In this issue - page links are underlined
June 2, meeting in-person and zoom 7:30

Featured Cover by
Anar Daswani
See Details Page 4

Notices and Coming Events

See the Calendar on our web site for latest updates or details.

Next Competition - June 2, 7:30 In-Person and Zoom

Submission Rules – Members may enter a maximum of two projected images. On months with prints, a maximum of three images may be submitted as three prints or a combination of prints and (up to two) projected images.

Our meeting judge for June 2nd will be Doug Stinson. He says, "Humans have been creating images, for no other purpose than to share experiences, for at least 30,000 years. If your image has as great an impact as a Chauvet-Pont-d'Arc cave drawing, you have a great photograph. If a judge can help you achieve that by assisting you in developing your technique and vision, he or she has done their job." www.douglasgstinson.com

Categories for June- Besides the monthly categories of Mono and Color Projected/Print– the challenge categories will be Creative/Travel projected and Journalism/Travel Prints.

Creative

Creative photography is producing an image through the use of imaginative skill or originality of thought including the altering of reality. No image should be eliminated from competition simply because it looks realistic, provided it shows originality of concept. Creative images may include modifications in the darkroom, on the computer, or in the camera, as well as unusual points of view, imaginative use of subject matter or lighting, or any other presentation that begins with the maker's photograph or a collection of photographs. HDR w/o further changes are not considered "Altered Reality".

Images are judged both for their technical and pictorial merit. The image should have strong composition, pleasing quality, and color, texture, pattern, . . . MORE

Travel

A Travel image is a portrayal of the real world we live in, as it is found naturally. There are no geographic limitations. Content guidance:

1. If the image is predominantly or exclusively a land-, sea- or cityscape, these "scapes" must include characteristic, distinctive and recognizable physical features, although it is not necessary that the image identify the exact location;

2. Images that predominantly or exclusively depict people and their activities must illustrate a distinctive culture of a country, region, or continent;

3. Images that predominately or exclusively depict animal populations are allowed, if the animals are in their native environment and are characteristic of that country, region, or continent; . . . MORE

Print Competitions Schedule

Prints will be judged every other month along with projected. For the rest of 2025, prints will be judged in:

    June - Journalism, Travel Monochrome, Color
    August - Nature, Creative, Color, Monochrome
    October - Travel, Creative, Color, Monochrome
    December - Journalism, Nature, Color, Monochrome

Special Interest Group Links below
(Click on any SIG title for detailed information)

Special Interest Group - Seeing in Sixes
Special Interest Group in Monochrome Photography
Special Interest Group in Photoshop
Special Interest Group - Novice Only
Special Interest Group - Bird Photography
Special Interest Group - Astrophotography
Special Interest Group - Eastern Sierra

2021 Creative Projected - Created with 23 iPhone images shot through the 3/4" round end peg hole of a cello made in 1959. After several hours in Photoshop, the seldom seen inside was revealed.

2017 Travel Print, ProngHorn Sheep Scampers in Canyons, Valley of Fire, Nevada, by Betty Toepfer

Navigating the Rice Paddies, Pam Perkins, Color Projected ▶

This past February while traveling through the Indian State of Orissa, we passed rice field after rice field, but this one caught my eye immediately. It wasn't just vast, but it was alive with activity. In the middle of it all was this little boy, running gleefully away from his mother, like a little escape artist. He dashed from one section to another, completely oblivious to everything except his own sense of freedom. To me this photograph is a story of mischief and childhood joy. When our judge, TJ Campbell, saw the image, she questioned the generous amount of space I'd left on the left hand side. I asked myself the same question, and I toyed with cropping in tighter, but when I did, it just didn't look right. I wanted to tell the whole story and show the entire scene. Leica SL2, 24-70mm lens, 1/400, f8, ISO 200, 24mm.

◀ **A perfect day for a young Giant's fan displaying the third foul ball he caught during a spring training game in Scottsdale Arizona, Rick Varley, Journalism Projected**

On March 6th 2025 under a beautiful Arizona sky with temperatures in the high 70's, I witnessed a 12 year old athlete catch three foul balls in a spring training game where the Giants beat the White Sox 7 to 3. So, I was not only watching the game, but also this very quick, active young Giants fan, who brought his glove, and along with his parents and sister, were having the time of their lives. This gave me the opportunity to photograph an important moment in this boy's history while watching my team claim a victory. 'Twas a very good day.

Camera: Nikon Coolpix P7700

© Pamela Perkins

◄ **Ele and Nadia, Pam Perkins, Mono Projected**

Just as I was leaving the Frick Museum in New York, I spotted a striking couple who looked like they'd just stepped out of a dream or possibly a very chic travel ad. They were eye-catching and so unique that I instinctively knew I had to photograph them. I approached them and complimented how stunning they looked (because they absolutely did) and after a short chat, I asked if I could take some portraits. They seemed genuinely pleased and possibly flattered. Unfortunately they were standing next to honking taxis and photobombing pedestrians, not exactly the backdrop I had in mind. So while discreetly scanning for a better spot with decent light, I suggested we relocate. They happily agreed, and we crossed the street to a calmer setting except for the crazy wind which actually worked to my advantage. I took a series of shots I really loved. Their expressions were so full of tender feelings. This clearly was a love story in the making. I moved in closer to capture that emotion, knowing this moment was something special.
Leica Q3, 28mm, 1/250, f5.6, ISO 800.

Fiery Skipper Butterfly sipping nectar from a Mealy Cup Sage Flower, Anar Daswani, Nature Projected ▶

I have been experimenting with Macro photography since last year. I mistakenly assumed it would be easier than bird photography. It's not. It just has a different set of challenges. I took this photo in a local park. Getting the focus right is challenging when the insects are constantly moving.

I am a beginner at Macro but what I learned doing bird photography has helped me.

I used a Sony a1 camera, Sony 90 mm macro lens. Settings were 1/200, f11, ISO 320, 90mm

© Anar Daswani

© Charlie Gibson

© Susan Anawalt

© Mercury America Freedom

© Chris Cassell

Xposure Festival: How the Content Authenticity Initiative Can Save Photography

by Nilofer Khan 03/10/2025 from thephoblographer.com/

As the world has been grappling with the challenges posed by artificial intelligence, a few companies and individuals are finding new ways to safeguard the works of photographers. An example is the Content Authenticity Initiative, which was started by Adobe, The New York Times, and Twitter in 2019. However, how this will work in the field of journalism has been a question posed by many. To give better clarity, the Xposure festival in Sharjah invited Santiago Lyon, the Head of Advocacy and Education for this initiative, to speak about how this open-sourced endeavor can help the community.

For the uninitiated, Lyon is an award-winning photographer, photo editor, media executive, and educator with 40 years of experience in the field. Having photographed varied wars in four continents, which include countries such as Bosnia, Sarajevo, Somalia, Palestine, Israel, Albania, Kosovo, and Afghanistan, Lyon moved to the Associated Press. After 15 years of service as director of photography, he found himself with Adobe, where he is leading a team to perfect the Content Authenticity Initiative.

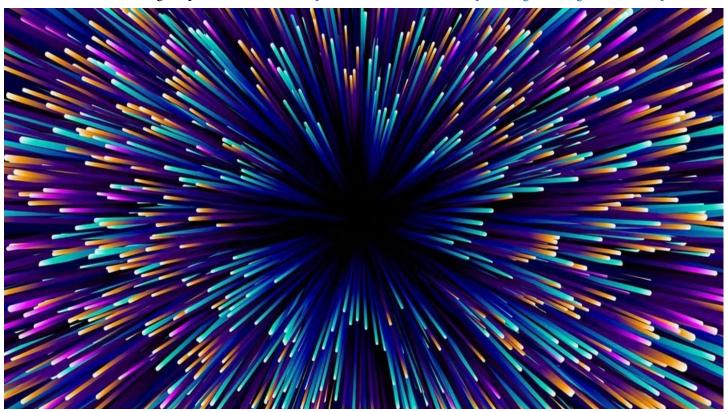"The problem, as we know, is misinformation," Lyon said at Xposure. " You will have seen this picture of the Pope in the Puffy Code. It's not new. But the reason I included it in the presentations is because I have a confession to make. The confession is that when I saw that image, I thought, "Hey, it might be real." Why not? It's a progressive pope, Vatican City, right next to Rome, the fashion capital. Of course, I was wrong. And the point is that if I can be wrong, I can only imagine what a less informed or less expert viewer might think of that," he says. He further showcased images from the North Carolina floods, which had their own AI-generated images, as well as the recreation of Robert Capa's famous D-Day images in today's time. "Now these images are controversial. A lot of people don't like the idea that AI has been used to replicate or create iconic images from a time past. I think it's actually quite an interesting exercise because it shows us where this technology is headed. And a lot of people are fearful of this technology, and are fearful of generative AI. And I believe that we should embrace it and understand it," he added.

As part of the Content Authenticity Initiative, the project has four pillars: transparency and authenticity: detection, policy, education, and provenance. "Provenance is a term that some of you might be familiar with from the art world. The provenance of the painting, the wounded, etc. In this case, when we talk about provenance, we're talking about the basic facts about the origins of a piece of content. Where did it come from? How might it have been manipulated along its journey from creation through editing and onto publication? And then sharing some or all of that information with the viewer so that they can make a better informed decision about whether to trust something based on the information, provenance information that we provide," he explained. In addition, the Content Authenticity Initiative is working not only with journalists but also with corporations such as insurance companies and law enforcement. "How does a court of law know that digital material that's entered as evidence into legal proceedings is what it purports to be? An image of somebody doing something. How do they know that it's real?" explains Lyon. [See entire article here](#)

How to Take Amazing Zoom Burst Pictures

By Anindra Z. Siqueira Published Jul 26, 2022 makeuseof.com

You may have seen energetic pictures on social media where it looks like you're warping through space at faster-than-light speeds. This is called zoom burst, and it isn't (for the most part) done with post-processing tools; the effects are actually created at the time of taking the picture. Details at - https://www.makeuseof.com/tips-taking-amazing-zoom-burst-pictures/

What Is Zoom Burst Photography?

Zoom burst photography is a style of photography that creates a pleasing blur when taking images. It involves manipulating the zoom lens while the shutter of your camera is open and gives the effect that the scene is bursting towards you. Zoom burst photography is used to add movement to an otherwise plain still photograph.

Equipment You Will Need

Not every camera can achieve zoom burst photography, and you might want to have other equipment for better quality zoom burst pictures. If you want to take zoom burst images, you'll need a few things.

1. A Camera With a Manual Zoom Lens

The one thing you will need if you want to take zoom burst images is a variable zoom lens. Your camera should have a lens capable of zooming in and out while the shutter is open. This is the case with SLR, DSLR and mirrorless cameras.

So long as you can manually change the zoom, you can take zoom burst images. Note that not all cameras with optical zoom lenses will allow this, as is the case with most affordable point-and-click cameras and superzoom models.
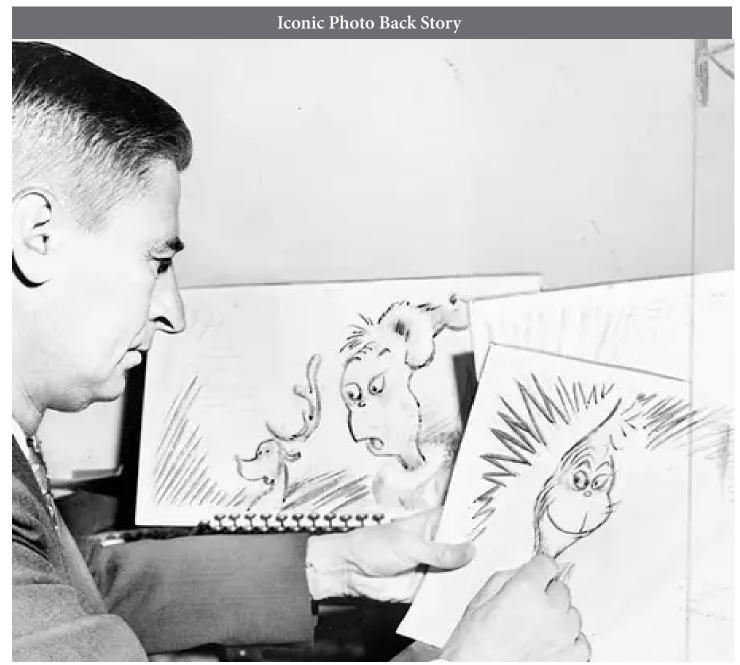
Camera Settings: A Few Suggestions

Zoom burst photography involves longer exposure times than regular photography. With that comes a host of other settings you'll need to vary until you find the sweet spot for a specific scene or outcome.

High-Light Daytime Zoom Burst Photography

For taking zoom burst photography during the daytime or when there is lots of light, you'll need to set shorter shutter speeds and lower ISO values. The following camera settings should work fine for daytime shots.

ISO: 100 to 200 Shutter Speed: 1.3 to 2 seconds Aperture: F9.0 to F14

Read more - https://www.makeuseof.com/tips-taking-amazing-zoom-burst-pictures/

Universal History Archive / Universal Images Group via Getty Images

From wikipedia - https://en.wikipedia.org/wiki/Dr._Seuss

Theodor Seuss Geisel March 2, 1904 – September 24, 1991 was an American children's author, illustrator, animator, and cartoonist. He is known for his work writing and illustrating more than 60 books under the pen name Dr. Seuss. His work includes many of the most popular children's books of all time, selling over 600 million copies and being translated into more than 20 languages by the time of his death.

Geisel adopted the name "Dr. Seuss" as an undergraduate at Dartmouth College and as a graduate student at Lincoln College, Oxford. He left Oxford in 1927 to begin his career as an illustrator and cartoonist for Vanity Fair, Life, and various other publications. He also worked as an illustrator for advertising campaigns, including for FLIT and Standard Oil, and as a political cartoonist for the New York newspaper PM. He published his first children's book *And to Think That I Saw It on Mulberry Street* in 1937. During World War II, he took a brief hiatus from children's literature to illustrate political cartoons, and he worked in the animation and film department of the United States Army.

His list of best selling books includes - *If I Ran the Zoo (1950), Horton Hears a Who!* (1954), *The Cat in the Hat* (1957), *How the Grinch Stole Christmas!* (1957), *Green Eggs and Ham* (1960), *One Fish, Two Fish, Red Fish, Blue Fish* (1960) and more.

Photographers to Watch— Ming Tang-Evans

Ming Tang-Evans (he/him) is an international award-winning food and drink commercial and editorial photographer based in London. His practice centers around a core of food and drink yet spans the fields of travel, portraiture, and interiors. He says - "I've been interested in photography as a hobby since childhood, primarily inspired by my mum, who was a keen photographer and always had a camera at family events, outings, and holidays. Working in photography currently has emerged from a variety of jobs in the creative industry. I first started out working on print magazines in production and copy editing. Through that, I got to meet many different photographers, and that inspired me to push into shooting editorials as a freelance side gig. Over time, that morphed from part-time freelance photographer to eventually making the leap to full-time photographer.

At the outset, I suppose I didn't really have a grand plan or roadmap—I just enjoyed the process: working hard, using transferable skills, learning, meeting people, and trying to figure things out along the way."
See entire article here.

Great Photography Articles
Make Great Instagram Photos - https://www.techradar.com/i-tried-geminis-new-ai-image-generation-tool
PSA YouTube Channel Travel - https://www.youtube.com/watch?v=nQHpYbOkPRk&list=PLaZZcRjt08BSYTb2OpV3_qc0
Photographer/Fly Fisherman - https://calflyfisher.com/stories/a-conversation-with-val-atkinson/

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