

EXPOSURE

Wasatch Camera Club Newsletter



***Cattle Drive* by Paul Bradley**
People's Choice

Highlights In This Issue...

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Current/Upcoming Events

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- ♦ November 16 - 19
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NEW for 2024/2025... People's Choice Award

The *People's Choice Award* was introduced at the November competition meeting. This new award replaces the Best in Show process that was selected by the residing judges and moves to a vote from members attending the competition meeting.


How It Works

Members in attendance at competition meetings will be provided with a QR code. Each member in attendance can scan the QR code and vote (one time) for their favorite from the first place images.

Paul Bradley is the first People's Choice winner. His image, *Cattle Drive*, is on the cover along with a write-up about the image on [page 3](#).

Thank you to Jason Hutchinson (outgoing Competition Chair) and Jason Cameron (incoming Competition Chair) for the successful execution of this new award!

2024/2025 Competition Themes

[September](#)...Doors, Windows & Gates 

[November](#)...Feet, Hands & Hair 

[January](#)...Natural Patterns – Submissions Closed

March...Humorous

May...Rain



About the Cover Image

Cattle Drive by Paul Bradley



The chance to capture this photograph came during a Pictureline event held in Rush Valley, Utah. The event was arranged to allow a group of 15-20 photographers to witness and document a cattle roundup, organized for branding the calves born that spring.

On a late April evening, we found ourselves in a chaotic scene of cattle and ranchers moving under the open sky through Utah's west desert. The setting sun cast its golden light over the valley while the dry, dusty air added texture and drama to the atmosphere. These conditions created a favorable backdrop to capture silhouettes of the cattle, horses, and hardworking ranchers.

Equipment

Camera: Sony A1

Lens: Sony 70-200mm

Settings

ISO 100

Shutter speed 1/1600

f/4.0

Post-processed in Adobe Photoshop



Member Profile – Jason Cameron



Well, hello there. My name is Jason Cameron and I am a photographer. Sure, I do many things in my life; I work as a software manager at a credit card company; I'm a husband and father of two wonderful kids, and I'm a born and bred Utahn. But I am passionate about photography. If I'm not taking photos, then I'm looking at photos or thinking of my next photo shoot. I'm always trying to get better at this pursuit and one day maybe I'll make my masterpiece. Until then I'm really proud of a few of my images and more-or-less happy about the rest because I know they all serve at least to tally experience. So where did this passion begin?

When I was a teenager my dad gave me his cherished Olympus OM-1 to use for my high school photography classes. This was long before digital sensors and jpeg files. I loved exposing my developed film through the enlarger, making the images magically appear under that glorious red light bulb. I can still smell the chemicals. And I still grab that very same OM-1 every once-in-a-while when I'm feeling particularly nostalgic for film.

Now-a-days you can find me using my mirrorless Nikon to shoot landscapes. I find myself taking a lot of photos of roads, in particular. The visual metaphor speaks to me, I suppose. I also love macro, food, portrait and street photography. Regardless of artist or genre, I love an "interesting" image. And there are few places better to find and share interesting images than the Wasatch Camera Club.

Ever since joining the WCC in 2017, I've always enjoyed participating in the competitions and now am excited to be passed the proverbial torch by Jason Hutchison to become the new club competitions director! Jason fostered an incredible institution within the club; a unique place to sharpen one's photography skills. A place to have one's work appraised in real time by experienced judges. A place to win fabulous prizes as you rise through the divisional ranks, competing for first place among prestigious peers. A place to challenge yourself with rotating, interesting photo assignments. A place to share incredible work.

My vision is to carry forward all these things that make the competitions great and then build on this with new practical ideas (like people's choice voting instead of Best in Show) and other small improvements that I hope will help bolster event communications and make the competitions even more accessible, social, interactive and fun.

I can't tell you how excited I am to head up the competition for the club! I appreciate all the help I've already received from Jason, Jim, Claudia, Linda, the Board, and others. A special shout out must go to our judges who put in a lot of work each competition cycle. And a big thank you to everyone in the club for making membership so worthwhile. I'll see you all on competition night!



Competition Recap

November Results – Feet, Hands & Hair

Intermediate – First Place



Hair Raising by Nancy Thornblad

Award	Title	Member
1	Hair Raising	Nancy Thornblad
2	Thundering	Nancy Thornblad
3	Irish Hooves	Pat Partridge
HM	In The Park	Tammy Stoner

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

November Results – Feet, Hands & Hair (cont.)

Advanced – First Place



Old & New by Paul Bradley

Award	Title	Member
1	Old & New	Paul Bradley
2	Getting the Shot	Jennifer House
3*	No Title	Brent Ovard
	No Title (link not available)	Brent Ovard

* Two-way tie

November Results – Feet, Hands & Hair (cont.)

Masters – First Place



Watching the World Walk By by Greg Smith

Award	Title	Member
1	Watching the World Walk By	Greg Smith
2	Mother & Child	Veloy Cook
3	Blonde	Keith Hill
HM	Back At Ya	Veloy Cook

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

November Results – Open

Intermediate – First Place



Foggy Morning by Nancy Thornblad

Award	Title	Member
1	Foggy Morning	Nancy Thornblad
2	Spooky	Andrea Dahl
3	Swallowtail	Nancy Thornblad
HM	Running in Yellowstone	Nancy Thornblad

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

November Results – Open (cont.)

Advanced – First Place



Cattle Drive by Paul Bradley
People's Choice

Award	Title	Member
1	Cattle Drive - People's Choice	Paul Bradley
2	Emerald World	Jennifer House
3	Sky Lights	Jennifer House
HM	No Title	Wendy Ovard

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

November Results – Open (cont.)

Masters – First Place



A Helluva Place to Lose an Alter Boy
by Greg Smith

Award	Title	Member
1	A Helluva Place to Lose an Alter Boy	Greg Smith
2	Puffin, Nesting Material	Linda Walker
3*	Geyser Poolside	Keith Hill
	Autumn Glow	Jason Cameron

* Two-way tie

Creative Splash Photography

Article and Photo Credits – Claudia O’Grady, Secretary & Exhibits Chair



If you’re anything like me, you might be running low on photographic creativity right about now. I enjoy getting outside, but when it’s cold, icy, and blustery I lose motivation. This is a great time to turn to an indoor activity I really enjoy: splash photography – capturing water drop collisions. Making images of colliding water drops challenges my creativity, my camera skill, and my artistic limits. It’s a fun way to make some beautiful and unpredictable art.

People often ask how I make these images. The truth is, getting the process down is a bit complicated, but once you get the hang of it, it’s pretty easy to replicate. I’ll break it down as best as I can.

Equipment

The basic equipment necessary for images like these includes an off-camera flash (or two), a water valve, a bowl of water, and a timing device. My timing device is a StopShot, but there are many capable brands out there. The lens I use is a 90mm macro lens although any standard lens can work. The camera is on a tripod, and I use a cable release. A second tripod holds the water valve above.

Water

Water is actually quite sticky! Water molecules like to cling together, but part of what makes a water drop collision image so interesting is how the water breaks up upon impact. The way to make this happen is to add a surfactant – an agent that reduces the surface tension of the water. It allows the droplets to shatter upon collision much easier, and seemingly smoother. My go-to is a standard household dishwasher rinse aid called Finish. A few drops added to my water loosens the molecular bonds nicely!

A slightly thicker mixture is helpful to slow down the movement of the water. I add a little xanthan gum or glycerine, and sometimes I’ll do a mix of half water, half milk. A coloring agent is another important element – different colors for the base (the pool) and the drops. Food grade dyes or acrylic paints are both good options. Try using different mixes of thickness and colors for a variety of results.



Continued on next page...

Creative Splash Photography (cont.)

The Worthington Jet

If you're a physics geek, you might already know what a Worthington Jet is, but for those who don't, it's an important concept to understand for water drop collision photography. In order to create the collision, one element of the water needs to be traveling in one direction, while another element is traveling in the opposite direction. And when the two meet – BAM! So how to create two elements of water moving toward each other on a collision path?



Remember when you were a kid, and you and your friends would do cannonballs into the swimming pool? The contest was always to see who could make the tallest splash. That tall splash, or rebounding water, is called a Worthington Jet, and is created when an object (in our case, a drop of water) plunges into a pool from some distance above, making a crater in the pool. The crater then collapses, and shoots out a rebound of water, forming a column above.

The collision of water drops occurs when a second (or third) water drop is released from the valve at just the right time to collide with the column of water as it is rising to reach its peak. The column might be short or tall, depending on several factors including the height of the valve, the weight of the water drop, and additives. The important thing is that the second drop collides with the jet, no matter how tall it is, just as it is reaching the peak of its height. This creates the lovely umbrella effect.

The Process

Of course, the collision happens in a matter of milliseconds. And to get the photograph, the timing must be oh so precise! This is where the use of the timing device is critical. The timing device must be set to fire off the flashes at the exact moment that the two water drops collide. The process begins when I trigger the valve to release two drops of water, only milliseconds apart. The first drop passes by a small sensor that, with the correct timing, fires off my flashes at the moment that the second drop is colliding with the Worthington Jet. As you can imagine, these processes synchronize on the smallest fractions of timing intervals. This part of the process takes a lot of trial and error, and many, many micro-adjustments. Sometimes I'll spend an hour or more tweaking the timers just so, until I get the collision/flash combination perfect.

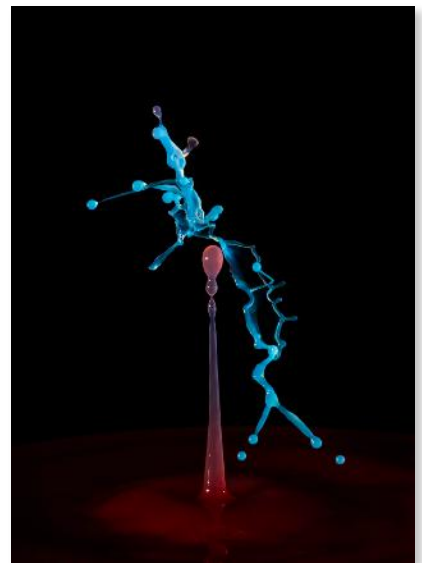


Creative Splash Photography (cont.)

I can use my StopShot to trigger my camera shutter, but I find it easier to work in a dark environment and hold the shutter open for a few seconds. It's not the shutter that freezes the action, *it's the flash*. In a completely darkened room, I can open the shutter for 10 seconds, and fire off the water drops, and as long as my flashes fire at the exact moment of collision, I'll get the image. I keep my flashes at 1/64 or 1/128 power because the shorter the flash duration, the less chance of getting motion blur.

Get creative with backgrounds and gels on your flashes for added colors. You can also be creative about where you place your flashes. Bouncing the flash off of a white cardboard background is a good place to start. Often I'll backlight the splash by placing flashes behind a piece of opaque plexiglass. Experiment with lighting to see what you like best, and what gives you the best result.

Some of the most exquisite water crop collision images I've seen involve three or four water valves, each with a different color of water. These setups are quite complex, and although I aspire to try this one day, for now, I enjoy hours of fun capturing simple splashes and collisions. I hope I've inspired some of you to give this a try!



Photographing the Olympic Games as a Spectator

Article and Photo Credits – John Nellist, Treasurer



So you are planning to attend the 2024 Olympic Games in Paris, and are an enthusiastic photographer who would like to take some images to record the occasion. But how do you plan a trip to an event that is guaranteed to attract millions of spectators?

The location of each venue for every Olympic event in Paris and the timing of these events is published about one year before the Olympic Games are scheduled to start, so it is possible to assess journey times between the different venues as multiple events will be occurring every day. Fortunately, being able to stay in a friend's apartment close to the Eiffel Tower, which was walking distance to many of the venues, meant that attending three events in one day, morning, afternoon and evening, was a realistic proposition. Having decided which events to attend the next challenge is getting tickets.



Tickets for the Olympic Games are released in batches by the host organizing committee. The first batch released is normally available only to local French residents who can show proof of residency in France, but subsequent batches will be available to anyone globally. The Paris organizing committee announced that all batches of tickets would be released at 10:00am Central European Time on specified dates, which

unfortunately is 2:00am US Mountain Time, but such is the global interest in the Olympics and demand for tickets (some events sold out in under one hour) it is necessary to endure the pain and get up at 1:55am to be online when the tickets become available.

So having got tickets what will be the rules for spectators about cameras and photography. The Paris 2024 Olympics website was very comprehensive and contained details instructions for spectators attending every event. For spectators SLRs would be permitted but the attached lens must be under 20 centimeters in length (about seven and three quarter inches.) Interpreting these rules, from my set of Canon mirrorless lenses it meant that my RF 24-70mm f2.8 and RF 10-20mm f4 would be permitted, but not my 70-200mm or my 100-500mm. For any event happening through the streets of Paris like the triathlon, time trial cycling, marathon or race walking, tickets were not required and any camera gear would be permitted. Entering a venue a spectator would be permitted one soft sided bag measuring a maximum of 20 by 16 inches, so no padded camera bags would meet this criteria and therefore would not be permitted.

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Photographing the Olympics as a Spectator (cont.)

When I was making the transition from Canon traditional DSLR to mirrorless, at one point I wanted a spare Canon mirrorless body for an overseas trip and was forced to buy a kit which included a RF 18-150mm f3.5-6.3 lens as the option of buying a body only was not available. I have always been disparaging about this lens, preferring to use either the 24-70mm f2.8 or 70-200mm f2.8, so this lens has just sat in my closet collecting dust. But it does conform to the IOC rules for spectators as it is under 20 centimeters in length, so I thought I would try it out. For a few events around Salt Lake City the results were surprisingly good so I added this lens to my camera bag for the Olympics.

Tickets for every event at the Olympics were paperless and only became available in the app on your phone about one day before the event. When I received this information, initially I was nervous about a technology failure causing chaos at an event of this size. But this apprehension proved totally unfounded, and from my perspective the issuing of tickets worked perfectly. Having completed the required security checks upon entering each venue, the scanning of everyone's tickets on their phone was quick and easy.



Once inside the venue, I would look for potential shots that would include a background that provided authenticity for the image. This could be the Olympic Rings, a Paris 2024 sign, stands full of spectators or one of the iconic sights of Paris like the Eiffel Tower or Arc de Triomphe. When watching some of the YouTube videos made by professional photographers with media accreditation at previous Olympics, I had learnt

that without this appropriate background the image could be viewed as an athlete competing in any competition anywhere in the world, and not be considered an image from the Olympic Games.

For most sports events I set my camera settings to the widest possible aperture available for my selected lens, even f2.8 if it is an option, and a shutter speed to 1/1000 second or faster to freeze the action. I would let the Auto ISO function set the appropriate ISO for the image, and fortunately the images with this selected ISO were normally not too noisy as the venues had bright lights for the television coverage. I would often use spot metering to ensure the athlete was being correctly exposed, and not be concerned about the exposure for the background. Also I would use the tracking function on my Canon R5 to follow the movement of the athlete to set the correct focus, leveraging continuous shooting mode to capture a whole sequence of images (20 frames per second for my Canon R5 in electronic shutter mode). I use auto white balance when taking the images, and then make any corrections to the white balance during post processing. All images were taken handheld as it is only possible for the media photographers to use a monopod to stabilize their lenses.

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Photographing the Olympics as a Spectator (cont.)

When photographing any sports it is important to have some knowledge of the rules and tactics so you can anticipate the action. For most sports the rules are obvious and well known, but some sports, like judo and fencing for example, only get media coverage once every four years at the Olympic Games. The Paris Olympics 2024 website did a good job explaining the rules of each event in their spectator guide and before every event started in the venue there would be an explanation provided for the attending spectators in both French and English languages.



I am frequently asked what was my favorite moment of the games, and it is unrelated to photography. The triathlon took place in downtown Paris with swimming in the River Seine, controversially given the levels of pollution in the river, then cycling and running in the streets. For this event the Avenue des Champs Elysees was closed to traffic and pedestrians only. The level of support for this event was incredible, with the whole course being packed with spectators. But when the French female athlete sprinted clear at the end of this grueling event to win the gold medal, thousands and thousands of local French spectators lining the whole course along the Avenue des Champs Elysees burst into spontaneous song with a rendition of one of their favorite songs, Les Champs Elysees. As on other occasions when taking photographs there are times when one should just put one's camera down and enjoy the moment. This was certainly one of them as it was a very moving scene to be fortunate enough to observe.

Once home I had thousands of images to edit. With sports photography, just like wildlife photography, many of them were total duds so could be immediately deleted. For the professional photographers selling their images to be used online or in print publications, the International Olympic Committee imposes strict rules on editing images, basically just restricting the photographer to cropping and adjusting the white balance. But as an enthusiastic amateur I am not constrained by these rules. I had a number of great action shots but given the angle from which I was shooting, there were distracting elements in either the foreground or background. Utilizing the incredible AI generated fill tools currently available, particularly in PhotoShop, I was able to remove these elements and create a good quality image.

After spending 8 days in Paris, attending the Opening Ceremony and 14 different events, taking 24,510 images, walking 216,056 steps (according to my Fitbit) and witnessing many amazing athletic performances, I created an interesting portfolio of images. I thought attending the Olympics in Paris and being able to see all these events would be a once in a lifetime opportunity but am now already making plans to attend Los Angeles in 2028. It was a lot of fun!



PSA News

By Greg Smith, Board Director & PSA Chair

Interclub Competition

Due to ranking promotions, the addition of new clubs, and the loss of others, competing clubs have been reorganized into new groups this season. As a result, the Wasatch Camera Club has moved up to a higher tier. New clubs are placed in the lowest tier, while we've advanced from Group D to Group C in the Nature Division and from Group F to Group E in PID-Color. We remain in Group E for PID-Monochrome. These promotions suggest we can expect tougher competition this season, and the results of November's Round 1 seem to confirm this. The highest possible score is 15.



Photo Credit: Brent Ovard, Honorable Mention - Nature

Nature

We submitted six entries, scoring a total of 61 points (individual scores ranged from 9 to 12), which placed us in a three-way tie for 16th place out of 22 clubs. **Brent Ovard** earned an Honorable Mention for his vibrant [Roseate Spoonbill](#) image, the only one from our club to receive a recognition this round.

PID-Color

With six entries totaling 57 points (individual scores from 8 to 11), we tied for 18th place out of 24 clubs.

PID-Monochrome

Our six entries scored 59 points in total (individual scores from 9 to 11), placing us in 8th place out of 17 clubs.

As always, you can find all individual scores and club rankings at the bottom of the PSA Interclub webpage. Round 2 of the competition is currently open for entries through February 5. I encourage more participation from our Masters Level members (hint, hint). Please note that some PSA releases will expire before the Round 2 deadline. An email reminder has been sent to those affected.

PSA Speakers Bureau Presentation

The PSA Speakers Bureau has compiled a list of talented photographers who offer online presentations and discussions on a wide variety of photography topics for member clubs. One such speaker, [Nancy Ori](#), will present "[Creative Cell Phone Photography](#)" via Zoom on January 14, 2025, at 6:30 pm. This talk has received rave reviews from the Speaker Bureau coordinator and promises to be an insightful experience about the camera you likely always have with you. You can [REGISTER HERE](#). The presentation will also be recorded.

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

Red Butte Garden – March 7 - April 8



Photo Credit: Mary Whitesides



Photo Credit: Cindy Costa

Call for Submissions Open through January 31

Water is the theme of this members-only exhibit at Red Butte Garden running March 7 through April 8, 2025. This curated exhibit will feature images of water in any of its various forms – ice, steam, rivers, oceans, rain, or any other capture of water.

[The call for entries is open through midnight, January 31, 2025.](#)

Each member may submit up to 3 entries. Once the call window closes, the Exhibit Committee will curate the images and inform the image submitters as to the standing of their submissions. Members will have plenty of time to frame images before the drop-off delivery date.



Photo Credit: Claudia O'Grady

[CLICK HERE](#) to submit images.

– Claudia O'Grady, Secretary & Exhibits Chair



Creative Corner

One Picture Story

[CLICK HERE](#) for more One Picture Story submissions.

Celestial Seas



Unfettered, sail heavenwards — on wings of ions
Through gates of gossamer glow — into wondrous realms
Starry way-posts beckoning — worlds to discover
Soar in rapture forever — just for this one night

Words and image by Jeff Clay

Creative Corner (cont.)

In Focus

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

"Cabernet" by Greg Smith, Board Director & PSA Chair

In September 2022, my wife and I embarked on a bike tour and river cruise along the Danube River, traveling from Budapest, Hungary, to Regensburg, Germany. The trip didn't allow for much more than "drive-by" photography, but it was a wonderful way to enjoy the sights while staying active outdoors, with the added convenience of having our accommodations follow us.

Our last biking day took us from Regensburg to Kelheim, where we enjoyed a boat cruise through the Danube Narrows to Weltenburg Abbey, reputed to be the world's oldest operating monastic brewery (established in 1050.) The weather had turned cold and rainy, and my rain jacket provided little comfort over the T-shirt and shorts I was wearing. I was therefore relieved to have an excuse to stop at the Zunftstüber Inn and beer garden in the small village of Matting for some authentic Bavarian food (Schnitzel again?) and a chance to warm up by the wood stove.



Photo Credit: Greg Smith

During lunch, our guide mentioned the old guild room upstairs, which featured frescoes dating back to the early 1600s, discovered during renovations in the early 1990s. Intrigued, I climbed a narrow, twisting wooden staircase, each step creaking loudly with age. At the top, I found myself in an empty meeting room with a few long tables, bench seats, and a low wood-beam ceiling that required me to duck as I moved around. Lit only by light streaming through small, alcoved windows, I could just make out the somewhat crudely painted guild frescoes dated 1607 and 1608.

The window alcoves were adorned with various knick-knacks softly illuminated by the diffused light. One window, in particular, caught my eye. It featured plastic flowers in a wine flask labeled "Cabernet," a candle box, and a few cobwebs, which added to the room's aged character. I took three handheld bracketed shots at shutter speeds of 1/10, 1/40, and 1/160 (2-stop brackets) to capture the wide dynamic range, using a 27mm focal length at ISO 800. Thank goodness for image stabilization!

Continued on next page...

"Cabernet" by Greg Smith, Board Director & PSA Chair (cont.)

Back home, I combined the bracketed shots using Lightroom's HDR function and adjusted the global sliders to my liking. While the frescoes were intriguing, they detracted from the lit alcove. After experimenting with various crops, I settled on a non-standard aspect ratio slightly taller than 1:1, which nicely framed the alcove's lines. Initially, I envisioned a soft, dreamy look with pastel colors, but I was never satisfied with the results of my experiments with reduced clarity, added haze, and even an Orton glow effect.

As I've become increasingly fond of black-and-white imagery, I decided to convert the photo to monochrome. I started playing with tonal adjustments, local contrast, and sharpening, and the image grew on me. Upon close inspection, I was delighted to discover two small spiders hanging out over the upper window panes—something I hadn't noticed when I took the photograph.

I chose this image for May's club competition because it fit the "Glass" theme, titling it *Cabernet* to tie in the wine flask and its connection to the theme. Surprisingly, it won First Place in the Masters division and tied for Best of Show, despite not being my favorite entry. Encouraged by this success, I submitted the image to the Open Monochrome division of the PSA Interclub competition.

There, it scored a 9 out of 15, landing solidly in the "meh" category, this time tying for the *lowest* score among our club's monochrome entries. While I was a bit disappointed, I accepted it as an example of the subjectivity of judging, the broader perspective of an international competition, and the overall higher quality of entries in that arena. The experience has inspired me to work harder at improving my craft and exploring my "inner voice" as a photographer.



Photo Credit: Greg Smith



Presentations & Workshops – Upcoming

January 14 / 6:30pm - 8:00pm – Creative Cell Phone Photography with Nancy Ori from the PSA Speakers Bureau (Zoom)



The ever-improving technology behind the lens of your cellular device makes it easy to take some great photographs, but do you know just how far you can take them? Come join [Nancy Ori](#), owner of the New Jersey Media Center, LLC, in Berkeley Heights, NJ, for an evening of creative ingenuity, all on your cell phone! Nancy has a BA degree in Fine Arts and MS degree in Visual Communications. She was taught by Ansel Adams himself, and affiliated with the Ansel Adams Workshops in California for many

years. After a career as photographer and visual media manager at two pharmaceutical companies she continues to do product, portrait, food, and fine art photography, teaches photography globally, published 4 books, and has many of her works exhibited in museum collections internationally. Ori's presentation is being offered through the PSA Speakers Bureau, a benefit of the Wasatch Camera Club's PSA membership. [CLICK HERE](#) to register for the Zoom presentation.



Photo Credits: Nancy Ori

– Greg Smith, Board Director & PSA Chair

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

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

Presentations & Workshops – Upcoming (cont.)

February 6 / 6:30pm - 8:30pm – Capturing Milky Way Nightscapes with Royce Bair – SLC Library



Photo Credit: Royce Bair

"Half the park is after dark" is a catchy slogan used by our national parks, and Royce is encouraging you to discover this unique world with your photographic night vision. During the past two decades Royce has been able to avoid the crowds in our public lands and find amazing beauty and solitude in places that are oftentimes crawling with tourists in the daytime – it's like a whole new world of photographic opportunity!

In his presentation, he hopes to not only get you excited about "nightscape" but help you find new ways of seeing and enhancing your nighttime compositions. If you've tried astrophotography in the past and found it challenging, he will help you break some of the technical barriers and make it more fun and fulfilling. If you think you've already figured it out, he will assure you that there is much more to learn. Royce will show you new techniques that are opening up many exciting horizons in the astro-landscape photography genre!

This presentation will be held in person at the Salt Lake City Library main branch. Remember to bring your parking ticket to the main desk to receive validation for two hours of free parking.

[CLICK HERE](#) to register for this in-person meeting at the SLC Library.



Photo Credit: Royce Bair

Bio: [Royce Bair](#) has been a professional magazine and illustrative advertising photographer for three decades. He is one of the early innovators of a genre of night photography some call "nightscape," and has often been called "the founding father of landscape astrophotography." His unique images have received worldwide newspaper and magazine syndication. Royce believes the foreground is just as important as the starry night sky, and may need additional natural or artificial light enhancement for better recognition and aesthetic appreciation. Lecturing throughout the world, Royce has taught various ways to accomplish this, including his public service website on "Low Level Lighting" method.

– Lisa Thompson, Board Director & Workshops/Presentations Chair

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

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

Presentations & Workshops – Upcoming (cont.)

July 22 / 6:30pm - 8:00pm – Caddo Lake, Cypress Swamps & Bayous Presentation of Images by David Downs



Join us for a presentation of breathtaking images from Caddo Lake. Cypress swamps and bayou beauty will be the feature of this presentation by [David Downs](#). David is a photographer and educator from Plano, Texas, and will be guiding the club trip to Caddo Lake in November, 2025.

This presentation will feature images from Caddo Lake, one of the largest flooded cypress forests in the U.S. His images highlight spectacular fall color, reflections, swampy fog, water birds, and plenty of mystery.

[CLICK HERE](#) to register for this in-person meeting at the SLC Library.



Photo Credits: David Downs

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



– Claudia O’Grady, Secretary & Exhibits Chair

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



Field Trips – Recap

December 28 – Winter Steam Festival



For the 28th of December the weather was rainy and almost 40 degrees. For those of us who braved the weather it turned out to be a really nice event and pictures came out exceptionally well from our group.

We scattered along the rope line in order to get oncoming shots of the train and for a short period of time the rain let up and the light brightened a little bit. The group hung around and took more shots of the train once it had parked for the cabin tours and enjoyed the event to the fullest.



Photo Credit: Jason Cameron



Photo Credit: Dawn Griffith



Photo Credit: Karen Sette

– Dawn Griffith, Board Director & Field Trips Chair

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

Questions: fieldtrips@wasatchcameraclub.com



Field Trips – Upcoming

January 25 / 3:00pm - 6:00pm – Utah Lake Ice



Photo Credit: Scott Stringham

This is one of our annual events and it is a great experience as it is different each and every year. We hope for ice as it is one of those warmer years so we may or may not have ice this year. Registered members will be updated as to the status of this field trip.

Please note there is a fee to enter this state park – \$10 per vehicle or \$5 per person to walk-in.

[CLICK HERE](#) for more information and to register for this field trip.

– Dawn Griffith, Board Director & Field Trips Chair

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

Questions: fieldtrips@wasatchcameraclub.com



Field Trips – Overnight – Upcoming

March 20 - 23 – Monument Valley – SOLD OUT



Photo Credit: Claudia O'Grady

Please direct questions regarding this trip to the [Field Trips Chair](#).

[CLICK HERE](#) to view the full details of this trip.

– Dawn Griffith, Board Director & Field Trips Chair

Field Trips – Overnight – Upcoming (cont.)

November 16 - 19, 2025 – Cypress Swamps and Bayou Beauty – Caddo Lake – ONLY TWO SPOTS LEFT!



Photo Credit: Benton Downs Photography

Join fellow club members on a trip to the swamps and cypress trees of Caddo Lake, November 16-19, 2025 – **ONLY TWO SPOTS LEFT**. While this trip seems far off in the future, the guides and workshops for this time period fill up very quickly, requiring significant lead time for planning.

Caddo Lake is well known for its ethereal beauty. Our guides will take us out on pontoon boats and kayaks to go deep into the misty cypress trees, where we'll photograph gorgeous waterfowl and swampy landscapes. At times we'll also shoot from the shore, capturing birds soaring through the mist.

For this trip, the club has engaged [Benton Downs Photography Workshops](#). We are limited to 10 participants. The cost of the trip is \$1,495, which **does not** include travel or accommodations. It includes one or two meals, but most meals are on your own. You may hold a spot by signing up and paying the deposit of \$295. The balance can be paid in increments, for which you will be invoiced, or you may pay in full on initial registration. If you sign up and pay a deposit, and later find that you cannot attend, you may find your replacement and to get your \$295 back.

Transportation and accommodation information will follow after registration, and inasmuch as possible, we will share rental car expenses, and, if desired, share accommodations in an Airbnb. Registration is being handled through Benton Downs. Follow [this link to register](#), selecting our private date of November 16, 2025.

– Claudia O'Grady, Secretary & Exhibits Chair

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

Questions: fieldtrips@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.

Remote Places – February 5 / 6:30pm (Zoom)



Photo Credit: Mary Whitesides

Have you ever been to a place rarely visited as a tourist destination? Traveled a long distance to reach a landscape far from civilization. Or perhaps a tranquil village at the end of a dirt road? Maybe you found a ghost town off the beaten track, the ruin of a boat moored on land, or an old rusty car down a lane. Share your photos with us on the next Shutter Up Social. We would love to hear your stories and see your photos.

[CLICK HERE](#) to register for this Shutter Up Social.

[CLICK HERE](#) for tips on using Zoom to share your images during Shutter Up Socials.

– Mary Whitesides, Board Director & Social Events Chair

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

Questions: socialevents@wasatchcameraclub.com



Resources



Board Blogs

When an Antelope Isn't by Jeff Clay



Jeff Clay takes us on a brief history of Antelope Island, including how the island was named and why taxonomically speaking, it should be called "Pronghorn Island."

[CLICK HERE](#) to read Jeff's blog and view the images he's captured over the years.



Education

There are numerous archived resources and presentations available to view on the WCC website. [CLICK HERE for resources](#), [HERE](#) for presentations and [HERE](#) for workshops.



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](https://www.wasatchcameraclub.com) website or email info@wasatchcameraclub.com.

Executive Committee

Jeff Clay	Board Chair	boardchair@wasatchcameraclub.com
John Nellist	Treasurer	treasurer@wasatchcameraclub.com
Claudia O'Grady	Secretary & Exhibits Chair	exhibits@wasatchcameraclub.com

Directors & Committee Members

Jason Cameron	Board Director, Competitions Chair & Galleries Manager	competitions@wasatchcameraclub.com
Dawn Griffith	Board Director & 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
Linda Dalton	Social Media Coordinator	socialmedia@wasatchcameraclub.com



Newsletter Division



Newsletter Division



Magazine Division

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.

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