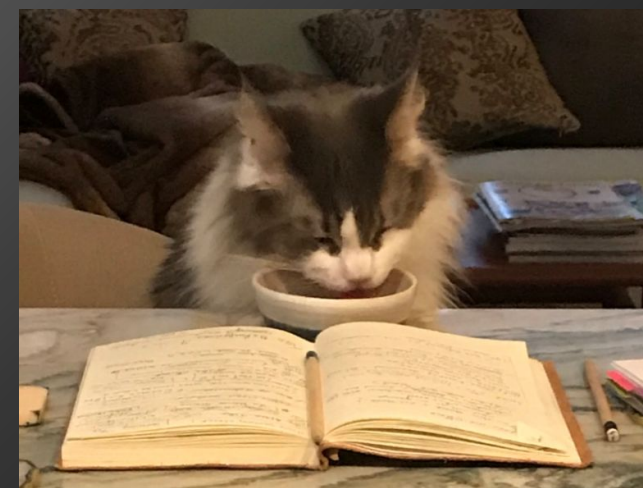
JC Williams



JC Williams



John Milleker, Jr.



Theresa Jackson

Daily Routines - Best of Show



Mike Thomas

March Mono Digital Novice Contest Results



1st Place - Julie Bennett
"Big Bird"



2nd Place - Elaine Hambly
"The Help"



3rd Place - Doug Wood
"Holyrood Abbey"



4th Place - Susan Webber
"Cleome"

March Mono Digital Unlimited Contest Results



1st Place - Mike Thomas
"Cigar"



2nd Place - John Milleker
"Mechanical"



3rd Place - Ron Pieffer
"Diva"

March Mono Digital Unlimited Contest Results



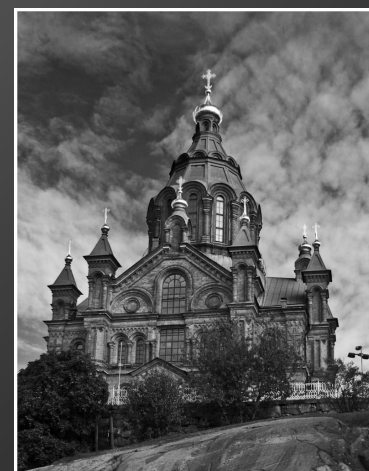
4th Place - Fred Venecia
"Ms. Mell"



HM - Fred Venecia
"Rinteln"



HM - JC Williams
"Daisy Decor"



HM - Rich Stolarsky
"Uspensky Cathedrale"

March Color Digital Novice Contest Results



1st Place - Elaine Hambly
"Reflections"



2nd Place - Julie Bennett
"Bug in Seed Pod"



3rd Place - Doug Wood
"Reflection"



4th Place - Doug Wood
"End of the Age"

March Color Digital Unlimited Contest Results



1st Place - Rich Stolarski
"Annapolis Sunset"



2nd Place - Fred Venecia
"Mask Up America"



3rd Place - Louis Sapienza
"Spring Flowers"

March Color Digital Unlimited Contest Results



4th Place - Christine Milleker
"On the Tracks!"



HM - Fred Venecia
"Lunch Time"

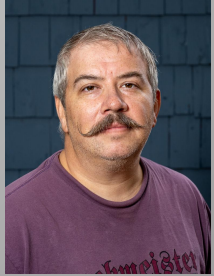


HM - John Milleker, Jr.
"Ol' Fourty Seven"

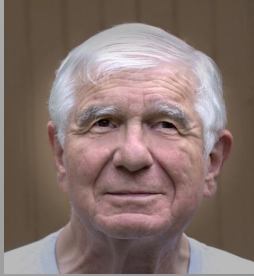


HM - Ron Peiffer
"Trailside Sunset"

Club Officers and Staff



John Milleker,
Jr.
President



Louis
Sapienza
VP Contests



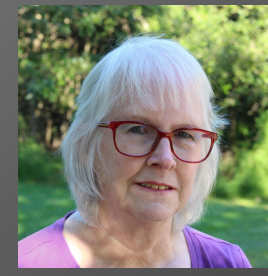
Christine
Milleker
VP Programs



Jackie
Colestock
Secretary /
Treasurer



Chip Bulgin
Past President



Susan Webber
Member at
Large



Elaine Hambly
Member at
Large



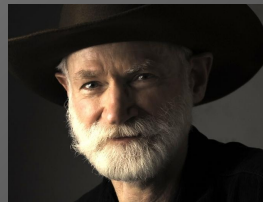
Michelle
Barkdoll
Field Trips



Ron Peiffer
MPA
Representative



David Joyner
Newsletter /
Webmaster



Bob Webber
Contest
Committee /
Newsletter



Fred Veneca
Refreshments



Mike Thomas
Webmaster /
Newsletter



Russ Zaccari
Webmaster

Social Media/Distancing

Web Site

The club website can be found at <https://arundelcameracub.org/>. On the website you can find the club calendar and newsletters as well as other information like our constitution and by-laws.

Mailing List

The club has a mailing list where we send out information to club members including information about calendar changes, contests, publishing newsletters, etc. To be added to the mailing list send an email to webmaster@arundelcameracub.org. You can remove yourself from the mailing list at any time.

Newsletters

You can find our newsletters on our website. The newsletter has information on contest results and field trips as well as upcoming events and member accomplishments. You can find the archive of club newsletters at <https://arundelcameracub.org/newsletter/>.

FaceBook

The club has a FaceBook Group which we are relying on during the COVID-19 restrictions. You can find the group here <http://facebook.arundelcameracub.org/>. If you are not a member, you can request to join the group. It is a public group. Anyone on FaceBook can see our posts but only members can make posts. All of our virtual meetings have been broadcast via FaceBook.

YouTube

Videos of all of our virtual meetings and contests have been posted to YouTube. If you do not want to join FaceBook or missed one of our online meetings, you can see recordings here. You can find them here <http://youtube.arundelcameracub.org/>.

Instagram

David Joyner has volunteered to create a club Instagram account for us to experiment with. You can find it at <http://instagram.arundelcameracub.org/>.

Club Information

Meeting Nights

The Arundel Camera Club meets every Wednesday evening at 7:00 PM and usually finish by 9:00 PM. Due to COVID-19 we are currently meeting virtually on FaceBook.

Meetings are open to the public, but only dues paying members may enter competitions. Meetings alternate between programs of informative speakers, photographic assignments, and photographic competitions. Competitions give us a chance to show off our work and to get constructive critiques from our judges. Ribbons are awarded for first through fourth place and honorable mention. Normally we have competitions for color prints, monochrome prints, and digital images. Currently we are only holding digital competitions. Competitions are held for both novice and unlimited club members. Awards are awarded at the end of year banquet. Pending COVID-19 restrictions, the club also has monthly photographic field trips to locations of interest. This is a chance to go out and practice what we learned during programs, a time to socialize with other club members, and a chance to do a little photographic exploration.

Membership Rates

Individual \$35.00
Family \$15.00 each additional family member

[Click here to sign up.](#)

Directions

When we resume meeting in person, we meet at the Severna Park High School which is located at 60 Robinson Road, Severna Park, MD 21146-2899. You can park in the teacher's lot on the left of the school and come in the side door. We must put the room back the way we found it and vacate the building by 9:00 PM.

