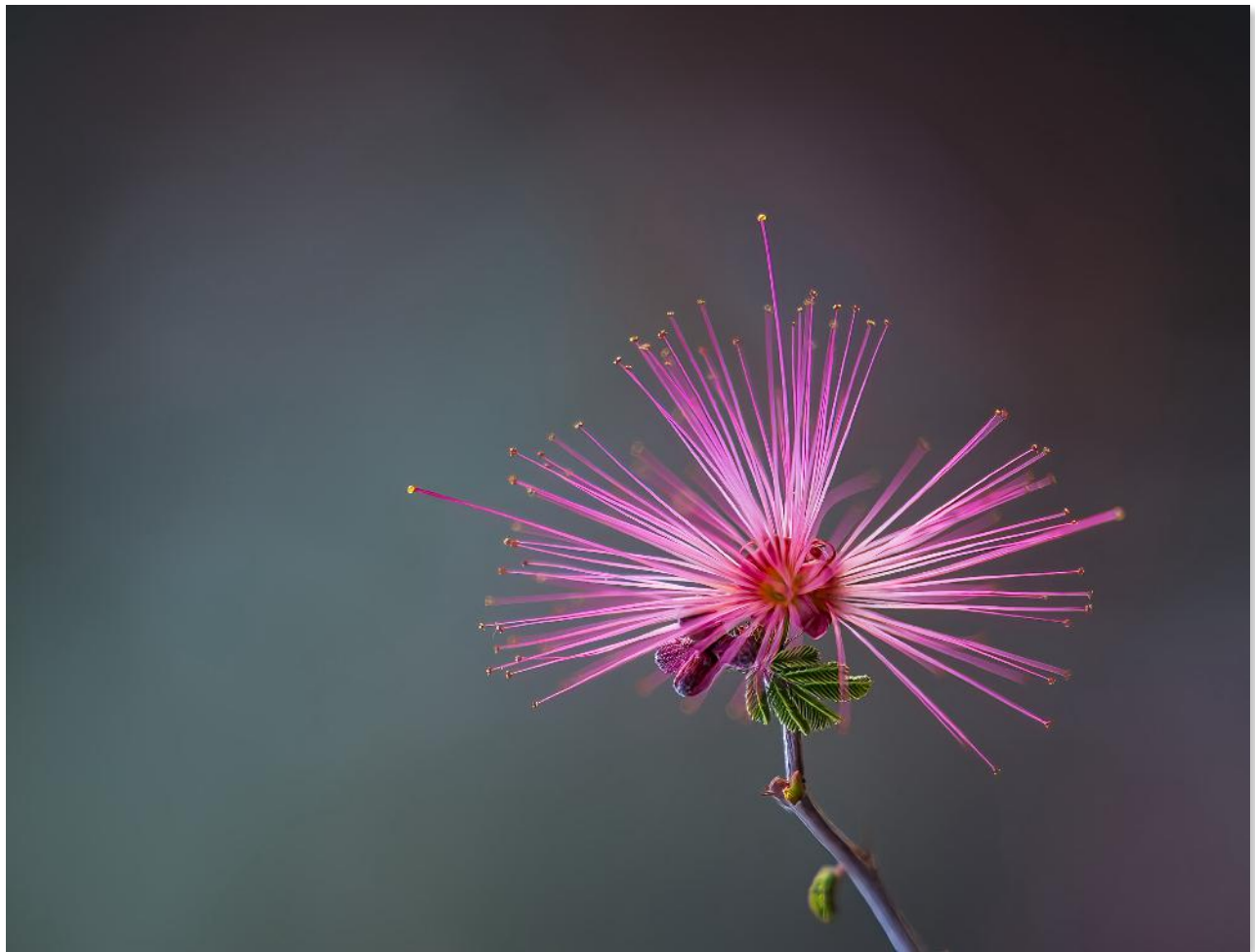




EXPOSURE

Wasatch Camera Club Newsletter



The Big Bang by Randy Gerdes

Highlights In This Issue...

- * About the Cover Image
- * Member Profile
- * Competition Results
- * Creative Corner
- * Field Trips/Overnight Trips
- * & Much More...

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Current/Upcoming Events

- ♦ December 26 - January 7...January Competition
[Simplicity – OPEN](#)
- ♦ January 6...8:30am - 11:30am
[Field Trip: Memory Grove Snow Shoot](#)
- ♦ January 11...6:30pm - 8:00pm (Zoom)
[Shutter Up Social: Mountains, Rocks, & Rivers](#)
- ♦ January 17...6:30pm - 8:00pm (SLC Library)
[Action Photography](#)
- ♦ January 20...3:00pm - 6:00pm
[Field Trip: Utah Lake Ice Formations](#)
- ♦ January 25...6:30pm - 8:00pm (SLC Library)
[Competition Meeting](#)
- ♦ Coming in February....
Advanced Birds in Flight Photography
- ♦ Upcoming Exhibits...April - June / September
(Submission deadlines to be announced)



The Wasatch Camera Club Board would like to wish you and your family a **Happy & Healthy New Year!**

The camera club is an all-volunteer organization operating as a 501(c)(3) non-profit organization. Membership fees and donations the club receives throughout the year are used to fund maintenance of the website, competition judges, outside presenters and other professionals contracted for workshops and other club programs.

[Donate Here](#)

Your camera club [Thanks You!](#)

2023/2024 Competition Themes

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

November...Macro Life – COMPLETE
Get close

January...Simplicity
Capture your subject in its simplest form

March...Street Photography
Record everyday life in a public place

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



About the Cover Image



Photo Credit: Joe McNally

The Big Bang by Randy Gerdes

While I love my new home state of Utah, I am also partial to the Sonoran Desert in Arizona, where I spent a big portion of my adult life. I don't consider myself a plant/flower photographer, but for several years I was a member of the Desert Botanical Garden. My membership allowed me to enter the garden an hour before the general population (when it's peaceful, quiet, animals are out, and the light is at its best), helped me improve my overall skills and discover the

"secret lives" of desert plants. While it's often assumed that the desert is a dry, stark environment, it's actually one of the most diverse climate zones, both in its animal population and its plant population. It's not uncommon to encounter a number of photographers there, some with 600mm lenses shooting the many hummingbirds, road runners, woodpeckers, owls, cactus wren, goldfinches, rabbits, rock squirrels, varieties of lizards, and the occasional snake or tarantula that call the garden home.

When I made this image (2017), my gear was Canon and I would walk the garden for hours on the weekends, usually carrying only my favorite lens, an EF 100-400 f/4.5-5.6L IS II USM. Although quite heavy, it's fast enough to handhold in many situations, and considered a great macro lens for its extraordinary bokeh when shooting wide open. Due to the weight of the lens and my full-frame camera body, I avoided a camera strap around my neck, preferring instead to use a hand strap on the camera body (which explains why my right arm is longer than the left.) Though I've moved on from Canon, that lens is the item I miss the most.

"The Big Bang" was taken, handheld, with that lens in late February. Although blooming things really explode in April, there are usually wonderful flowers blooming somewhere in the garden in almost any month, though some may only bloom for one night a year. On that day, I shot 105 frames, but only five of the pink fairy duster (*Calliandra Eriophylla*), and only one I considered having some potential.

I've learned more about Lightroom since this photo was taken, so I am fortunate that this one did not require much editing except to add a bit of clarity, contrast, and a crop. It's not often easy to name your photos creatively, but this one just jumped out at me. I think the image name is important and worth spending some time on.

I recently posted this image to the Facebook page of a magazine I subscribe to (FRAMES) and received nice feedback from a fellow subscriber: *"This is an instance of what would be a fine, but maybe not astonishing image that gets completely leveled up by the simply. perfect. title. All of a sudden motion, dynamism and energy that might not have read in the image alone are completely foregrounded in the mind of the viewer. Well done, indeed."*

The Big Bang: Canon 6D, f/4.5-5.6L 100-400mm II lens at 400mm, 1/200 sec., f/5.6, ISO 100



Member Profile – Danice Cole



Born in Roseburg, Oregon, but living in the Salt Lake Valley most of her life, Danice found herself behind the lens longer than she can remember. However, it wasn't until 2010, when she acquired her first DSLR camera, that her passion for photography truly blossomed. This marked the beginning of a journey that would take her across the globe, exploring remote corners and seeking out the hidden gems of the natural world.

Danice's educational journey led to the University of Utah, where she earned her BS in Business Management in 1999 and, in 2007, an MBA. Her career unfolded in the field of finance, working as an accountant, tax instructor, tax preparer for individuals and, until her retirement, as a Corporate Tax Accountant from Dyno Nobel Inc. Throughout her professional life, Danice's artistic spirit found an outlet in photography, making its way into marketing materials and calendars distributed across the mining industry in North and South America, as well as Australia, and hanging in the corporate offices of Tradedstar and Dyno Nobel.

Described as having a natural eye, Danice's photographic craftsmanship evolved through various mentors, camera clubs and groups. Joining the Wasatch Camera Club in 2016, she took on the role of Field Trip Director. Although her tenure was relatively short due to family and work commitments, she loved doing it. Considering herself primarily a landscape photographer, Danice's love for photography encompasses wildlife, night photography, and the documentation of aged structures, including buildings, ghost towns, and barns.

Danice prefers to avoid the landscape clichés and seeks the unexplored. She expresses a fascination with the forgotten treasures of the natural world, drawing inspiration from the allure of Grand Staircase Escalante, Bryce Canyon, and the remoter corners of Utah. She really loves foreign travel, with experiences in Nepal, Morocco, Paris, Italy, Germany, and Switzerland. These journeys are highlighted by immersive cultural experiences, such as joining a rice harvest with locals in Nepal.

Beyond photography, Danice is an avid skier, outdoor enthusiast, and a practitioner of various crafts. Her employer commends her adventurous spirit, noting her ability to capture the emotions evoked by slot canyons, arches, and wild horses. This sentiment is echoed in the praise she receives for her work.

To Danice, photography is not about competitions or a means for profit. It's an expression of joy and a profound connection with nature. "It's like a thirst I cannot quench, I cannot get enough." Whether it's feeling the cool breeze in a slot canyon, hearing the thundering hooves of wild horses, a bird's wing-beats overhead, or walking where the ancients once did in Monument Valley, Danice's lens is not just a tool; it's a conduit through which she experiences and shares the intricate beauty of the world around her.

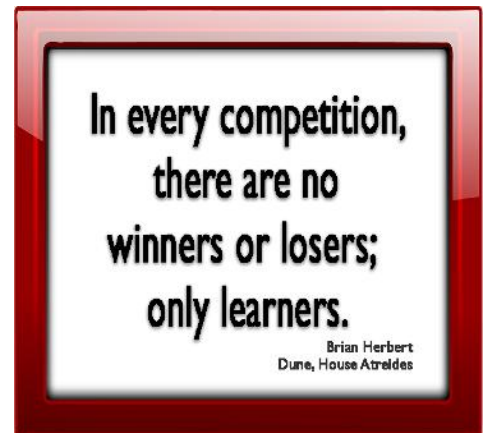
– Greg Smith, Board Director & PSA Chair

Making the Case for Entering Competitions

By Lisa Thompson, Board Director & Workshops/Presentations

Judging during a competition is subjective. As a judge, I can view your image only through my eyes, based on my life experiences and years of shooting and editing while striving to perfect my craft. Certain images will resonate more with me than other judges or viewers. The image with the highest score or the most votes wins. If you did not score as well as you expected or hoped, don't give up. If you didn't place, it doesn't mean that your image lost or failed in some way and it doesn't mean that all your work is "bad." As a judge and as a viewer, I look for:

- ✦ An emotional or physical reaction. Did I wince? Take in a breath? Or pass it over without much thought? I occasionally have a physical reaction to an image – sometimes negative and sometimes positive (and occasionally both). I try to identify what about the image caused my reaction.
- ✦ Is there a story in the image? As a judge or a viewer, can I express the story?
- ✦ Is it technically correct? Is the horizon straight, does it follow the rule of thirds, have no distracting bright spots, and is the editing clean (minimal noise, no sensor dirt, and in focus where it should be?) Is it properly exposed? Is there anything that is over or under done in a way that will take away from the image? Is it cropped too tightly or loosely? Is it balanced?
- ✦ Pay attention to where your eye goes first; is that your intent? Is there a clear subject? Are the lines in the image leading the viewer back into the image or out? Are there distracting areas that draw the eye away from the intended subject?



Entering a competition and being open to critique will require you to lean in and you will learn if you do. I encourage you to listen to what is offered by the judges, and see if it applies to your artistic intent. There is a chance you won't agree, but there is a better chance that you will see anew through the eyes of another. How to handle a critique:

- ✦ Carefully consider what the judge has offered and take from it what makes the most sense to you. There is something to be learned from a critique every single time.
- ✦ Be open and watch yourself for a defensive reaction. Being defensive can get in the way of learning from the critique.
- ✦ Don't awfulize. If one image did not score well, it doesn't mean that every image you have is a dud, or that you shouldn't enter competitions or share your work. Deciding what to enter is an excellent exercise and will increase your photographic skills exponentially. Some considerations when choosing images are:
 - ✦ Will your image evoke a feeling that is common to most people? Universal feelings include awe, surprise, beauty, empathy, revulsion, or happiness.

Continued on next page...

Making the Case for Entering Competitions (cont.)

- ✦ While viewing our own images, it reminds us of the experience of making that photo; the weather, the planning, who was with us, what happened on the outing, how comfortable we were or our mood. The viewer won't have access to those memories, and their interpretation can be entirely different from your intent. Pictures of your kids, pets, or family vacations may make your heart sing, but may not resonate with others without a backstory.
- ✦ Consider your audience and the theme. Any one image may not be suitable for every competition.
- ✦ Titles are important. Take time to choose a title that furthers your story and adds to the creativity of the shot.
- ✦ Ask yourself if the viewer can tell the intended story without you there to narrate.

There are ways to become more skilled in competitions and photography overall. Set goals to improve. Participate in exhibits. Keep entering competitions. View others work, including the Masters. Do you like it or not? Why? How does it make you feel? View many forms of art, including paintings, sculptures, fiber art, architecture, good and bad design and Mother Nature. Entering a themed competition, especially one that centers on a topic that you don't usually shoot, can push you out of your comfort zone and challenge you.

Judges offer a valuable opinion based on their own experiences. You can learn from every judge and every competition. Even if the judge has no experience with the subject, it does not disqualify them from being a judge. Sometimes, a judge or a viewer won't see the meaning in an image. Is it your image or their interpretation of your image? Could your meaning have been clearer? If a judge that is a portrait photographer can appreciate a picture of a dragonfly, then you have done your job. Those photographers that shoot the same subject may have a greater appreciation for the techniques or difficulty of getting a specific shot. *The only thing that matters during a competition is the presentation of the final image.*

Judges are not the final authority on what is good or bad and some judges are more effective than others. One may be better at critiques or take more thoughtful time to view images, while others have better people skills or are better at recognizing technical aspects. This does not make their advice any less valuable. They are a slice of the overall viewing audience and they represent others that may view your work in the same way.

Our images are very personal, and it isn't easy to share images and open up for critique. Over time, our perceptions, opinions, and emotions will change. How we feel can be different from day to day; even minute to minute. What we love today, we may not love tomorrow. How I view my own work can vary widely. Sometimes I am my own worst critic and at other times, I think I have an impressive body of work. How I view my own work is influenced by my mood, by music, the experience I had while shooting the image, and my expectations. If you feel like your images are not "good" enough, walk away for a bit. Be kind to yourself.

One other thing; don't wait until the last minute to pick your competition images. As you are editing, if you see an image that may make a good competition candidate, mark it so you can find it again. Put it in a collection in Lightroom, keyword it or put it in a separate folder. Waiting until the last minute to comb through your library looking for the "right" image can be time consuming and stressful.

Taking advantage of WCC and PSA competitions and other competitions outside of the Club will make you a more thoughtful, skilled, and creative photographer. Your images are meant to be seen and not buried on a hard drive. What we learn from photography can be applied to the rest of our lives. I challenge you to prove me wrong!



Competition Recap

November Results – Macro

Intermediate – First Place



Time is Clicking by Hiroshi Kamaya

Award	Title	Member
1	Time is Clicking	Hiroshi Kamaya
2	Free Flowing II	Andrea Dahl
3	Bee	Dawn Griffith
HM	Cat Faced Spider	Dawn Griffith

[CLICK HERE](#) to view all Competition Submissions

November Results – Macro (cont.)

Advanced – First Place



The Big Bang by Randy Gerdes
Best of Show

Award	Title	Member
1	The Big Bang (Best of Show)	Randy Gerdes
2	Gladiator Tree Frog	Cindy Costa
3	Red-eye Tree Frog	Cindy Costa
HM	Clematis Seed Head	Elizabeth Roach

[CLICK HERE](#) to view all Competition Submissions

November Results – Macro (cont.)

Masters – First Place



26 by Jason Cameron

Award	Title	Member
1	26	Jason Cameron
2	Take a Bow!	Stephen Clayson
3	Show Off	Veloy Cook
HM	Follow the Yellow Brick "Rose"	Stephen Clayson

[CLICK HERE](#) to view all Competition Submissions

November Results – Open

Intermediate – First Place



Still Art by Tammy Stoner



Upside Down? by Tammy Stoner

Award	Title	Member
1*	Still Art	Tammy Stoner
1*	Upside Down?	Tammy Stoner
3	Seedlings	Andrea Dahl
HM	I love the warm breeze air in Hawaii	Hiroshi Kamaya

* Two-way tie

November Results – Open (cont.)

Advanced – First Place



Spotted Dolphin by Cindy Costa

Award	Title	Member
1	Spotted Dolphin	Cindy Costa
2	Thunderbird Sunrise	Wendy Ovard
3*	Lucky Shot	Cindy Costa
3*	Castle in the Clouds	Paul Baird

* Two-way tie

November Results – Open (cont.)

Masters – First Place



First Light on the Butte by Stephen Clayson

Award	Title	Member
1	First Light on the Butte	Stephen Clayson
2	In the Quiet Moments	Veloy Cook
3	Staying Power	Keith Hill
HM	Silver Road	Jason Cameron

[CLICK HERE](#) to view all Competition Submissions

The Quest for a Sharper Image

Part One of a Three Part Series

By Lisa Thompson, Board Director & Workshops/Presentations Chair



Many modern telephoto lenses and cameras have built in image stabilization. Image stabilization is a boon to photographers as it often leads to a sharper image. Low light, heavy lenses or shaky hands can lead to frustratingly blurry photos.

Let's consider the magic that is image stabilization. There are two types of image stabilization. One is in camera (in body image stabilization or IBIS) and the other is in lens. Very simply, IBIS is done by software built in to your camera. As the camera detects movement, the sensor shifts to compensate. In a telephoto lens,

image stabilization software in the lens shifts the optical elements to compensate for movement. Some camera systems have both in body and in lens stabilization that work together. All of this shifting happens very quickly (magic!)

When is the right time to use image stabilization? Generally it is appropriate to use it while hand holding, especially at slower shutter speeds. If you have your camera mounted on a tripod or other stable surface, it is best to *turn image stabilization off as it can introduce movement and lead to blurry shots.*

Often image stabilized lenses have mode switches that apply to different shooting situations. Generally, mode 1 is for hand held shooting and the first choice for most shooting scenarios. Mode 2 is for panning, which turns off stabilization horizontally. This will keep the image stabilization from interfering with intentional sideways camera movement. Some will have a Mode 3, which may be more appropriate for video or subjects that are erratic like birds in flight. As with ALL things you read on the Internet, it is important to verify what *your* lens buttons will do. The next step is to experiment and pay attention to which mode serves you the best.

Make it part of your pre-shooting checklist to verify image stabilization settings. I program a button on my camera so I can quickly turn off in camera image stabilization when needed. Lens stabilization is usually turned off by a switch on the lens. Be sure you understand how it works and how to turn it on and off.

Even with a camera's ability to shoot at high ISO (to allow a fast enough shutter speed for hand holding,) doesn't mean you should. High ISO images are often lower quality because of noise. A tripod used correctly (with no image stabilization) can lead to the sharpest image. Tripods are not practical in many situations, so the use of image stabilization may give you the most options. We have advanced magical tools built into our lenses and cameras that increase our chances of being a successful photographer. Make sure you learn these tools and then use them to increase the number of keeper shots you take!

By Greg Smith, Board Director & PSA Chair

Image Analysis Workshop Recap

Twenty-five members, including 6 participants, attended this workshop, run by the PSA as a benefit of our club membership. Moderated by Heide Stover, APSA, QPSA, the participants were coached through a series of exercises after viewing an instructional video. We all learned the importance of: using the personal voice ("To me, this image shows..."); defining and expressing the artistic elements of color, light, creativity, composition, presentation, technical, impact, and story when judging an image; identifying distractions and split interest, how eye movement across a photo depends on the viewer's context; and recognizing and minimizing our personal biases. The workshop culminated with each participant evaluating a photograph provided by one of their peers, followed by a rebuttal or explanation by the image maker. This made for some interesting discussions, such as the significance of the "phantom foot" in John Nellist's image of a busy Tokyo intersection. Although not recorded, Heide provided a written summary of this workshop's important points, which may be [accessed here](#).



Photo Credit: PSA Image Analysis Workshop

Interclub Competition

PID-Color: Twelve images from 9 makers were submitted, from which the best 6 from 6 different members were entered. Judged by The Evolve Group from England, our scores varied from 8 to 12 (out of 15), placing us tied for 15th out of 21 clubs competing in our group. **Congratulations go to Jim Roach, who's image [July 4th](#) earned him an Honorable Mention from the PSA!**

PID-Monochrome: Eleven images from 8 members were submitted. Our 6 entry scores ranged from 6 to 13, placing us tied for 15th out of 30 clubs. **Jake Stockman's [Bridge Arch](#) earned an Award of Merit with a score of 13 out of 15.** Great work Jacob!

Nature: This continues to be our strongest division. Nine images from 8 members were received, 6 were selected for entry but, in error, only 5 were sent to PSA. Fortunately, we will be able to submit the sixth entry as a makeup during the Round 2 competition in February. I am pleased to announce that three of our 5 entries received awards! **Merit awards went to Paul Harrison for [Alaskan Bear with Salmon](#) and to Stephen Clayson for [Hungry Mouths to Feed](#). Cindy Costa was awarded an Honorable Mention for her [Mountain Bluebird](#) image.** Scores were from 10 to 14 (Paul's), putting us in 9th Place out of 34 competing clubs (and that's with just 5 entries.) Great work everyone!

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](#).

PSA News – Interclub Competition (cont.)



[Bridge Arch](#) by Jake Stockman

Award of Merit / PID Monochrome



[Alaskan Bear with Salmon](#) by Paul Harrison

Award of Merit / Nature



[Hungry Mouths to Feed](#) by Stephen Clayson

Award of Merit / Nature



[Mountain Bluebird](#) by Cindy Costa

Honorable Mention / Nature



[July 4th](#) by Jim Roach

Honorable Mention / PID Color

Questions: psa@wasatchcameraclub.com



Exhibits – Recap

November 3 through December 4 – Ogden Union Station *Planes, Trains, Automobiles, and More*

Our latest exhibit was held at the Ogden Train Station in Ogden, Utah. The appropriate theme: *Transportation* was well received. Although we were not represented in the main gallery at street level, but in a hallway upstairs, a good number of visitors strolled through the exhibit. The train station marketing department held an event that attracted over 2,000 people. The exhibit was of interest to a huge crowd and so much appreciated that many guests expressed interest in joining the club. A goal for the future is to secure a spot on the main floor where member images will be more visible and accessible. Below are a few of the exhibited images.

[CLICK HERE](#) to view all images.



Wine The Way by Susan Jones



Red Hot Rod by Matt DAlessandro



Morant Curve by Thomas Creery



The Deuce by Allen Kendall

– Mary Whitesides, Board Director & Social Events Chair



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



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. [CLICK HERE](#) to view images from the May 2022 exhibit.

Red Butte Garden – April 26 - May 30



The WCC exhibits have been a popular attraction for visitors to the Garden. This year's theme is *Things with Wings* (in nature.) [CLICK HERE](#) to view images from the *Interpretations of Nature* exhibit held at RBG in 2022.

Jewish Community Center – September



The JCC has been another successful venue for WCC photography exhibits in the past. The theme and timeline for the exhibit are under development and will be communicated to members in late May/early June.

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.



The Day is Not Done

The day is not done until we play
Run fierce, no concern or dismay

The now is ours, with chalk and blank slate
Write boldly, quickly, no time to wait

The light fades until tomorrow true
Then we paint our canvas yet anew

– Image and Words by Jeff Clay

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.)

Creative Corner (cont.)

In Focus

[CLICK HERE](#) for more In Focus submissions.



It's Just a Sparrow.

by Krishna Prasad Kotti

Bird photography is one of the most demanding, challenging, and rewarding genres of photography (at least to me.) Birds are everywhere in nature, so we have plenty of subjects in this genre. You don't need to travel to remote and exotic locations to photograph birds (unless you are after a specific species of birds.) One of the things I started to do once I moved to Utah 5 years ago was to learn about the birds that are part of our state and to photograph them. During this journey (which is still a work in progress,) I decided to narrow down the species. I decided to focus on a specific family of species. This year, I am focusing mainly on sparrows of Utah. This is the story of how I photographed a Sagebrush Sparrow in Utah.

While I was trying to photograph sparrows, I learned about the Sagebrush Sparrow. One mistake I made during my early days in photography was not to study and learn about my subjects. I randomly went to places and tried to photograph birds in that place. This caused a lot of issues with long travels (driving for 10 hours in the night to reach a location, trying to photograph a bird early in the morning, and driving 10 hours back home.) This was counterproductive, and I was not getting the experiences I sought (spending time with birds.)



Photo Credit: Krishna Prasad Kotti

To be a good bird photographer, you must be a good birder. Once I started learning about birds, I realized that the Sagebrush Sparrow nests in Utah. In fact, it is one of the most commonly found birds if you know its habitat (Sagebrush.) I found that they are in the western part of Utah. I studied the bird's behavior and reviewed ebird checklists to understand when and where they are reported. I tried to photograph them and often failed to make an image.

Continued on next page...

It's Just a Sparrow. by Krishna Prasad Kotti (cont.)

In life, luck and skill are only about 10-20%; the rest of the part has to be filled with patience, hard work, and perseverance. With these skills, you can achieve anything you want to, whether it is photography or other facets of life. As a result of my perseverance, I finally found a few spots close to my home and photographed the Sagebrush Sparrow from my car using the car as a photo blind.

Ultimately, it is not just a sparrow for me; it is an image I will cherish for the rest of my life. It is a lesson and an experience that I will remember forever.



Photo Credits: Krishna Prasad

About In Focus

Created for you, the members, to share one image and tell a story about it. What does the image mean to you – why did you take the image – was it the location, the person or people in the image, or did something else attract you to the composition? It's up to you! Submit your own story to info@wasatchcameraclub.com.

Creative Corner (cont.)

Project Slideshow

[CLICK HERE](#) for more Slideshows.

Africa Travelogue by Greg Smith



Photo Credit: Greg Smith

In March of this year Board Director, Greg Smith, went on a two week Africa tour that included 9 days of safari in the Kalahari desert and Okavango Delta regions of Botswana. This is an 8-minute version of a 23 minute travelogue slideshow of that trip. The video was compiled and rendered using Adobe Photoshop.

[CLICK HERE](#) to view the slideshow.

About Project Slideshows

Think of it as creating a mini-documentary. Make a body of work comprised of a number of related images and create a MP4 slideshow – with or without music or narration. It is up to you. Members can submit their slideshow to info@wasatchcameraclub.com.



Presentations & Workshops – Recap

October 11 – Take to the Skies!



Photo Credit: Brète Thomas

In October, WCC hosted a presentation by [Brète Thomas](#) on drone (aerial) photography. Brète has over 1,000 hours of flying time and frequently photographs the landscapes of southern Utah. It was interesting to see how the different perspective of a drone can provide a view that the average person cannot see. Brète showed us the equipment he uses and how he gets “the shot.” It was really interesting and inspiring. Drone photography can add a whole new dimension to your photography.



Photo Credit: Brète Thomas

November 30 – The Concept is the Coin of the Realm



Photo Credit: Lisa Thompson

In November, [Paul Adams](#) presented “The Concept is the Coin of the Realm.” Paul explained how it is important that photographers have a concept (idea) and how that can contribute to a body of work. He had an excellent presentation as he showed some of his work and the process behind it. Paul practices some very old photo capture techniques that pre-date film. He shared ideas that I found to be thought provoking and inspiring.

– Lisa Thompson, Board Director & Workshops/Presentations Chair

[CLICK HERE](#) to view all upcoming Presentations

[CLICK HERE](#) to view all upcoming Workshops



Presentations & Workshops – Upcoming

January 17 / 6:30pm - 8:30pm / (SLC Library) – Action Photography



Photo Credit: Dave Argyle

Sixteen years ago, Dave Argyle went to the local high school to get some photos of his daughter who had just made the track team. A few years later his daughter graduated and moved on, but Dave never did. He had fallen in love with sports photography. In the years since, as Dave continuously worked to improve, he discovered that his preferred approach to sports photography also worked for almost any type of photography in which the subject is moving and can't stop to say "cheese."

This presentation will offer a quick overview of Dave's approach, followed by a deeper look at two critical pieces of that approach, without which none of the rest matters.

[CLICK HERE](#) to read Dave's bio and to register for this in-person presentation.

Coming in February...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

October 7 – HawkWatch at Commissary Ridge



Photo Credit: John Ballard

In early October, eight members drove to Wyoming to learn about the HawkWatch International raptor count program. High on Commissary Ridge, in a remote location north of Kemmerer, three researchers showed us how they collect data about the fall raptor migration and taught us much about the magnificent birds they were watching.

Commissary Ridge is one of five western U.S. counting sites that HawkWatch operates, with the purpose of tracking long-term population trends of raptors – hawks, eagles, vultures, owls. The information gathered enables them to better understand the life histories, ecology, status, and conservation needs of raptor populations in North America.



Photo Credit: Dawn Griffith

There are no permanent structures at the basecamp, just cars and tents. From the camp, we hiked a mile up to Commissary Ridge (8,850 ft elevation,) where the researchers count birds eight hours every day sitting in primitive rock walls that give them shelter.

At first, without any breezes, few birds were spotted. After an hour or two, the wind picked up and immediately sightings increased. Hawks and eagles, along with Ravens, Pine Siskins and others were everywhere. Then we heard that two other researchers had trapped and banded a hawk. We were able to watch and photograph it from a couple feet away – and then the handler released it back into the wild.



Photo Credit: Dawn Griffith

On the drive back, we stopped in Kemmerer, a town of 2,600 that appears to have missed the mining and oil boom that grew the Wyoming economy for the last four decades. The picturesque town square has a large bronze statue of James Cash (JC) Penney and is surrounded by photogenic old buildings, many sadly empty.

It was an eleven hour day with many hours of driving. But the rewards of seeing so many majestic raptors and learning about HawkWatch's brilliant research definitely made the long day worthwhile.

– John Ballard, Board Director & Member/Mentoring Chair

[CLICK HERE](#) to view all upcoming and past Field Trips

Questions: fieldtrips@wasatchcameraclub.com

Field Trips – Recap (cont.)

October 8 – Fall Foliage at Sundance Mountain Resort

Although it was a very cold morning, 18 members attended the fall foliage field trip at Sundance Mountain Resort. What started out as a quiet morning quickly turned busy as more people showed up to enjoy the beautiful fall foliage. Between the wonderful lighting and clear day, those in attendance were able to capture stunning images.



Photo Credit: Dawn Griffith



Photo Credit: Greg Smith



Photo Credit: Greg Smith

– Dawn Griffith, Board Director & Day Field Trips Chair

[CLICK HERE](#) to view all upcoming and past Field Trips

Questions: fieldtrips@wasatchcameraclub.com



Field Trips – Upcoming

Memory Grove Snow Shoot

January 6 / 8:30am - 11:30am



Photo Credit: Jennifer Pratt

January can be a hard month as we come out of the holidays and jump into a new year. Memory Grove Park can be quite gorgeous in the middle of winter and maybe we could all use some camera time? Bring your hot chocolate and layers to stay warm for a morning shoot at Memory Grove Park. Weather shouldn't be an issue unless it rains – let's hope it doesn't!

[CLICK HERE](#) for the history of Memory Grove and to register to attend.

Utah Lake Ice Formations

January 20 / 3:00pm - 6:00pm



Photo Credit: Scott Stringham

Last year we missed the Utah Lake ice due to unusual warmth and lack of ice. Hopefully we'll get some ice this year as we jump into 2024 and shoot for this again (pun intended.) Below are suggested items to bring:

- Warm clothing/dress in layers
- Tripod or monopod
- Micro spikes (if you plan to walk on the ice)
- Hot liquids to warm you up

Please note that there will be an [entry fee to get into the state park](#).

[CLICK HERE](#) to register to attend. The meetup location will be sent along with ice safety instructions in the registration confirmation email.

– Dawn Griffith, Board Director & Day Field Trips Chair

[CLICK HERE](#) to view all upcoming and past Field Trips

Questions: fieldtrips@wasatchcameraclub.com



Field Trips – Overnight – Recap

Beautiful Fall Foliage in Colorado's San Juan Mountains September 28 - October 2



Photo Credit: Greg Smith

we engaged in a captivating night shoot at an old mine building, experimenting with various colored lights to illuminate its interior.

The subsequent day saw us retracing our route over Red Mountain Pass and the Million Dollar Highway to Silverton. There, we spent time photographing the vibrant buildings, capturing shots of the narrow gauge trains arriving from Durango, and striking up friendships with the local camera store owner.

Post-lunch, those of us with sturdy vehicles and high clearance braved the rocky, arduous 13-mile drive to the ghost town of Animas Forks. Perched at an elevation of 11,200 feet, this abandoned mining town, deserted since 1920, remained remarkably intact and offered intriguing photography opportunities, even as scattered snow flurries descended upon us.

The subsequent morning found us back at Mt. Sneffels, this time blessed with better clouds and a fleeting moment of golden light. The Hodges departed early, allowing us to pursue our individual interests for the remainder of the day – some revisited favorite locations, while others sought out new, unexplored areas. A subgroup embarked on a day trip to Crested Butte and Kebler Pass, home to one of the largest aspen groves in the U.S., offering a stunning display of fall colors. Needless to say, we were not disappointed.

For four delightful nights, a group of club members explored the San Juan Mountains of Southwest Colorado in search of the brilliant fall colors and renowned sights the area offers. We gathered in a park in Ridgway for a meet-and-greet session. Paul and Marie Hodges, longtime residents and photographers in the area, then led us to a meadow around the East Fork of Dallas Creek for an evening shoot. We captured the picturesque meadow, a wooden rail fence, and the surrounding mountains, all beneath a rising gibbous moon.

The following morning, we set out early, traversing a dirt road to reach a breathtaking overlook. The vista opened to a valley adorned with a dappling of yellow-hued trees against a backdrop of snow-capped peaks, prominently featuring Mt. Sneffels. Despite a cloudless sunrise hindering our photographic opportunities, our excitement peaked when an alleged curious cougar was spotted nearby, observing our group.

The remainder of the day was devoted to exploring the historic mine structures of the Red Mountain area, including the iconic Yankee Girl mine. As night fell,



Photo Credit: Jason Cameron

– Greg Smith, Board Director & PSA Chair

[CLICK HERE](#) to view all upcoming and past Overnight Field Trips

Questions: overnightfieldtrips@wasatchcameraclub.com



Shutter Up Socials – Recap

December 7 – Street Photography

It seems Street Photography is a favorite subject for many of our members. We had a fine showing of photographers and their work for our latest Social. Street photography is so spontaneous, tells a story and captures a moment in time that speaks volumes about culture and peoples. One photographer shared photos he captured on the streets of Salt Lake City and mentioned he is always looking for the story. Others shared photos from the streets of New York City. A contrast in how people interpret themselves from East to West. The subject was so popular it is sure to be a subject of a Shutter Up Social again.



Photo Credit: Liz Roach, NYC



Photo Credit: Mary Whitesides, NYC

– 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.

Mountains, Rocks, and Rivers – January 11 / 6:30pm - 8:30pm



Photo Credit: Mary Whitesides, Kerala India

Our first Shutter Up Social theme of 2024 will be **Mountains, Rocks, and Rivers**. Share, via Zoom, your photos of these magnificent wonders of nature. We have a choice selection of photo sites right here in our own state of Utah but, don't hesitate to share photos from around the world – wherever you have been inspired to document these marvels. Share up to 10 photos and be prepared to share the story behind the shots. See you in January!

[CLICK HERE](#) to register.

– Mary Whitesides, Board Director & Social Events Chair

[CLICK HERE](#) to view images from past Shutter Up Socials

Questions: socialevents@wasatchcameraclub.com



Did You Know?



Resizing Digital Images by Greg Smith Level: Beginner to Intermediate

Many photo competitions, including our club and PSA competitions, place a limit on the pixel dimensions, and sometimes the file size, of your entries. Why is that? Three reasons come to my mind. Foremost, smaller images mean smaller file sizes, which are much more efficient to store, open, and transfer. This is especially important for the web, or if dealing with hundreds, even thousands of contest submissions. Second, while newer computer screens have ample resolution, older monitors, projectors, and televisions might max out at the High Definition (HD) standard of 1920 x 1080 pixels. Extra large

images are down-sampled (pixels tossed) or even squashed to fit the display area of the device, potentially degrading the image quality further. Better to keep your photo within the limits so that its pixels are rendered 1:1. Lastly, smaller size tends to equalize images taken with different camera sensor sizes. If you downsize 12 MP and a 50 MP images of the same subject to 4 x 4 inches at 72 ppi, you will probably have a difficult time telling them apart.

I will use the current PSA rule of confining your image within 1920 x 1080 pixels in these examples. First, a few concepts and definitions:

ppi vs dpi: ppi (pixels per inch) defines the resolution (amount of data) of your digital image. Dpi is sometimes used interchangeably with ppi but refers to the ink dot resolution of a specific printer. It takes around 3 dots to print one pixel.

Resizing vs Resampling: Resizing without resampling changes the image dimensions without altering the amount of data (number of pixels) in the file. The change is made by altering either the image dimension (inches) or the pixel density (resolution.) For example, resizing a 4" x 4" at 100 ppi to 2" x 2" will double the resolution to 200 ppi, maintaining the 160,000 pixels of data. Resampling, however, changes the amount of data in the image by discarding or inserting new pixels to reduce or enlarge the photo file size, respectively. This software interpolation typically degrades the image integrity. Although the loss of quality is generally not noticeable when reducing the size, resampling is best avoided (or done as several smaller, incremental steps) to enlarge the photograph.

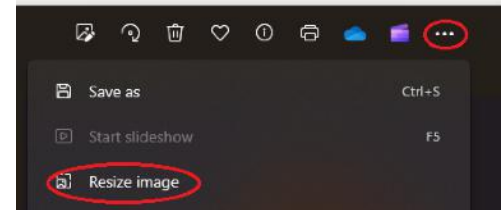
On to the techniques.

Cellphones: As far as I can tell, you cannot specify pixel dimensions without using a separate app designed for that purpose. You must upload your image to a computer and work from there.

Continued on next page...

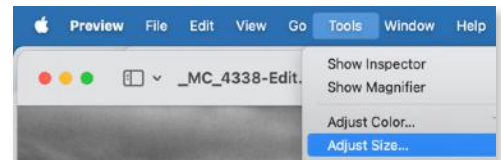
Resizing Digital Images by Greg Smith

Windows or Mac OS: On Windows machines, double clicking on your image opens it in the Photos app (unless you have specified another program as the default.) Click on the ellipsis (3 dots) icon on the task bar at the top to open a dropdown menu and select *Resize Image* (refer to image on the right.)

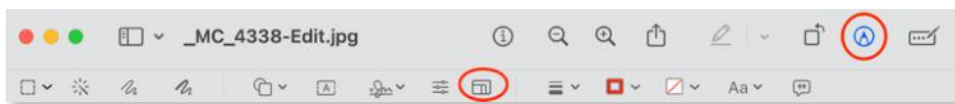


Windows PCs: Photos app

If you are using a Mac, selecting the image from Finder or Photos opens it in the Preview app. In the menu bar select *Tools > Adjust Size*. Alternatively, click on the *Markup Tool* (circled icon, upper right, in image below) and select the *Adjust Size* icon (rectangles.)

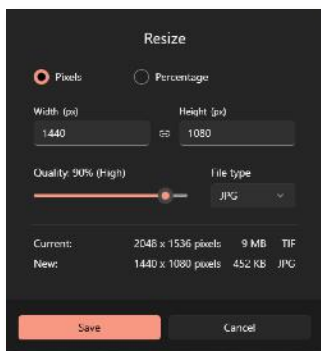


Mac: Tools > Adjust Size.



Mac Alternative: Markup Tool

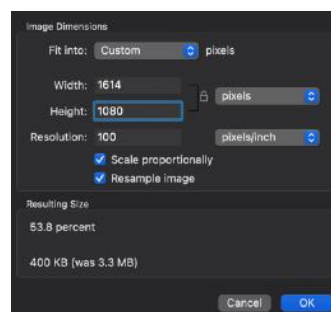
Resize windows differ between Macs and PCs. For both you want to set the units to “pixels.” Enter 1080 in the *Height* field. The aspect ratio should be locked (be sure to check the *Scale Proportionally* box on Mac.) Double check that the *Width* value does not exceed 1920 pixels. If it does, set the width to 1920 instead and confirm *Height* is no more than 1080 pixels. Ignore the resolution fields; we are dealing with absolute pixels, not image dimensions for printing, so resolution is immaterial.



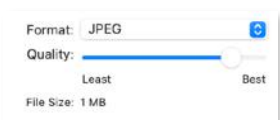
Windows PCs Photo App

In PCs, set the *File Type* to *JPG*. Keep the quality slider to the right unless your entry exceeds a file size limit (5mb for WCC competitions and other gallery posts.) If your file is too big, nudge the *Quality slider* to the left until the new file size falls within the required limit. Click *Save*.

With a Mac the *Resample* box should be checked, and the *Fit Into Field* set to *Custom*. Click *OK*. Go to *File > Export* to save the resized image, selecting *JPEG* for the *Format*. If your resampled image still exceeds the file size limit, move the *Quality slider* leftward until *File Size* meets the requirement. Click *Save*.



Mac: Adjust Size Screen

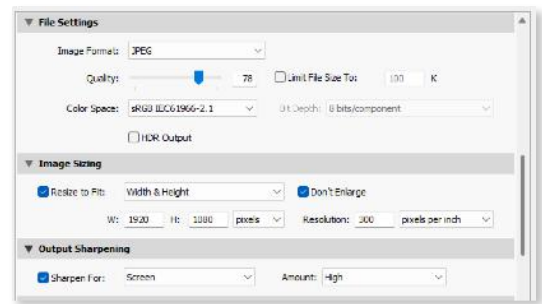


Mac: Quality slider to control exported file size

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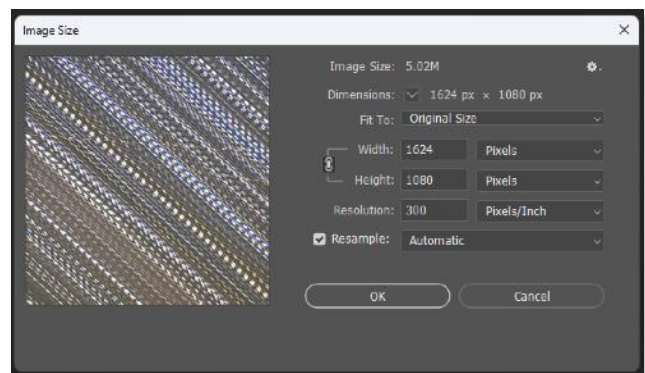
Resizing Digital Images by Greg Smith (cont.)

Lightroom Classic: Resizing options appear when you export your image (*File > Export* in the menu or the *Export* button in the Library Module.) In *File Settings* choose JPEG for *Image Format*, and set the *Color Space* to sRGB. In addition to the *Quality* slider you can, if necessary, specify the maximum file size. When checked, the least amount of JPEG compression reaching the specified limit is performed, and the *Quality* slider is grayed out. Under *Image Sizing*, check the *Resize to Fit* and *Don't Enlarge* boxes. Select *Width* and *Height* from the dropdown menu and enter 1920 for "W," 1080 for "H," and the units to pixels. Ignore the *Resolution* setting, as explained above. This will automatically resize your image to fit into the dimension limits specified for PSA and WCC competitions, HD projectors and TVs. No more setting the long edge to 1920 pixels only to have the vertical dimension exceed 1080 (a common mistake!) Output sharpening should always be checked. Set the *Sharpen For* field to *Screen* and select *Standard* or *High* for the *Amount*. In general, the smaller the image, the more output sharpening is needed. Lightroom will fine tune the amount automatically.



Lightroom Classic: Resize screen

Photoshop: The resizing window (*Image > Image Size* from the upper menu) looks like the screen shot below. Make sure the *Aspect Ratio* is locked (click the chain link to toggle it on and off.) Set the *Units* to *Pixels*, and change the *Height* to 1080, double checking that the width does not exceed 1920 pixels. Ignore *Resolution*. Make certain the *Resample* box is checked and choose *Automatic* from the drop menu. The preview menu allows you to try out the different resampling algorithms to find what is best for that particular image. I find that *Automatic* often works best. The resized dimensions and file size are shown at the top of the *Resize* window. Click *OK* when done. You might consider saving this as a preset, which you do by selecting *Save Preset...* from the *Fit To* dropdown menu.



Photoshop: Image size screen

Be sure to check your resized image at 100% magnification for softness or loss of details. Final output sharpening is often necessary for images reduced this degree. This is performed automatically in Lightroom.

Your Club is now looking forward to seeing your properly resized images in future competitions!



News You Can Use

Brigham City Museum of Art & History Photography Competition



This local photography competition may appeal to our members...the theme is **Intersections** and is described as "Intersections can be found in a physical place, an emotional response, a relationship, a professional choice, an artistic exploration, or almost any other part of life that we dare to confront."

Submissions are due by January 27. The exhibit is open February 3 - April 20. More information on the Brigham City Museum of Art & History Photography Competition can be found [HERE](#).

[CLICK HERE](#) for more News You Can Use

Have an article or online class you'd like to share with club members? Send them to info@wasatchcameraclub.com.



Resources



Board Blogs

Shadow-light by Jeff Clay



Shadows are the yin to light's yang. Though, strictly speaking they are not always the opposite or absence of light, as some details often can be seen lurking deep in the nooks and crannies of dark regions. They are merely the blockage – partial or otherwise – of light. I call their presence shadow-light.

Shadows can be as strong a force in photography as light itself. The same is true in painting. Think of a Rembrandt or a Caravaggio and you cannot help but visualize inky shadows as well as light-and-dark-sculpted faces and torsos. In music, sometimes the quiet pauses between notes heighten and enhance the music to come.

These are all forms of negative space or *ma* in the Japanese art world. *Ma* is an artistic interpretation of empty space that often holds as much importance as the rest of the image/artwork. *Ma* is represented by the deep shadows in the four images shown here. They are certainly as important as the illuminated landscapes and are needed to craft the expressiveness of the photographs.

In the world of dunescapes, shadows are integral to creating a well-made, compelling, and yes, beautiful composition. Without them scenes are flat and as lifeless as the desert often appears. With those deep pools or dark rivulets, the dunes come alive and speak of mystery and sensuousness. They create soft wells to sink your eyes into. Places to linger and wonder about. They add grace and form to shapes and lines otherwise commonplace. They create a balance and contrast that is both natural and otherworldly.

Shade for the mind; an oasis of rest. Shadow-light.

[CLICK HERE](#) to view more of Jeff's *Shadow-light* images and technical notes.



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.

