EXPOSURE
Wasatch Camera Club Newsletter

P-51 Bunny by Brent Ovard

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STOP REMINDER…Image File Guidelines

Please follow guidelines related to the size of image files and file names for ALL image uploads to the galleries, exhibitions, and competitions.

Image File Names
File names are the way we identify the image maker. For example, over 45 images recently submitted for an exhibition could not be identified back to members – requiring several hours of research to sort out. If images cannot be identified back to a member, they risk being removed from the activity.

As a reminder, the proper file name format is:
LastName_FirstName_Title of Image.jpg

Maximum File Sizes for Competitions
WCC: Long edge 1920 pixels
PSA Interclub: Horizontal 1920 & Vertical 1080

For more information on how to resize images, **CLICK HERE** for Greg Smith's *Resizing Digital Images* article (page 30 of the December 2023 newsletter.)

2023/2024 Competition Themes

September…Long Exposure – COMPLETE
1/2 second or more

November…Macro Life – COMPLETE
Get close

January…Simplicity – COMPLETE
Capture your subject in its simplest form

March…Street Photography – COMPLETE
Record everyday life in a public place

May…Glass in Any Form
Windows, glasses or any other glass

About the Cover Image

P-51 Bunny by Brent Ovard

I have been photographing Aviation subjects since I first picked up a camera. My father was a B-25 bomber pilot during WWII and his stories sparked my interest in WWII type aircraft. A few years ago, I submitted some photos to the Commemorative Air Force (CAF). This is a country wide organization that specializes in restoring and flying various WWII aircraft across the country. These photos were accepted and used in several of their print and online publications. This relationship evolved and now they give me media credentials for various events and I give them photos of their aircraft. Media credentials will sometimes give you access to areas at an airshow where the public is not allowed and this photo is a result of that access.

This photo of the P-51D named Bunny owned and operated by the Palm Springs Air Museum was taken at the Reno Air Races in September of 2023. Bunny is painted in the colors of the famed Tuskagee Airmen with their signature Red Tails. The Air Races consist of various classes of Aircraft flying around a closed course (different course for each class) made up of pylons (telephone poles with barrels on top) for 6 to 10 laps. Media credentials allow access to a couple of these pylons during the races. The unlimited aircraft such as the P-51 are flying around the course at around 500 mph at about 50 feet above the ground. They pass as close to the pylons as possible. Standing at the bottom of the pylon with your camera is quite thrilling to say the least.

This image was taken with a Nikon Z9 using the a 100-400mm Z lens. One of the most challenging aspects of photographing propeller driven aircraft is to get the plane sharp but keep the propeller blurry to show motion. To do this requires a relatively slow shutter speed and good panning technique. I normally shoot at 1/320 of a second but go up to 1/500 or down to 1/125 of a second depending on the aircraft distance and speed. I'm not that good at panning and consider one sharp shot in 100 to be successful. Now that I'm using the Z9 I'm shooting at 20 frames per second. A two- or three-day airshow will result in around 15 to 20 thousand shots. And yes, it takes awhile to go through all those images to find the sharp ones.

Processing: This shot is about a 30% crop. Metallic subjects such as this aluminum aircraft like quite a lot of Texture and Clarity, in this case +16 and +46 respectively. Aircraft also lend themselves to a lot of sharpening and Topaz Sharpen AI was used in this case.

Nikon Z9,100-400mm Z lens at 210mm, 1/500 of a second, f11 and ISO 450.

Member Profile – Mark Thompson

Mark's profile has been edited for length and clarity. His work can be viewed on his [website](#), [Flickr](#), [Vimeo](#), and [Instagram](#).

I'm Mark Thompson, originally from New Zealand, where my passion for photography was ignited by my father. He built a darkroom in our house where I'd assist him in making contact prints and developing photos. I inherited my father's Canon TLb and fully immersed myself in the dark-room experience.

My journey to America intertwines with my mother's family history. Her father, a Marine stationed in the Pacific during and shortly after WWII, settled in Manila, Arkansas, post-war. However, the marriage did not last and my mother returned to New Zealand when she was 8. Despite the distance, I was inspired by my grandfather's postcards from his new home in Florida, captivated by NASA, EPCOT, and the family I never met.

Following my divorce in 2010, I traveled to the States multiple times, including a six-month motorcycle journey across the country in 2014 that rekindled my passion for photography, using a Sony NEX6. With my children on their own paths I was able to pursue my dreams, planning a grand adventure for 2020, which COVID-19 restrictions unraveled. With much effort, I managed to fly to the U.S. in July 2020.

I embarked on an incredible journey, a story unto itself, and met Teresa. We hiked, dated, and eventually married. Three years later, I obtained permanent U.S. residency and established a photography business, complete with two 44-inch printers and an under-construction studio.

Transitioning from the Sony NEX6 to the Canon 6D facilitated my increasing concert and event activity, but it was the move to medium format with a used Hasselblad H3D-22 that truly elevated my print work. Eventually, I traded up to a H6D-100c, which fulfilled my desire for precision, detail, and smooth tonal qualities.

My experience taught me that the right camera is the one that meets your specific needs and brings satisfaction. Though my heart remains with photography, I am branching into video jobs, and hope to create films for festivals and documentaries as my business expands. There are some great stories that need telling.

For those thinking of navigating the competitive landscape of marketing their work, I advocate staying true to your style and find where it fits. Is it most suitable for magazines, media, weddings, product shoots, or headshots? A unique style for an exhibition can generate its own sales. Have faith in your abilities. I have faith in my own ability, so I exhibit, and over time that is being recognized. Personally, my logo – a free-roving bull I drew – embodies my identity as a Taurus, largely following a whim rather than a plan. It represents me, and my signature identifies me.

www.markthompson.media

– Greg Smith, Board Director & PSA Chair

High Key Photography

By John Nellist, WCC Treasurer

So what is high key photography? Basically it is best described as a technique to limit the lighting ratio in the shot, which produces images that are characterized by an abundance of light tones with minimal, if any, shadows and minimized contrast. This process generates images that have a bright, often ethereal quality.

Images using this technique are characterized by over exposed high key lighting immersing the subject in light, creating a minimalistic look that emphasizes the subject and eliminates the distractions in the background. As an example, this technique used in a seascape would over expose the scene to the extent where the sky and water effectively merge, thereby a bird or other subject close to the horizon is emphasized. It is a genre of photography that has become increasingly popular for portraits, products, landscape (e.g. isolated trees), weddings, newborns and wildlife.

There are certain scenes that are logical candidates to try high key photography. For example, on a misty, foggy morning, overexposing the image places emphasis on the fog in the image, and diffuses the surrounding elements. The harsh light in the middle of the day is not normally conducive to good wildlife photography, but high key could emphasize an animal against a bright over exposed sky. A sky that is slate gray is normally considered boring for photography, but exposing the subject captures the appropriate details while the increased brightness in gray sky allows you to maintain some details in the highlights of the clouds.

This technique encourages an artistic, experimental approach to both exposure and lighting, while forgetting some of the rules for conventional photography. Either through bracketing or manual controlling the degrees of over exposure, in the field it is necessary to take multiple images, each at different exposure levels that can then be selected and refined in post processing.

When composing an image for high key, look for scenes that are simple which will help emphasize the subject, making it look uncluttered by distractions. Backgrounds that are even toned and strategic use of negative space help allow the subject to stand out.

Photo Credit: John Nellist
Camera Settings: ISO 400, f3.5, 1/400 sec

High Key Photography (cont.)

Shooting the scene in manual mode provides the greatest level of control, as it will be necessary to experiment in the field. It is recommended to shoot RAW, thereby capturing as many details as possible in the highlights. A low ISO, at 100 or lower if it is available on your camera, will help reduce noise into your image. A wide-open aperture will provide the shallower depth of field which will help focus the viewer's eye on the subject against a blurred background. Over exposure is necessary to create the bright, airy feel of the final image, so experiment between +1 to +3 stops relative to the reading automatically generated by the camera.

Finally, having selected the "best" image taken in the field, it is necessary to experiment in post processing to create the final image you desire. Post processing options that could be considered include reducing contrast, increasing brightness, reducing shadows, and then removing both saturation and vibrance.

Photo Credit: John Nellist
Camera Settings: ISO 1600, f5.6, 1/800 sec

So having acquired a basic understanding of the theory of high key photography, I decided to experiment at a dude ranch on a bright day in Arizona, where the harsh light was not conducive to conventional photography. After a lot of failed images that were just deleted, attached are two that achieved the ethereal look that was my goal for this shoot. So, if the weather conditions allows experiment with this new style of photography.

Competition Recap

Intermediate – First Place

Diversity by Richard Vernon

Award	Title	Member
1	**Diversity**	Richard Vernon
2	**Mud 2**	Rick Cohen
3	**Up and Away**	Tammy Stoner
HM	**Fenced Out**	Andrea Dahl

CLICK HERE to view all Competition Submissions

Advanced – First Place

Monolith by Randy Gerdes

The Incomparable BelAir by Paul Baird

Award	Title	Member
1*	The Incomparable BelAir	Paul Baird
1*	Monolith	Randy Gerdes
3	Undulation	Brent Ovard
HM	Sharp Red	Randy Gerdes

* Two-way tie

Masters – First Place

Tree Frog by John Nellist

Award	Title	Member
1	Tree Frog	John Nellist
2	When Time Stops	Veloy Cook
3*	A Quick Snack	John Nellist
3*	The Eyes are the Key	Linda Walker

* Two-way tie

Intermediate – First Place

Siena Overlook by Rick Cohen

Award	Title	Member
1	**Siena Overlook**	Rick Cohen
2	**Memory Grove Morning**	Rick Cohen
3	**Forest Pixie Stix I**	Andrea Dahl
HM	**Kirkjufell**	Jennifer House

CLICK HERE to view all Competition Submissions

Advanced – First Place

P-51 Bunny by Brent Ovard
Best in Show

Award	Title	Member
1	P-51 Bunny (Best in Show)	Brent Ovard
2	AT-6	Brent Ovard
3	Fire in the Sky	Paul Baird
HM*	Redline	Randy Gerdes
HM*	Pinnacle	Randy Gerdes

* Two-way tie

CLICK HERE to view all Competition Submissions

Masters – First Place

Swallowing Shell and All by Linda Walker

Award	Title	Member
1	**Swallowing Shell and All**	Linda Walker
2	**Street Grunge**	Veloy Cook
3	**Touchdown**	John Nellist
HM	**Lunch**	John Nellist

CLICK HERE to view all Competition Submissions

Intermediate – First Place

We the People Mural by Andrea Dahl

Award	Title	Member
1	**We the People Mural**	Andrea Dahl
2	**Not Bored**	Tammy Stoner
3*	**Evening Shadows**	Richard Vernon
3*	**Auto Spa**	Dawn Griffith

* Two-way tie

CLICK HERE to view all Competition Submissions

Advanced – First Place

Hollywood Blvd Disney Style
by Paul Baird

Award	Title	Member
1	**Hollywood Blvd Disney Style**	Paul Baird
2	**Pigeons**	Michael Greene
3*	**Early Morning Breaktime**	Paul Baird
3*	**Cartagena Market**	James Roach
3*	**Weighing the Catch**	Elizabeth Roach

* Three-way tie

CLICK HERE to view all Competition Submissions

Masters – First Place

Lines by Claudia O'Grady

Award	Title	Member
1	**Lines**	Claudia O'Grady
2	**Alone in a Crowd**	Stephen Clayson
3	**Blue Rain**	Veloy Cook
HM	**Selling Tea from Her Window**	Stephen Clayson

Intermediate – First Place

Winter Lights by Jennifer House
Best of Show

Award	Title	Member
1	Winter Lights (Best of Show)	Jennifer House
2	Heron Halo	Dawn Griffith
3	Farr Better	Andrea Dahl
HM	The Cape	Tammy Stoner

CLICK HERE to view all Competition Submissions

Advanced – First Place

Red Eyed Tree Frogs by Brent Ovard

Award	Title	Member
1	Red Eyed Tree Frogs	Brent Ovard
2	Snack	Wendy Ovard
3	Refuge from the Coming Storm	Paul Baird
HM*	You Looking at Me?	Wendy Ovard
HM*	Hitching a Ride	Elizabeth Roach

* Two-way tie

CLICK HERE to view all Competition Submissions

Masters – First Place

Twilight in Dreamland by Veloy Cook

Award	Title	Member
1	**Twilight in Dreamland**	Veloy Cook
2*	**Sunrise on the Butte**	Stephen Clayson
2*	**Of Stone and Water**	Veloy Cook
HM	**Halal Guys**	Claudia O'Grady

* Two-way tie

CLICK HERE to view all Competition Submissions

The Quest for a Sharper Image
Part Two of a Three Part Series

By Lisa Thompson, Board Director & Workshops/Presentations Chair

It is critically important to capture with a sharp focus. Subjects that are in focus help viewers identify what is important in the image.

There are several techniques and tools to improve focus, and one of the best tools is a tripod. Landscape images are usually more successful if taken early morning or late in the evening when there is less light. Often, it is desirable to get increased depth of field (in focus from front to back), which requires a smaller aperture (f/14 or f/16), and a slower shutter speed (to allow enough light to reach the sensor), which means the likelihood of a blurry image if done without a tripod.

Tripods are essential if you are bracketing images, either for exposure (greater dynamic range) or focus stacking (for macro or landscape for greatest depth of field) to aid in aligning images. A tripod is necessary for astrophotography and low light or night shots. Tripods can be used in studio for portrait, product, food and macro photography. Another bonus: tripods allow you to have your hands free.

Some best practices for using a tripod:
✦ Turn image stabilization (IS, VC, VR, steady shot) **OFF** when using a tripod! Image stabilization will cause blur if your camera is on a stable platform. Remember to turn image stabilization back on when you are done so it will be there for your next hand held shot!
✦ Keep the weight of the camera and lens balanced over the center of a level tripod. Place the tripod on a stable surface. Check all levers and knobs for tightness before you let go. Legs can shorten and clamps can be insecure. There is no more sickening noise than a camera and tripod that have tipped over and hit the ground.
✦ Be sure your camera strap is secured by wrapping it around something on the tripod (or better yet, remove it). This include lens caps that have a leash. Anything that is swinging will introduce movement and result in a blurry image.
✦ Raising the center column makes the tripod platform less stable and should only be done if needed for composition. Be sure to tighten the center column. You can always take a pain reliever for your back.
✦ Many telephoto lenses will have a lens collar and foot that require a mounting plate that fits your tripod head. The lens collar creates stability by balancing the weight of the lens and camera and takes the pressure off the lens mount.
✦ Use a timer so the movement that you introduce by pushing the shutter release will have time to dissipate. You can use a cable release but make sure the cable isn't swinging.

Quest for a Sharper Image – Part Two of a Three Part Series (cont.)

✦ If you change your shooting from horizontal to vertical, place the weight of the camera and lens over a tripod leg to keep it more stable. One of my favorite tools is an L bracket, which attaches to the bottom of the camera in the tripod mount, and allows you to turn your camera 90 degrees and keep the weight over the center of the tripod.

✦ Tripods on surfaces that are vibrating or moving, like a bridge with traffic, in the wind, or in water won't be as effective. Consider a different location if you need a slow shutter speed. Some tripods come with a hook in the center that allows you to hang something heavy (think camera bag) to add additional stability.

When handholding, think of yourself as a tripod and minimize all possible movement. Stand with your feet firmly under you. Use the viewfinder and press the camera firmly into your face while fully supporting the lens. Holding the camera out in front of you and using the LCD screen may lead to blurry images, especially at slow shutter speeds. Hold your breath and gently squeeze the shutter release. You can also use a monopod or lean against something stable. Carefully prop your camera on a rock, a picnic table, or a stump. Sometimes, you have to get creative!

It is frustrating to view images on a computer and discover that they are not in focus. After you take the first shots, take a few seconds to review by zooming in. Make adjustments and shoot while you are still in the field.

It only takes a few seconds to get a sharper image. Practice the steps so that they become second nature. Learn to assess what techniques to use in each situation. As you pay attention to what makes a difference in your focus, you will see an increase in the number of sharp shots you capture. It is always worth it for the final image.

This is Part 2 of a 3 Part series. Part 1 covered in-camera and lens image stabilization and can be found in the **December 2023 issue**.

Planning Your Digital Afterlife

Photo Credit: Joe McNally

By Randy Gerdes, WCC Social Media Coordinator

What is your "digital afterlife?" What are digital assets? And, what are the ins and outs of deciding what to do now to ensure they're handled according to your wishes?

I recently read a book on 'digital decluttering' which ended with a chapter on one's digital legacy. This term got me curious, and in researching what can and should be done, I found the concept less straightforward than it seemed at first glance.

Your **Digital Afterlife** is *"Your personal identity that lives on your computer and the internet, as well as your collection of digital assets."*

As digital photographers, we likely have more than the average share of digital assets. My digital assets include my photographs – but go well beyond those to include things I had not considered. If we don't

Photo Credit: rd.gerdes

decide how we want our identities and assets handled after we pass on, someone else will. For example, I still get Facebook notifications about my friend Gene's birthday…though he passed away over 5 years ago!

While there are a few legal issues to explore, I discovered some common pitfalls and some simple, positive steps we can take so the handling of our assets and our identity in the afterlife is in accord with our wishes.

Digital assets are unique in that a private contract (Providers' Terms of Service) not state statues, controls their access and transfer at the owner's death. Importantly, those terms of service are a moving target and may change going forward. In addition, there are at least two important federal acts that may, in some cases, hinder or prevent access to those assets.

So, what are digital assets, who owns them, and what can be inherited? Interestingly, I found that I don't "own" some of the digital assets I thought I owned, which was surprising, and it may surprise you.

Author and consultant Stephen Covey said "*if you want to deeply learn something, teach it to others.*" On **April 10, from 6:30pm - 8:30pm at the SLC Main Library, the** [WCC is hosting a workshop](#) **where I'll share what I've learned** – what issues you should consider, what options you have, and what actions you can take. I'll also provide a list of helpful resources for **Planning Your Digital Afterlife**. I hope you'll join us.

Digital expert, Jordan Babeon notes, *"The average person now has the same amount of digital assets that a small company did just five years ago."*

By Greg Smith, Board Director & PSA Chair

Interclub Competition

Round #2 finished in February and I am happy to report that increased participation is showing results – our club placement has advanced in all three divisions we participate.

PID-Color: Fourteen images from 12 members were submitted, from which the best 6 from 6 different members were entered. Our scores ranged from 8 to 12 (out of 15,) moving us from 15th to 14th Place out of 24 clubs competing in our Group F (there are 6 groups.) **Congratulations go to Brent Ovard, who's image *P51 Bunny* earned him an Honorable Mention** from the PSA, not to mention the **cover image of this newsletter**!

PID-Monochrome: Twelve images from 9 members were submitted. Our 6 entry scores ranged from 9 to 12, advancing us from 15th to 12th Place out of 32 clubs in our Group D. **Randy Gerdes' *Monolith* earned an Honorable Mention** with a score of 12 out of 15. Congratulations Randy!

Honorable Mention
Monolith by Randy Gerdes

Nature: This division is our superpower. Eleven images from 8 members were received, 6 were selected for entry, plus an image from Paul Bradley as a makeup image from Round #1. Strong scores were received by everyone (11-13 out of 15 points,) and I am pleased to announce that three of our seven entries received awards.

Merit Award
Spotted Dolphin by Cindy Costa

Merit Award went to Cindy Costa for her amazing *Spotted Dolphin*. Honorable Mentions were awarded to Brent Ovard for *Piggy Back Ride* and Paul Bradley for *Time with Mom*, which was his Round #1 make up image. Out of 31 competing clubs in our Group C, our strong showing has catapulted the Wasatch Camera Club to 2nd Place, flanked by two camera clubs based in India. Great work everyone!

Honorable Mention
Piggy Back by Brent Ovard

Honorable Mention
Time with Mom by Paul Bradley

Participating camera clubs are organized into groups of roughly 25 clubs. New clubs always start in the last group of the division. This is where we currently reside. At the end of the competition season the top three clubs of the lower groups are promoted to the group above, and the bottom three clubs are demoted to the subordinate group. So, if our strong Nature scores persist through Round #3 (for which we are now accepting submissions,) we should expect to be promoted to Group B. Progression up the group hierarchy depends on perseverance as much as overall talent – our Second Place score for Nature in "cellar" division Group C, for example, actually exceeds Group A's top scorer!

Judges Needed – PSA Round #3 Monochrome Interclub Competition

The Wasatch Camera Club will be judging one of the other groups in the Monochrome section of PID for Round #3. We need 3 judges to analyze and score about 150 images. No critiques are required. Judges should be of Master level or equivalent with experience in black and white photography and, preferably, have prior judging and/or image analysis training experience. Judging will occur the latter half of April.If you are interested please send an email stating your desire and qualifications to Greg at **psa@wasatchcameraclub**.

Other PSA News

Registration for the **85th Annual PSA Photo Festival**, being held this year in Tucson, Arizona from September 18 - 21, opens April 1. More information about this and other PSA events may be found on the WCC website **here**.

Scores, club standings, and links to our entries and all PSA winners may be found on our website's **PSA Interclub Competition page**. Other PSA news can be found on the WCC website **here**.

Email **psa@wasatchcameraclub.com** with questions.

Exhibits – Upcoming

The WCC Exhibit Committee has secured the following exhibit space for 2024. More information about the submission, curation, delivery, and opening reception schedules will be communicated via email and the WCC website in the coming months. CLICK HERE to view images from past exhibits.

Utah Cultural Celebration Center – April 25 - June 26
Opening Reception – April 25 / 6:00pm - 8:00pm

UCCC hosts year-round art exhibitions that are managed by West Valley Arts. WCC has curated a *Utah Travels* exhibit through WVA for many years. The call for submissions this year closed on March 18. A total of 87 images were submitted by 35 camera club members. The display area can only hold around 70 images, therefore the Exhibit Committee members curated and scored the images. Based on the scoring, 74 images were selected for the exhibit. Club members with selected images were notified on March 23 and provided with drop off and pick up information. We hope to see you at the reception on April 25.

Utah Cultural Celebration Location: 1355 West 3100 South, West Valley City

Questions can be directed to the Exhibit Committee here.

Red Butte Garden – April 26 - May 20
Reception – April 27 / 1:00pm - 5:00pm

The WCC exhibits have been a popular attraction for visitors to Red Butte Garden. This year's theme is *Things with Wings* (in nature.) The call for submissions closed on March 18. A total of 103 images were submitted by 37 camera club members. The display area can only hold around 60 images, therefore the Exhibit Committee members curated and scored the images. Based on the scoring, 60 images were selected for the exhibit. Club members with selected images were notified on March 24 and provided with drop off and pick up information. We hope to see you at the reception on April 27.

Red Butte Garden Location: 300 Wakara Way, Salt Lake City

Questions can be directed to the Exhibit Committee here.

Exhibits – Upcoming (cont.)

Jewish Community Center – August 31 - September 30
Reception – September 5 / 5:00pm - 7:00pm

The **JCC** has been another successful venue for WCC photography exhibits in the past. This year's theme is *A Symphony of Images.* Call for submissions will open in June. **CLICK HERE** for more information.

Jewish Community Center Location: 2 North Medical Drive, Salt Lake City

Questions can be directed to the Exhibit Committee **here**.

Email **John Ballard** if you are interested in volunteering to help the Exhibit Committee execute one or all of these exhibits.

Creative Corner

One Picture Story   **CLICK HERE** for more One Picture Story submissions.

Photo by: Claudia O'Grady

*Because in the end, you won't
remember the time you spent working
in the office or mowing your lawns.
Climb that goddamn mountain.*

– Jack Kerouac, from The Dharma Bums

About One Picture Story

Combine short text with a single image that, together, convey a story greater than the sum of its parts. The text should not be about the image (as it is for In Focus articles), nor should the image directly illustrate the text. Instead, the image should amplify the thought or feeling the text describes. **CLICK HERE** to submit a JPEG image and text. Please use our standard image file naming format (lastname_firstname_image-title.jpg.)

In Focus

A *Serendipitous Image* by Jeff Clay, Board Chair

We often think of serendipitous photographs as those amazing images that "just happen." I would say "sometimes" but more often it happens because you have positioned yourself to allow it to happen. Think of a Venn diagram where the circles titled "**Awareness**," "**Opportunity**," "**Persistence**," "**Patience**," and "**Preparedness**" overlap: that intersection is where "**Serendipity**" resides. This image is a case in point.

I was recently in Sri Lanka and was at the country's most revered Buddhist temple for a ceremony (Sri Dalada Maligawa in the city of Kandy, built in 1595.) Wandering the main temple area I saw this beautifully painted hallway that lead into some gardens. The curved walls glowed with late afternoon light and people were passing in and out. I knew a good photograph was likely with the right conditions. **Awareness**. The light was right but eventually the glow would dissipate as the sun lowered. As well, the temple hall would eventually fill with people for the ceremony and no photography would be possible in that direction. Soon would work, but not later!

Opportunity. I snapped a few photos when there was just a few people passing in and out of the hallway, including a young tourist posing for her friend's iPhone. It was a nice snap but photographing tourists was not what I was looking for. I needed a better, local "model," perhaps a woman in a colorful sari, or maybe an orange-robed monk? Surprising, there were almost no monks around. Usually in temples like this I see quite a few, but not here. **Persistence**. So, I just waited for someone of interest to pass through the hallway. There were a number of possible "models" though in most cases there were too many people, as I wanted to isolate one or two people, not photograph a crowd. Suddenly, seemingly out of nowhere, a young monk appeared, smiled at me – as I smiled at him – and he proceeded towards "my" hallway (I had become very possessive of this small section of the temple!). In he walked! **Patience**. In 3 seconds I took 26 frames (yea for burst mode!) as he traversed the hallway and – bonus – no one else entered it! My ISO was high because I did not want him as a blur as my shutter speed was high enough to freeze him and my aperture was open enough to ensure I would not lose focus on hi for that short distance. Noise I would fix in post-processing. **Preparedness**. I could see on the LCD that I had done the best I could in those 3 seconds. Later that night I selected the image I most liked and processed it using Lightroom's AI Noise Removal, Lens Blur, and Perspective Correction tools. In Photoshop I used Generative Fill to remove both a flag and one person standing in the garden. A touch of DXO's Nik Color Efex and Topaz' Sharpen AI rounded out my post-processing. A lot does indeed go into "**Serendipity**!"

Presentations & Workshops – Recap

January 17 – Action Photography

Photo Credit: Dave Argyle

In January, Dave Argyle presented "Action Photography". Dave began action shooting after his daughter became involved in high school sports. She has long since graduated, but Dave found that he enjoyed it so much he kept at it. He has years of experience with shooting fast moving subjects (especially in low light.) He showed members examples of good and bad shots and how to make them better. He also shared tips and tricks on how to capture more storytelling action shots. It was an enlightening talk and everyone took something away from his presentation. Dave is a current member of WCC.

February 7 & 28 – Putting Your Best Image Forward

Photo Credit: Lisa Thompson

In February, Mark Thompson, member of the club, hosted several workshops at his print studio in Sandy. He shared settings for printing, showed printed images of his own and demonstrated how to mount and frame a print. Several club members took advantage by having their own print done. We saw some excellent images and they look even better printed and framed!

If you are interested in having an image printed, CLICK HERE to contact Mark or talk to him at the next club event.

– Lisa Thompson, Board Director & Workshops/Presentations Chair

CLICK HERE to view all upcoming Presentations

CLICK HERE to view all upcoming Workshops

Presentations & Workshops – Upcoming

April 10 / 6:30pm - 8:30pm / Salt Lake City Library
Planning Your Digital Afterlife with Randy Gerdes

Photo Credit: Randy Gerdes

In the digital age, most of us have created huge amounts of information about ourselves in digital form, stored on media sites, in in-boxes, and online photo collections. When we pass, what happens to this data? What happens to our social media accounts, email conversations, blogs, websites and, of most interest to club members, our collections of photos and videos?

Beyond our biological life, we must also consider our digital life, and whether it lives on – and in what form – after our biological life as ended.

We will not cover specific legal issues in this course, but instead, we'll identify the elements and steps of Planning Your Digital Afterlife, review some issues and roadblocks, and share helpful resources to ensure our "digital assets" are handled in accordance with our wishes.

At the conclusion of this course, participants will be able to:

• Define Digital Assets: What are they? Who owns them? What can be inherited?

• List and discuss the 3 reasons to plan

• List and discuss the common roadblocks to planning

• List the steps to plan your Digital Afterlife

• Understand the components of a Digital Will

• Access links to helpful resources

Randy is a current WCC member and volunteers as the manager of our WCC Facebook page. Randy's bio can be found at the bottom of the presentation description page (link provided below.)

CLICK HERE to register to attend this course being held at the Salt Lake City Library – Main Branch located at 210 East 400 South.

Presentations & Workshops – Upcoming (cont.)

April 30 / 6:30pm - 8:30pm (Zoom) – *Costa Rica Experience*
Presented by Club Members: John Nellist, Jim & Liz Roach, Brent & Wendy Ovard, & Cindy Costa

Photo Credit: John Nellist

Costa Rica is a Central America country that has coastlines on both the Pacific Ocean and the Caribbean Sea. But the interior between these two coasts is a lush combination of rain forest, active volcanoes, rushing rivers and mist covered mountains. This environment provides a habitat for some of the greatest biodiversity in the world.

Over 900 different species of birds have been recorded in the country, ranging in size from the length of a finger to a couple of feet and including a huge array of colors. The most recognizable birds are macaws, toucans, and hummingbirds in this birder's paradise. In addition to the birds in the rain forest there is an abundance of monkeys, frogs, snakes, sloths, crocodiles, butterflies, lizards, iguanas, coati and bats. Out on the ocean it is possible to see dolphins, whales, sea turtles and a large variety of fish.
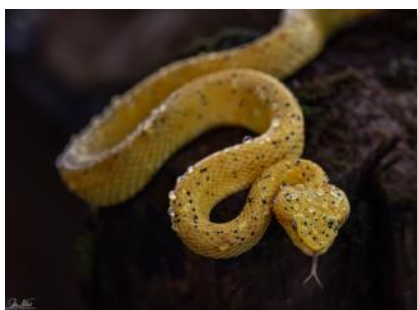

Photo Credit: John Nellist

During the last eight months, six club members, Jim and Liz Roach, Brent and Wendy Ovard, Cindy Costa and John Nellist have all travelled to Costa Rica visiting different regions of the country during different seasons. During this Zoom presentation, all six of these members will share some of their favorite images while explaining some of the techniques that used to capture these images and their experiences traveling in the country. Please join us for what should be an interesting and informative evening. CLICK HERE to register for Zoom meeting.

Photo Credit: Cindy Costa

Coming in May…Advanced Birds In Flight Photography

Photo Credit: Lisa Thompson

A seasoned bird photographer and birder will be giving a unique class on how to capture birds in flight – even the fast ones! This is a step up in techniques including settings, choosing locations, and stabilization. More details, as we have them, will be posted on the **website** and sent by email.

– Lisa Thompson, Board Director & Workshops/Presentations Chair

CLICK HERE to view all upcoming Presentations

CLICK HERE to view all upcoming Workshops

Field Trips – Recap

January 6 – Memory Grove Snow Shoot

A group of 15 people arrived on a cold, snowy morning to Memory Grove Park in downtown Salt Lake City. It had snowed for several days before, creating a freshly covered park for us to shoot. The fresh snow was still unmarked and the sun was shining with a few clouds creating great landscapes and lighting for the group. The group captured reflections, memorials, squirrels and leftover Christmas decorations while walking the trails. The gallery photos show a variety of what was captured that day from the group who dared to brave the cold. It proves once again that several people can shoot the same thing and all come up with a very different result.
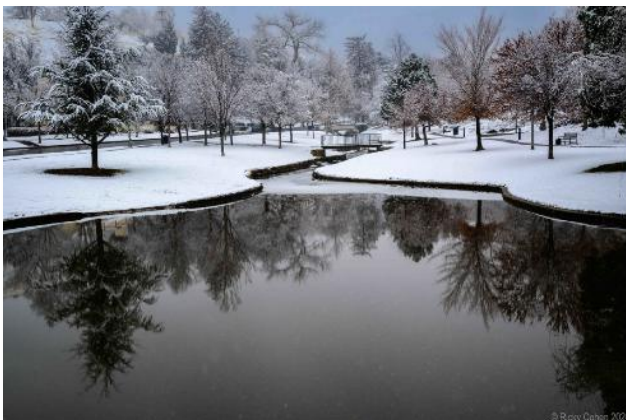
Photo Credit: Jim Grubb

Photo Credit: Glen Eurick

Photo Credit: Rick Cohen

Photo Credit: Dawn Griffith

Questions: fieldtrips@wasatchcameraclub.com

Field Trips – Recap (cont.)

January 20 – Utah Lake Ice Formations

Photo Credit: Jim Grubb

It was a dismal day leading into the Utah Lake Ice event with mostly rain throughout both Utah and Salt Lake Counties. Photographers have a knack for showing up no matter what the elements present and this day wasn't an exception. We had a group of 12 people arrive at the meeting location while it was raining. We decided to carry on with the event and spirits were high to photograph the ice formations. We drove out to the point around the lake and where there remained ice and a variety of formations. As the rain picked up a few members left, leaving seven of us standing together getting soaked as we waited for the sky to clear. We waited until close to sunset when mother nature finally opened up the sky to us, giving us some of the most magnificent lighting. It was bright and direct; full of colors crossing all sides of the spectrum. Some of the most beautiful photos came out of our patience and these can be seen in the gallery on the WCC website. As a group we laughed and had a great time getting soaked from the rain, waiting for that clearing and we all agreed it was 100% worth it.

Photo Credit: Dawn Griffith

Photo Credit: Dawn Griffith

Photo Credit: Vance Liebelt

Photo Credit: Dave Argyle

Photo Credit: Michael Greene

CLICK HERE to view all upcoming and past Field Trips

Questions: fieldtrips@wasatchcameraclub.com

Field Trips – Recap (cont.)

February 10 – Bald Eagles at Farmington Bay

28 people, including several new members, arrived early at Farmington Bay on Saturday ready to photograph Bald Eagles. We started the event off with introductions as we always do at the beginning of these events. In addition to photographing the 3-4 Bald Eagles in trees that day, members hiked the trails and drove along the dike road looking for wildlife and landscapes to photograph. It was a gorgeous day and many members connected with each other and shared camera shooting ideas and commonalities. It was an incredible experience that was shared and even though there weren't many eagles we had a great time as a group and with each other.

Photo Credit: Vance Liebelt

Photo Credit: Dawn Griffith

Photo Credit: Vance Liebelt

Photo Credit: Greg Smith

– Dawn Griffith, Board Director & Day Field Trips Chair

Questions: fieldtrips@wasatchcameraclub.com

Field Trips – Upcoming

March 30 / 8:00am - 10:30am – PULL-N-SAVE Auto & Truck Parts

Photo Credit: Bill Bradford

Let's go see what we can photograph at a local junkyard – PULL-N-SAVE has rows and rows of old card, tires, rims and engines. And, to add to the excitement the owner, Kelly Pierson, may run the crusher when we are there. This is not a nature venue, nor is it a wildlife location, but I believe in stretching the norm a bit – to explore a place you may not normally visit. If you are like me, I find growth in photography to be most satisfying when I take shots of something out of my norm and get something special. So, step out of your comfort zone and join us at the car junk yard for a new photo opportunity.

CLICK HERE to register and to review guidelines for accessing the junkyard. The location of the junkyard will be provided in the registration confirmation.

April 20 / AM & PM Options
Before the Bugs at Bear River Migratory Bird Refuge

Photo Credit: Dawn Griffith

This will be a two-part day – you can choose to do the entire day or just part of it. The timing was designed to not only photograph the many species of birds but also to be present at the refuge for sunrise and sunset. The morning schedule will start at the Visitor Center at 6:00am. From there we'll head over to the auto tour to make our way around the refuge, stopping to photograph along the way. After the auto loop, we'll drive back to the Visitors Center to check out the nature walk – finishing up between 10/11am. After the nature walk, we'll take a break and head to a location nearby for lunch. The second part of the day will start at 3:00pm – back at the Visitor Center before we head back out to the auto tour.

CLICK HERE to register for this field trip.

– Dawn Griffith, Board Director & Day Field Trips Chair

CLICK HERE to view all upcoming and past Field Trips

Questions: fieldtrips@wasatchcameraclub.com

Shutter Up Socials – Recap

January 11 – Mountains, Rocks, and Rivers

Photo Credit: Susan Jones

This Shutter Up Social attracted 11 photographers on a Zoom meeting ready to share photographs of Mountains, Rocks, and Rivers. Although the subject sounds mundane, the photos were anything but. Unusual colors, shapes, and locations contributed to unexpected captures with interesting stories to support the choices made. Some photos were taken from a helicopter over remote mountains in Alaska. Other photos were taken of oval shaped rocks in primary colors, as well as sundown, sunset, and illuminated ribbons of rivers. All in all the evening inspired one and all to try a new approach to these three wonders in nature.

March 14 – Serendipity

Photo Credit: Mary Whitesides

Serendipity is a broad notion in photography but promises delightful surprises. Our latest Shutter Up Social proved to be a revealing presentation of miscalculated moments caught through the lens. Photos ranged from a bird tossing a seed pod back and forth, to an insect flying by a perfectly composed photo of a Macaw on a branch to a NYC man rolling by on skates dressed in a bikini and wearing a broad brimmed hat. There were landscapes caught through a car window and a portrait of a gypsy mother with her children, a scarf unexpectedly clinched in her teeth. These are the amazing moments that can delight with serendipitous compositions captured in perpetuity.

– Mary Whitesides, Board Director & Social Events Chair

CLICK HERE to view images from past Shutter Up Socials

Questions: socialevents@wasatchcameraclub.com

Shutter Up Socials – Upcoming

Shutter Up Socials are held as Zoom meetings and have provided an opportunity for Wasatch Camera Club members to share up to 6 photos with other members without leaving their homes. Each Social has an assigned theme and each participant shares how and why they took the photo. CLICK HERE for more information on upcoming Socials.

April 17 / 6:30pm - 8:30pm – Boats, Bridges, and Tunnels

Photo Credit: Mary Whitesides

Boats have been an endless wonder is size, shape, and function through millennia. They have served man in so many different ways and have become indispensable. Craftsmanship plays an important part of the function, but artistic interpretation plays a big part in the function but also in beauty. Any way you look at boats, they are a marvel of manmade invention. Bridges, are architectural wonders that span long or short distances, and allow easy access across waters and chasms. Bridges are a feat of engineering explored and manipulated through time and could be said to be works of art. Burrowing underground has helped man get where he wants to go. Mountains are not roadblocks if a shorter route is desired, and a tunnel for trains or cars can provide access that would otherwise be a circuitous route. We will explore these manmade marvels during this Shutter Up Social Zoom meeting.

CLICK HERE to register for this Shutter Up Social. A Zoom link will be sent in the confirmation email.

– Mary Whitesides, Board Director & Social Events Chair

CLICK HERE to view images from past Shutter Up Socials

Questions: socialevents@wasatchcameraclub.com

Did You Know?

Tech Tips Times Two
by Jeff Clay, WCC Board Chair

Each Lightroom update seems to provide yet another useful and even potentially game-changing tool to my workflows. Rolled out late last year but only discovered by me a few weeks ago, the new Lens Blur tool is yet another reason why this Adobe product continues to be my first step in post-processing. How many times have you looked at an image and thought "I wish I had thought to opening up my lens aperture for a shallower depth of field?" In the past, one could attempt to approximate this effect by using some of the blur tools in Photoshop, especially Gaussian Blur. The attempt was rarely successful as there was no real simulated depth of field possible so instead the drop-off between in-focus and blur was immediate, not gradual. As well, often the masking was difficult to nail so that things that should have been in focus were not and vice versa. The results usually looked hokey and artificial. Not anymore! The Lightroom Lens Blur tool allows you to accurately simulate DOF and even adjust it.

Located in the Develop module between the Transform and Effects panels, activate Lens Blur by clicking the Apply checkbox. The AI (nicknamed Adobe Sensei) does an amazingly accurate job of interpreting even complex scenes and applies an initial blur effect. Clicking on Visualize Depth will allow you to modify and adjust the focus subject and degree of out-of-focus/in-focus effects. You can even play with various bokeh effects that emulate different types of lenses. It is a pretty amazing tool and I have used it quite bit in processing images from a recent trip to Sri Lanka. When shooting in festivals, temples, marketplaces, and street scenes you often don't have time to continually fiddle with settings and must settle on the best-of-compromises. Image #1 shows the scene as shot. Image #2 shows the Visualize Lens Blur tool which I used to adjust the focus even beyond what the AI had selected. And image #3 shows the result. Pretty remarkable.
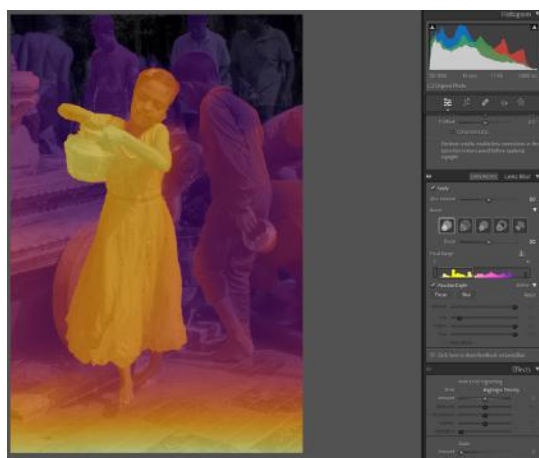
Image 2: Visualize Lens Blur Tool

Image 1: Without Lens Blur

Image 3: With Lens Blur

Tech Tips Times Two (cont.)

The tool is not 100% accurate in detecting foreground/background objects especially in very complex scenes, so a few of my images needed some further clean-up (though not the included image!). **CLICK HERE** for more details.

One of the areas that Lightroom has not made any real progress is on improving its Healing tool. I still find it woefully inadequate for the removal/clean-up of anything but the smallest and simplest of glitches in my images. It works well for dust spots but that's about it. So, for any real clean-up I launch Photoshop and typically in the past used the Content-Aware tools to remove unwanted clutter, spots, etc. It works remarkable well though sometimes for more complex scenes it requires multiple applications. I have only just started using Generative Fill, which adds another powerful tool to my post-processing palette. For removing – not replacing – an object/subject simply use the Lasso tool to draw around it, select Generative Fill, and without entering anything in the option box just click on the Generate button. In my experimenting it generally did a fantastic job of removing the unwanted object, though sometimes a bit of additional cleanup was necessary.

Image 1

Let's look at that first image again. Now take a look at image #4. You can see that a pilgrim's derriere and feet/heels in the lower left were originally part of the captured scene. They definitely are something I would want to remove. Content-Aware would work, perhaps with multiple iterations. But Generative Fill removed it in one fell swoop.
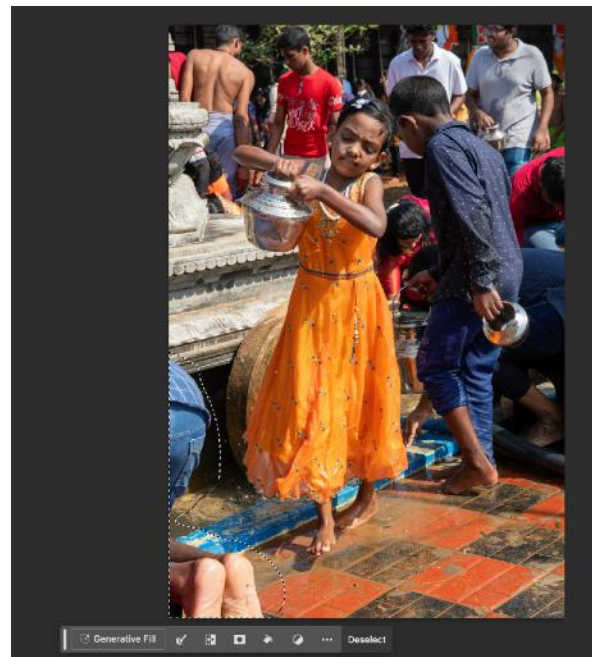

Image 4: Generative Fill

Resources

Board Blogs

Approaches to Infrared Travel Photography
by Jeff Clay, WCC Board Chair

Much-respected, multi-awarding winning photographer Nevada Weir has been exploring infrared photography since the film days. Like me, when she converted to digital photography in the early 2000's she also re-discovered infrared photography via the digital medium. Since those early days she teaches, speaks at seminars, and leads rarefied tours around the world. She has also developed a unique and special – to my eyes anyway – approach to infrared travel photography. Look at her images and see for yourself.

Village of Agoujgal, Morocco

There are two basic approaches to it: creating faux color images or converting the images to black-and-white. Color infrared photography requires that in addition to permitting infrared wavelengths to touch the camera's sensor, you also allow certain amounts of visible light. B/W infrared photography instead necessities the removal of any color – if any is there. You may hear talk amongst IR photographers of what "cut-off" their cameras are. What they are referring to is what bandwidth range their given filter or camera conversion is.

My IR explorations over the last twenty years have yielded several projects variously labeled "In a Different Light." This is what is so interesting and ultimately rewarding about photography: we are all using basically the same or at least very similar tools and yet the ability to explore, discover, and share different worlds is there for all of us.

CLICK HERE for the full Blog to read more about the different approaches to infrared photography, Nevada Weir's techniques and my experience with this medium.

Mihinthalaya Rajamaha Viharaya, Sri Lanka

Mentoring

Under Director John Ballard, the Mentoring Program continues to offer aid and instruction for new and intermediate photographers, provided by club member volunteers. If you are interested in finding a mentor, or want to volunteer your time helping someone improve their image-making and photo-editing skills, send your name and questions to John.

About WCC

Club Information

The Wasatch Camera Club is an all-volunteer organization, governed and run by a Board of Directors. Founded in 1994, the Club operates today as a 501(c)(3) nonprofit organization. The Club provides a rich and enjoyable environment in which to improve your photography skills with activities that support our educational goal. These include workshops, field trips, lectures, exhibits, competitions and one-on-one mentoring. Annual membership fee is $50. For additional information, go to the Wasatch Camera Club website or email info@wasatchcameraclub.com.

Executive Committee		
Jeff Clay	Board Chair & Exhibits Chair	exhibits@wasatchcameraclub.com
John Nellist	Treasurer	treasurer@wasatchcameraclub.com
Claudia O'Grady	Secretary & Overnight Field Trips Chair	overnightfieldtrips@wasatchcameraclub.com
Directors & Committee Members		
Jason Hutchison	Board Director, Competitions Chair & Galleries Manager	competitions@wasatchcameraclub.com
Dawn Griffith	Board Director & Day Field Trips Chair	fieldtrips@wasatchcameraclub.com
Lisa Thompson	Board Director & Workshops/ Presentation Chair	workshops@wasatchcameraclub.com
Mary Whitesides	Board Director & Social Events Chair	socialevents@wasatchcameraclub.com
John Ballard	Board Director & Membership/ Mentoring Chair	mentoring@wasatchcameraclub.com
Greg Smith	Board Director & PSA Chair	psa@wasatchcameraclub.com
Cindy Costa	Board Director & Newsletter Editor	newsletters@wasatchcameraclub.com
Randy Gerdes	Social Media Coordinator	socialmedia@wasatchcameraclub.com

Wasatch Camera Club is a proud member of the Photographic Society of America. For more information on individual memberships to PSA, visit their website at **psa-photo.org**.