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*Featured Cover by Alan Levenson  
(see makers description on page 4)*

# Notices and Coming Events

See the [Calendar](#) on our website for latest updates or details.

## Next Competition - Mon. June 1, Zoom only

**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 print(s) and (up to two) projected images.

**Our meeting judge** for May will be Ouliana Panova. In stating her philosophy, she says, “To me, the success of an image lies in the efficacy with which it relays the artist’s message. I first focus on the effect of the image as a whole, be it emotional or cognitive, and then proceed to distill the contributions of the visual elements - color, composition, tone, subject... - to the intended (or resultant) response to the piece. I believe that all creative efforts are valid and deserve consideration.”

**Categories for June** - Besides the monthly categories of Mono and Color the challenge categories will be Nature and Travel Projected as well as Creative and Journalism prints.

### Creative Print Category

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 . . . [MORE](#)

### Nature Projected Category

Nature photography records all branches of natural history except anthropology and archaeology. This includes all aspects of the physical world, both animate and inanimate, that have not been made or modified by humans.

- Nature images must convey the truth of the scene that was photographed. A well-informed person should be able to identify the subject of the image and be satisfied that it has been presented honestly and that no unethical practices have been used to control the subject or capture the image. Images that directly or indirectly show any human . . . [MORE](#)

**Club Picnic in June** - Saturday, June 27, 2026 from 9:00 AM to 1:00 PM. at Vasona Lake County Park. Please view details on the club web calendar and register if you plan to attend. [Club Calendar here](#)

## Print Competitions Schedule

Prints will be judged every other month along with projected. For the rest of 2026, prints will be judged in . . .

June- Journalism, Creative, Mono, Color

August - Nature, Travel, Mono, Color

October – Journalism, Creative, Mono, Color

December - Nature, Travel, Mono, Color

### 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 - Hands-on Editing](#)

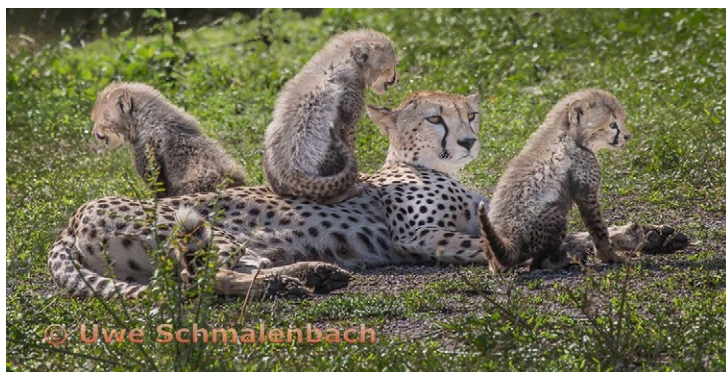
[Special Interest Group - Astrophotography](#)

[Special Interest Group - Eastern Sierra Photography](#)

[Special Interest Group - Landscape Photography](#)



Monochrome image from 2017 by Kent Bossange



Nature image from 2017 by Uve Schmalenbach

**Monthly Hands-on Photo Editing Session** - register to attend – Check the Club Calendar for dates, usually the last Wednesday of the month 3:45 - 5:45 at the Saratoga Library. We’ll edit photos you bring. **How to Register:** - Log-on to club website, Click event under “[calendar](#)” Questions, email [here](#)

## May Competition Winners Tell Us How They Made It



◀ Mountains Edging the Caldera of Yellowstone Lake in Winter, Yellowstone National Park, Betty Toepfer, Monochrome Projected

This image was taken while on a photo tour to Yellowstone National Park. We had spent the first few days shooting the “must have” shots. Now, we had time to go wherever we might choose. One of the suggestions was to go to Yellowstone Lake, which I thought was a really dumb idea. I had been to the lake in spring and fall and knew that there was just a huge body of water and dense groves of trees along the road or at the bottom of the slight hill along the road. The first few shots were

nothing much, so I walked further down the road to where I knew there was a better view across the lake ...and there it was. It looks much different in winter without all the distracting foliage.

Canon EOS 5D Mark II, 300mm, 1/1000sec., f5.6, ISO 125. Basic adjustments in LR & PS

Young and Old Lead Candlelight Procession during Day of Remembrance -San Jose Japantown, 2/15/2026, Chris Cassell Journalism Projected ▶

As a photographer for Pro Bono Photo (<https://www.probonophoto.org/>) I've been photographing the San Jose Day of Remembrance each year since 2018 (with interruption by the pandemic, but the organizers used my photos extensively in their online program those years). It occurs on the closest Sunday to Feb 19, the anniversary of the Executive Order signed by FDR that consigned Japanese-Americans to internment camps during WW2. I admire the way the organizers have made DOR not only an observance of this past injustice but have also provided a platform for other groups to address present-day injustices.

The program has a regular structure, including this candlelight procession, and it's gotten easier over the years to know when and where to place myself for the photos.

Nikon Z8 handheld at 1/125 sec, iso 2200 with -1/3 EV exposure bias, and 50mm lens at f/1.4. Post-processing in Lightroom Classic, with noise-reduction via DXO PureRAW.



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## May Competition Winners Tell Us How They Made It

### Caught in a Whirlwind, Tim Meadows, Color Projected

This image was an early attempt of mine (2017) at Intentional Camera Movement (ICM). It was made in the Golden Gate National Cemetery in the Presidio of San Francisco around Memorial Day when each military grave is decorated with a small flag placed by a local Boy Scout troop. I chose a distant perspective and zoomed in to get several flags in the frame. Setting the shutter speed to 1/8 sec, I focused on a single flag, then rotated the camera in a circular motion while holding the shutter button. I think the result more dramatically accentuates the fluttering flags.

Technical: Nikon D810 DSLR, 70-200mm f2.8 lens at 190mm, f22, ISO 50, 1/8 sec. Minor cropping and luminance adjustments.



### ◀ Running Horses of the Pantanal, Alan Levenson, Color Projected

This dramatic image was captured on a working cattle ranch near Brazil's Pantanal region — the world's largest tropical wetland and the largest flooded grassland on Earth. Spanning up to 195,000 km<sup>2</sup> across Brazil, Bolivia, and Paraguay, the Pantanal is one of the most remote and ecologically rich landscapes in the world.

The photograph was taken at dusk as a herd of ranch horses thundered across the dry ground, their hooves kicking up clouds of backlit dust that glowed in the fading golden light. The remote ranch where this moment unfolded, raises both cattle and horses,

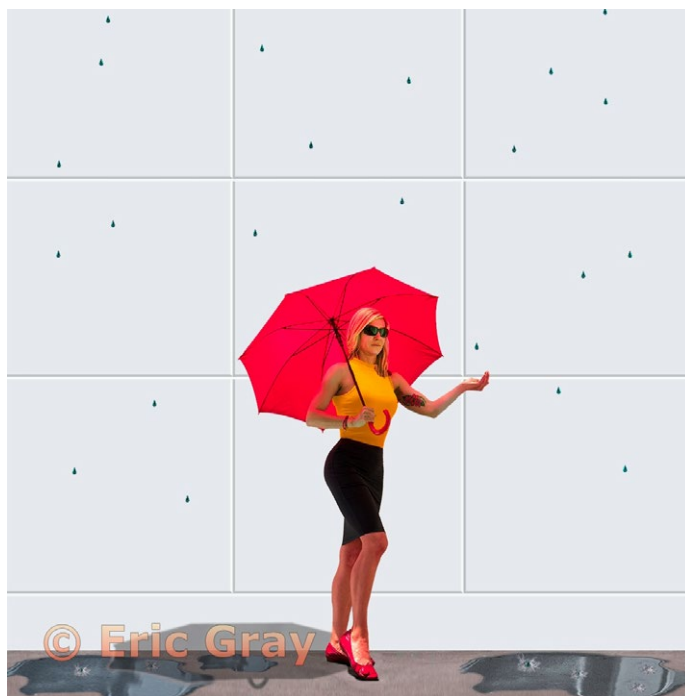
offering rare access to scenes of authentic ranch life deep within the Pantanal wilderness.

Captured with a Nikon Z8 and a 180–600mm lens at 180mm, using a 1/640 sec exposure, the image freezes the power, motion, and freedom of these horses in a single luminous instant.

May Second Place Competition Winners



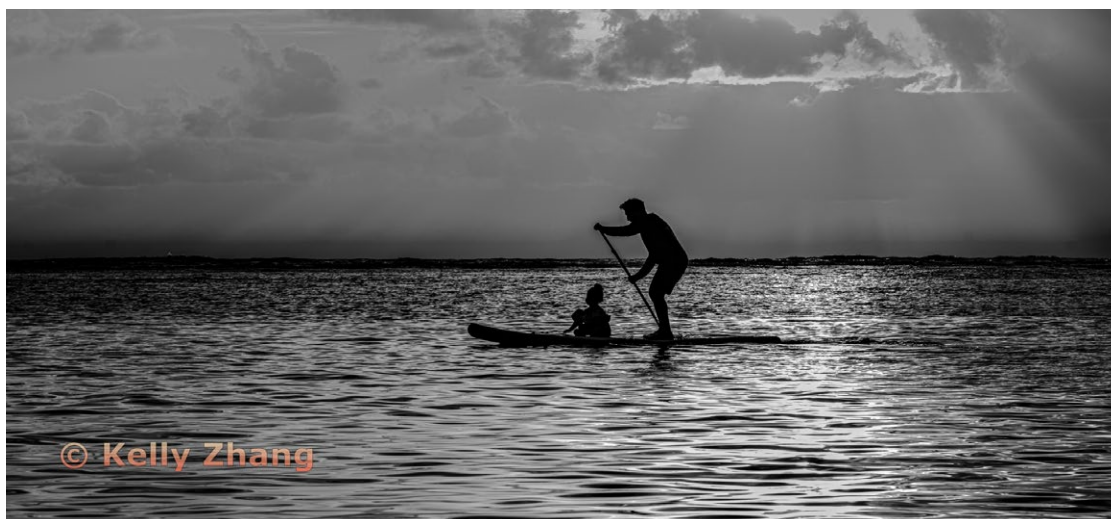
*Journalism Projected*



*Creative Projected*



*Color Projected*



*Monochrome Projected*

[All results and all images from a competition can be seen by clicking here.](#)

## Pam Perkins and Mamen Saura Exhibit

from Eric Gray - editor



*Mamen on left and Pam after the art talk*

The invitation only *Artist Talk & Exhibit* with reception following, took place on Sunday afternoon May 3rd. The **exhibit remains open till June 22** at the Krause Center for Innovation Gallery on the Foothill College campus. Moderator Elizabeth Opalenik interviewed both photographers as a dozen images were displayed on the screen behind them. Elizabeth asked insightful questions to each photographer about how they managed to nurture a relationship and make their portrait subjects so comfortable in a short amount of time. All of the people featured were from vanishing tribes in remote areas of India. Both Pam and Mamen shared respectful personal stories of the people they photographed and the affection they felt for all in the more than 24 stunning portraits displayed on the curved walls of the Krause Center Gallery. Don't miss this inspiring exhibit at Foothill College, 12345 El Monte Road Los Altos Hill CA. Gallery hours are 1-7 pm Tuesday through Thursday and Saturdays 10 am -4 pm.



*Pam and Mamen sat on a raised dais in the front of Classroom 5001 in building 5000 for their artist talk before 300+ friends and curious attendees.*

## What Will They Do with My Photos When I'm Gone

from Eric Gray - editor

**We are all in this same boat** - someday we will all stop clicking, hopefully not anytime soon. Somehow I doubt my children will be out coning off the street to organize the huge crowds clamoring for my priceless prints and flawless digital files 😊. So what can we do about all this. I have a few suggestions and links at the bottom to articles that approach the same subject, each in slightly different ways.

**First, take a lesson from what our parents did or didn't do.** Don't throw thousands of prints in a cardboard box and let someone else deal with it. I have friends that still do that and I have successfully encouraged some of them to send that box to [ScanCafe.com](https://www.scancafe.com) or a similar service and have all those prints/negatives/movies turned into one or two USB sticks. Only part of the problem is solved here. Yes, less clutter but now who will sit for hours to go down memory lane and have the courage to delete, delete, delete. *Hint- it won't be your kids.*

Parents also pass down photo albums which surprisingly enough my 30+ year old kids still like to flip through together and talk about the memories captured there. I recommend chronological order in multiple albums for these and not separate albums by child or subject.

**It takes courage.** So what else can I do.

A less is more approach is a great habit to start from the very beginning of any new image. Sometimes I yearn for the days of film with 24 or 36 frames per roll. It required more vision for what I wished to photograph and more economy in the number of shots taken. Digital allows nearly unlimited clicks and bursts of 6-30 frames in a few seconds. If digital is our default then take a deep breath and purge 90% from any photoshoot. Be ruthless after every download of images to your computer, cut like you are doing deep winter pruning for spring growth.

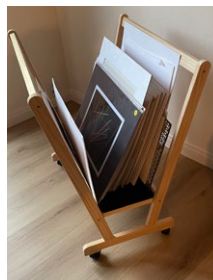
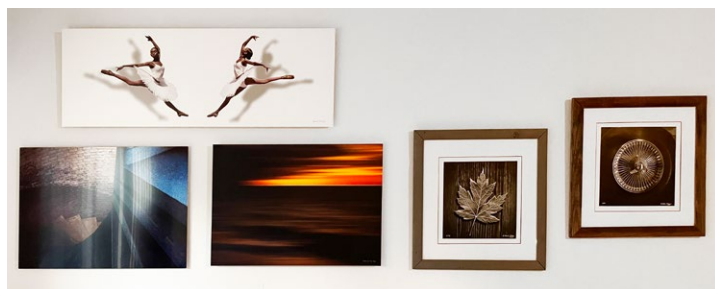
Create albums with small prints or order physical books of your images year by year or by subject BUT only place images in these books that are the very, very cream of the crop. Ask kids or friends if they would want these when you stop clicking. If the answer is no or maybe, don't make them unless it is just for yourself. And expect them to be tossed when you are gone. Create online portfolios or archives that can be easily deleted and be sure to publish your user name and password to those close to you. A great place to start archiving is with Amazon Prime. Did you know that if you are a Prime member you get **unlimited photo storage on Amazon servers for free**? I have 10+ Terabytes of images on Amazon servers as you read this. It also serves as my cloud backup to my photos. Other places to archive images could be [Flicker](https://www.flickr.com/), [Zenfolio](https://zenfolio.com/), [Sync](https://www.sync.com/) and many others.

**Dealing with my images and preparing them for the future.** Here are some suggestions/techniques for your images:

- Make gorgeous prints and put them on your walls
- Buy a rack on wheels for up to 50 matted prints (see photo)
- Create digital folders of your top 10 hits in multiple categories I have top 10's for monochrome, landscapes, touch photos, portraits, architecture, creative, macro, and abstracts.
- Create a USB stick with images sized to your TV pixel count. My TVs are an older 1920 x 1080 and newer 4k 3840 x 2160. All TVs in the last 12 years have a slide show mode for photos
- Check with local history organizations like the San Jose State University Special Collections or the California Historical Society, as they accept everyday historical images.
- Donate Framed images to Salvation Army Art Auctions

<https://goodlifephotosolutions.com/what-happens-to-photos-when-you-die/>

<https://petapixel.com/how-to-help-your-photos-live-on-after-you>



◀ Photo rack in multiple sizes at Amazon and Photobooks from Shutterfly, Canva, etc.

## Ansel Adams Fights AI



by Helen Stoilas - full article here <https://www.theartnewspaper.com/2026/05/27/ansel-adams-photograph-ai-colourised-danziger-aipad-controversy>

### Bad moon rising: AI debate erupts over ‘colourised’ version of a classic Ansel Adams photo

The artificial intelligence (AI) debate has reached the world of fine-art photography, and it is focused on an 85-year-old image by the celebrated artist Ansel Adams. Anger had been brewing on social media over the past month, after the New York gallery Danziger displayed a “colourised” version of Adams’s *Moonrise, Hernandez, New Mexico* (1941) that was generated using AI at the Association of International Photography Art Dealers (Aipad) Photography Show in April. The work was offered for sale at the art fair in three differently sized editions of ten—for \$6,000, \$8,000 and \$10,000. (The Ansel Adams Gallery, run by the artist’s grandson, offers prints of *Moonrise* for over \$100,000.)



Photographers immediately noticed the piece, and questions arose whether the Ansel Adams Publishing Rights Trust, which manages the artist’s trademark and print production, had been involved. That was answered last weekend, when the trust published a statement on social media condemning Danziger’s AI copy. “It exploited Ansel’s name, reputation and his most iconic image, while failing to identify any human artist responsible for its creation,” the statement reads. It adds that the trust “was not consulted or notified before the work appeared”, and once the trust learned about the AI copy, it reached out to gallery owner James Danziger and asked that the work be removed from display. Not only did Danziger keep the work up at the fair, however, the trust says it found out the dealer “leveraged Ansel’s name, *Moonrise* and the Aipad presentation” to push a commercial venture to colourise works from other [... MORE](#)

## Inspiration - From a Camera Phone

by Matt Growcoat - <https://petapixel.com/2026/05/28/people-dont-believe-this-smartphone-wildlife-photographers-images-are-real/>

### People Don't Believe This Smartphone Wildlife Photographer's Images are Real

Logging into his profile on the 35 Awards photo competition, Steve Scott Grogin received a notification telling him his photo of an alligator's eye had been disqualified from the Mobile Phone category. The reason? The organizers believed it had been taken with "professional camera equipment." Grogin tells PetaPixel that's not true, and he shot the photo the same way he shoots the rest of his work: with a Samsung Galaxy S25 Ultra using Samsung Expert RAW format.



Grogin uses an extendable selfie stick paired with a Bluetooth remote shutter release to capture water-level images of alligators, frogs, snakes, moths, insects, and swamp species. "I position the phone remotely at very low angles, often close to the surface or near the subject while keeping myself farther back to reduce disturbance," Grogin, who shoots in Florida and Michigan, says.

"A big part of the work is fieldcraft: finding wild subjects, understanding their behavior, approaching carefully, and using the small size of the phone to get perspectives that would be extremely difficult with a traditional camera body and lens. I shoot in Samsung Expert RAW and keep the original RAW files for verification."

It's handy that he does because Grogin says people have accused his images of being fake, AI-generated, or shot with a traditional camera instead of a phone. "I understand why," he says. "Because the perspectives can look unfamiliar at first glance."

PetaPixel asks Grogin about one image in particular: an alligator family all piled on top of each other, which does look slightly uncanny. He sent PetaPixel the 200-megapixel, 16-bit RAW file for inspection; there's nothing untoward. [... MORE](#)



Wednesday, March 4, 2026 · 12:02 PM

Edit

20260304\_120218.dng  
/Internal storage/DCIM/Mparaws

Galaxy S25 Ultra

Wide-angle lens - 23mm  
144 MB | 16320x12240 | 200MP  
ISO 25 | 23mm | 0.0ev | F1.7 | 1/125 s

*Steve Grogin submits his properties file to clear his name as a mobile phone photographer*

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## Iconic Photo Back Story

from <https://www.boredpanda.com/fake-historical-photographs/#x> by Louise Pieterse, Mariia Tkachenko, Karolina Kondratavičiūtė and Jonas Grinevičius

The most famous photo of the Loch Ness Monster was taken in 1934 by a London gynecologist named Robert Kenneth Wilson. It showed a long neck and small head rising out of the water, exactly what people imagined a plesiosaur would look like. The photo ran in newspapers worldwide and became the defining image of Nessie for decades.

It was completely fake. In the 1990s, one of the conspirators confessed in his last moments. They'd built a toy submarine, attached a carved wooden head and neck to it, and floated it around while taking pictures. The "monster" was about a foot tall.



**The liar's dividend** is, in a nutshell, a situation where a malicious actor will claim that real, legitimate information is either misinformation or disinformation.

“This approach has the benefit of muddying the waters so that people, especially those who traffic in misinformation, are able to evade or blunt scrutiny embedded in accurate words or actions that are then not believed by others,” Encyclopædia Britannica explains.

“In a world in which information can easily be falsified, a politician might claim that they did not do or say what they in fact did or said. The mistrust in the mainstream news media, for instance, allows political actors around the world to evade or blunt legitimate scrutiny of their words, decisions, or actions. The liar's dividend pays off for those who sow mistrust and then use that same mistrust to their own advantage.”

For example, in this day and age of widely available generative artificial intelligence, this might mean that a corrupt person might claim that genuine photo, video, and audio evidence incriminating them was faked by AI. They are using the mere existence of AI deep fakes to protect their illegal and unethical behavior.

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## Mount St. Helens Photographer Remembered

by Eva Baron <https://mymodernmet.com/robert-landsburg-mount-st-helens-eruption-photographs/>

On the evening of May 17, 1980, Robert Landsburg set up camp near Mount St. Helens in southwestern Washington. The 48-year-old freelance photographer had been visiting the volcano for weeks, all in the hopes of capturing its forthcoming eruption. He wasn't the only one enduring the trek; when seismographs detected small tremors beneath Mount St. Helens in March 1980, countless scientists, photographers, and hikers descended upon the area, preparing for a dramatic blast.

Early the next morning, on May 18, Landsburg once again drove his station wagon toward the volcano. He had already

prepared his camera when a 5.1-magnitude earthquake struck at 8:32 AM, triggering what would become the largest landslide in U.S. history. In the moments that followed, the mountain's north face slid away to reveal partly molten rock, which suddenly exploded toward Spirit Lake alongside a scalding mix of lava. An ash cloud soon rose 15 miles into the sky, and pyroclastic flows traveling at speeds of up to 400 mph swept through more than 230 square miles of forest. All told, the eruption released 24 megatons of thermal energy, 1,600 times the size of the atomic bomb dropped on Hiroshima during World War II.

"All hell broke loose," Catherine Hickson, a geology student who was nine miles away from the volcano when it burst, later recalled. "An incredible black cloud was cascading down the mountainside, fed by the billowing columns soaring upward into a huge mushroom cloud."

Landsburg, on the other hand, was five miles closer to Mount St. Helens. From his vantage point, he could already discern the pyroclastic ash clouds, much too thick and deadly to outrun. He sprinted to his car for shelter, all while snapping pictures out of the window. Once he finished his final roll of film, he rewound it back into its canister and stuffed it and his camera into his backpack on the car seat next to him. By then, it was growing dangerously hot and the smog even denser, reaching temperatures of up to 800°F. Landsburg knew the only thing he could hope to save was his photographs. He threw his body on top of his backpack, shielding the delicate film.



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### [Great Photography Articles/Videos](#)

Why Print Your Images - <https://petapixel.com/2026/05/05/print-your-photos-its-so-worth-it/>

Milkyway Photographer of the Year - <https://www.popsci.com/science/milky-way-photographer-of-the-year-2026/>

Leica in Xiaomi Smart Phone - <https://www.digitalcameraworld.com/tech/android-phones/leica-leitzphone-review-xiaomis-cam>

Best Portrait Images - <https://fstoppers.com/gear/right-focal-length-portraits-isnt-what-most-people-think-901135>

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