



EXPOSURE

Wasatch Camera Club Newsletter



***Sandhill Cranes* by Richard Pick**
PSA Nature Interclub Competition
Award of Merit

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

- ♦ April 6 - June 29
[Global Joy: Festivals, Holidays & Celebrations Around the World Exhibit](#)
- ♦ July 3...6:00pm - 10:00pm
[Golden Hour, Blue Hour, Sunset, Full Moon Shoot at the Great SaltAir](#)
- ♦ July 11...6:30pm - 8:30pm (Zoom)
[Show & Tell! Image Presentation from Club Trip to NYC](#)
- ♦ July 25...6:30pm - 8:30pm (Zoom)
[Northern Vietnam: 14 Days, 90 Images, 3 Photographers, a Presentation](#)
- ♦ August 30...Annual Meeting
Details to follow via email and [website](#)
- ♦ September 28 - October 2
[Beautiful Fall Foliage in Colorado's San Juan Mountains](#)
- ♦ October 31 - December 4
[Planes, Trains, Automobiles & More Exhibit](#)
Ogden Union Station, Upper Gallery
- ♦ February 2 - 13, 2024
[Winter Photo Tour in Iceland](#)

UPDATE

WCC Competition Rules & Guidelines

With Artificial Intelligence-generated programs and hardware becoming a common part of photography, the following update to the WCC Competition Rules & Guidelines has been approved by the Board.

Artificial Intelligence-Generated Images:

Please note that the Wasatch Camera Club is a camera-centric photography club and as such only images generated by the photographer with a camera should be submitted for competitions. Therefore, unless otherwise noted, AI-generated images are not acceptable for any competition.

[CLICK HERE](#) to review the complete list of WCC Competition Rules & Guidelines when submitting images to a competition.

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

COMING SOON

On Assignment is Back!

On Assignment is a challenge for members to photograph a subject and study it in depth within a time frame. It's a call to action, an opportunity to stretch your creative thinking, and a chance to share with Club members. In July, we will share the topic and a really good reason to participate. Watch for emails and check the [website](#).

Annual Meeting – August 30

This will be an in-person meeting. Details will be available on the [website](#) and emailed to members in the coming weeks.

Astrophotography on Antelope Island

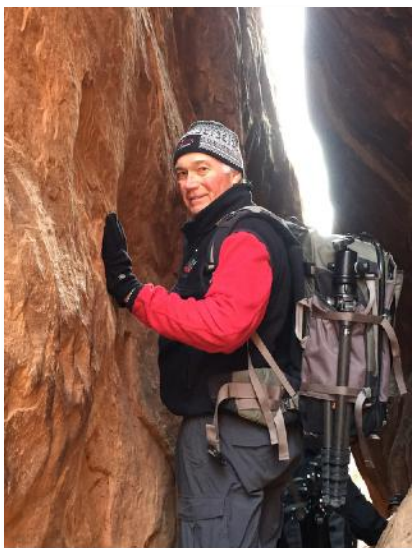
Watch for emails and check the [website](#).



About the Cover Image

Sandhill Cranes by Richard Pick

PSA Nature Interclub Competition – Award of Merit



One of the benefits of living in Utah is you have the opportunity to photograph a wide variety of birds. I have a number of feeders at our house and get Black-headed Grosbeaks, Evening Grosbeaks, numerous Woodpeckers, Pine Siskins, Goldfinches, Juncos, Chickadees and various finches. But my favorite birds to photograph at the house are the hummingbirds. We can have as many as ten birds at the feeder.

I mark the time of year by the arrival of various birds. For example, the Black-chinned and Broad-tailed Hummingbirds arrive at our house the first week of May. The Rufous Hummingbird arrives the second week of August as they migrate through our area. Sage Grouse start performing on the lek in late March and the Sandhill Cranes arrive in late March. There is always a pair of cranes that nest near the creek that flows through the fields below our house. I look for them every time I drive past the fields. Usually, their nest is visible from the road.

Each year in late March I take several trips to the Sage Grouse lek. At this lek you park next to the road and use your car as a blind. Each day is different. Sometimes the grouse are too far away; sometimes an eagle flies overhead and they all leave the lek; but sometimes, if you are lucky, the grouse come right down to the road and you get full frame images.

On March 30 I got up before sunrise to go to the lek. It was not a good day. The grouse were all too far away and they were not coming down to the road. As they usually do, about an hour after sunrise the birds leave the lek. I didn't shoot one frame that morning. My Nikon 850 with the f4 200-400 mm lens attached and ready to go sat on the passenger seat and I headed home. I slowed down as I approached the field below the house to check on the cranes. It was about 9am. Wow! There they were on the snow right next to the road! And they were going through their mating dance. I had seen them do this behavior the day before, but they were way too far away to photograph. I pulled off the road, shut off the engine, rolled down the passenger window, jumped over the center console into the passenger seat and started shooting, high speed continuous, back button focus, checking exposure making sure the shutter speed was as high as possible. I knew from the day before it would all be over in a minute or two. And it was over just like that. I looked at the images on the camera and they were sharp and perfectly exposed.

Once I got them into the Lightroom and then into Photoshop, I worked on the birds to balance color and even highlights and shadows on the birds. I made several test prints and finally liked the birds, but not the snow. Finally, I selected the birds and high-keyed the snow. Done!

To photograph the cranes that morning was a once in lifetime opportunity. It turned out to be a very special and successful day.



Member Profile – Hiroshi Kamaya

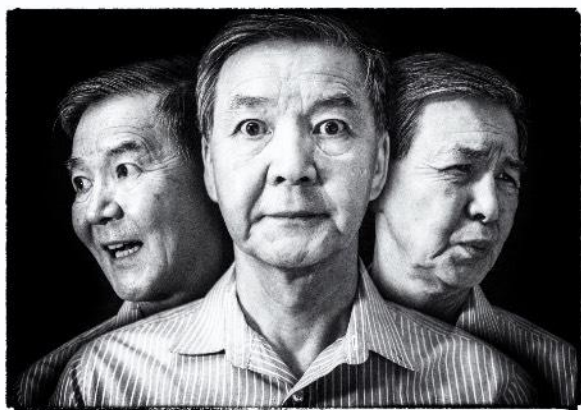


Photo Credit: Hiroshi Kamaya

I was born in a small Japanese town called, Toba, about 100 miles south of Nagoya. My father was a typical country doctor who operated an old fashioned X-ray machine. I helped him to develop chest X-ray films of school children taken for TB (tuberculosis) screening. My experience in the darkroom stopped when I left Toba to attend medical school in Tokyo. I graduated med school in 1969 and moved to the USA to complete my medical training. After finishing my residency in anesthesiology and obtaining my US medical license I moved to Salt Lake City and joined the University of Utah Medical School and the Salt Lake City VA Medical Center.

In my professional association I met the late Jeff Peters, MD who happened to be an avid amateur photographer. Jeff took me to the Salt Lake City Print Society where the members brought finished prints in the monthly meetings. Initially I was awestruck by the outstanding gorgeous photos of the members as my photo experience was then limited to the images taken with primitive phone cameras.

Jeff also introduced me to the photo class of Rodger Newbold. Rodger is a well-seasoned professional photographer with a deep knowledge in the full spectrum of photography. Attending the weekly class at the downtown Salt Lake City Art Center stimulated and inspired my interests in photography. Rodger not only taught me the basic camera operations but made me think about photography as a visual art to reveal emotion. He showed examples of old and contemporary photographers. Soon after that I joined the Wasatch Camera Club where I have been presenting my photos to competitions as much as I can. For club activities, I participated in photo trips such as Zion National Park and the Narrows, Burly field in Pullman/Palouse in Washington State, and the Fall color exploration in Colorado San Juan National Forest.

For equipment, I started from Canon, 5D Mark 2. Eventually I moved from Canon to the Olympus product line. The reason of switching to micro 4/3 system is lighter weight and compactness of the camera and lenses. As I get older, carrying heavy photo gear is a big limiting factor for moving around. Currently I use the Olympus model OM-1 with my favorite lenses such as the zoom 15-100mm, macro 60mm, and telephoto 40-150mm with x2 teleconverter. I often use a "lens baby" to create unique bokeh effects. Recently I acquired a mechanical device (Nodal Ninja) which makes multiple exposure easy for multilevel panoramas.

I like to print my photos using a Canon Pro-10 printer. One advantage of this printer is that I can refill ink cartridges from the bulk ink bottles to produce reliable color. I attend weekly meetings with a group of photographers who bring and share their printed images. Having an association with such a supportive group helps to keep my mind active when I think about taking photos. I believe that these interactions help me to delay the onset of mental aging.

(Editor note: his snowboarding multiple days a week at Snowbird also helps.)



Photo Credit: Joe McNally

WCC Social Media Update

By Randy Gerdes

I'm Randy Gerdes, the club's Social Media Coordinator. I was born and educated in Idaho, and spent most of my working life in Arizona. After an assignment consulting to the Egyptian government, I became fascinated with our own ancient ruins and began hiking, camping, and exploring the desert southwest with my camera. My interests include vast horizons, tiny petals, reflections, and messages in stone from the ancient past. Photography keeps me in the present — this moment — this place. I'm driven by curiosity, and I've just as eagerly photographed scenes on my own street and across the ocean. I enjoy the "incurable" diversity of subjects and scenes. I look forward to learning and growing in my beautiful new home state with all of you in the Wasatch Camera Club.

WCC Social Media Role

Our goal is to showcase member photos, highlight club events and activities, and post photography news items on both Facebook and Instagram.

If you don't yet, please follow our club pages:

<https://www.facebook.com/wasatchcameraclub>

<https://www.instagram.com/wasatchcameraclub/>

We'll spread the news and activities primarily on Facebook, and highlight your photos primarily on Instagram. I encourage you to contribute to a post. You can submit a new item or photo (with some background details: where, what, who, etc.) at socialmedia@wasatchcameraclub.com.

And, if you've not granted us permission to use your photo by submitting it to a competition, you can check the box on your *member personal information* page on the [club website](#).



Competition Recap

May Results – Abstract

Intermediate – First Place



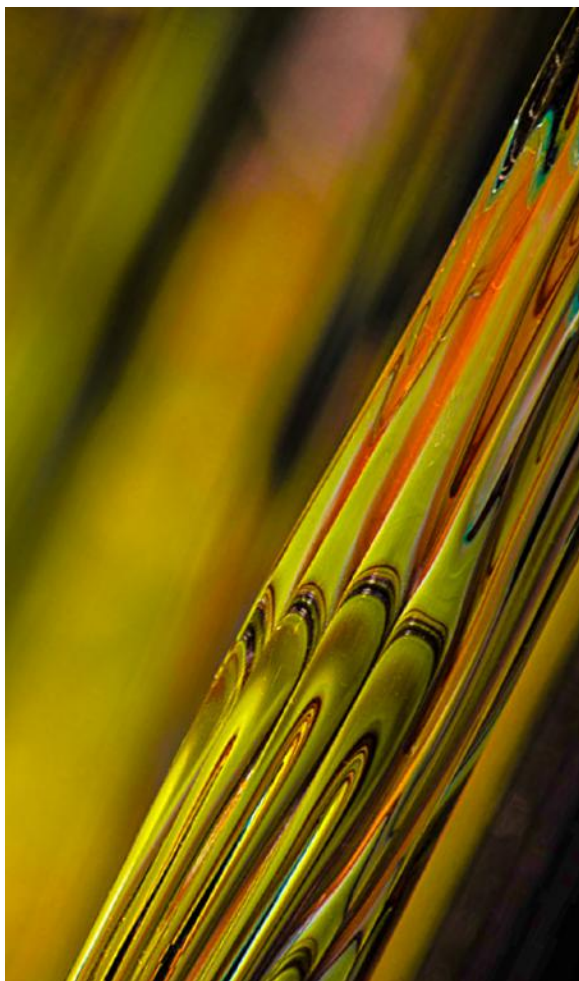
Hillside Aspen by Tim Boschert

| Award | Title | Member |
|-------|--|-----------------|
| 1 | <u>Hillside Aspen</u> | Tim Boschert |
| 2 | <u>Another Altered Thing</u> | Glenn Eurick |
| 3 | <u>Natural Wonders</u> | Jennifer House |
| HM | <u>Light fins</u> | Nancy Thornblad |

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

May Results – Abstract (cont.)

Advanced – First Place



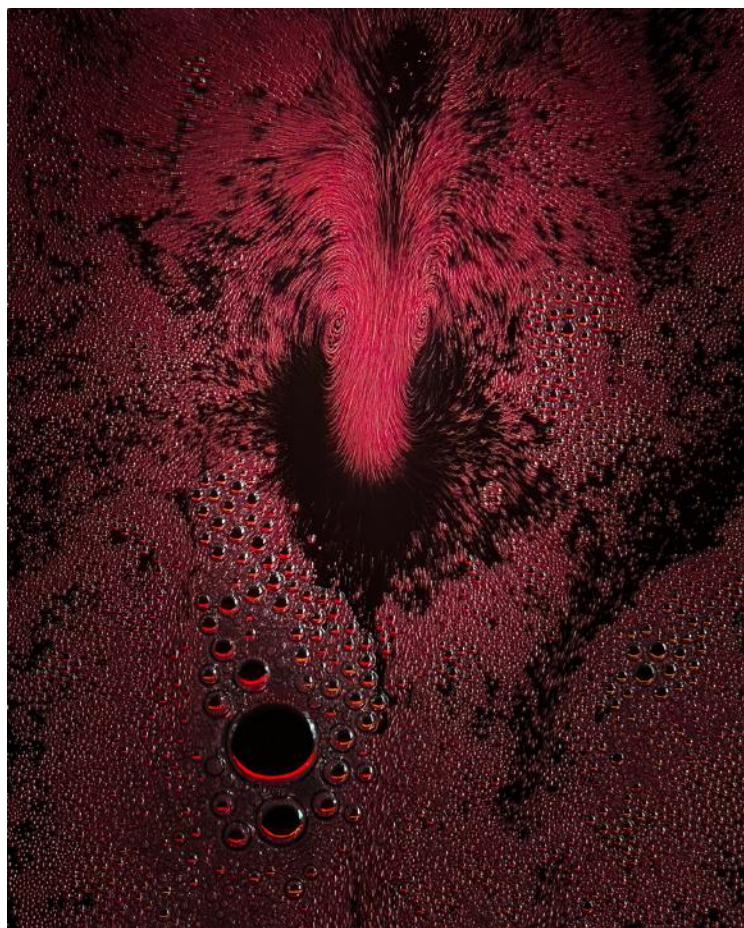
Desert Fantasy by Randy Gerdes

| Award | Title | Member |
|-------|--|--------------|
| 1 | <u>Desert Fantasy</u> | Randy Gerdes |
| 2 | <u>Friend or Foe</u> | Linda Walker |
| 3 | <u>Joshua Tree Abstraction</u> | Linda Walker |
| HM* | <u>Sensuous Curves</u> | Randy Gerdes |
| HM* | <u>Of Rock, Moss and Needles</u> | Paul Baird |

* Two-way tie

May Results – Abstract (cont.)

Masters – First Place



The Demon Within
by Stephen Clayson – **Best in Show***

| Award | Title | Member |
|-------|---|-----------------|
| 1 | <u>The Demon Within – Best in Show*</u> | Stephen Clayson |
| 2 | <u>Tulip Twirl</u> | Greg Smith |
| 3 | <u>Maturation</u> | Stephen Clayson |
| HM | <u>Formula (single image capture)</u> | Veloy Cook |

* Two-way tie

May Results – Open

Intermediate – First Place



Diving Osprey by Nancy Thornblad

| Award | Title | Member |
|-------|--|-----------------|
| 1 | <u>Diving Osprey</u> | Nancy Thornblad |
| 2 | <u>Wildflower Sunset</u> | Jennifer House |
| 3 | <u>Coyote Stare</u> | Dawn Griffith |
| HM | <u>Sand Biscuits</u> | Tim Boschert |

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

May Results – Open (cont.)

Advanced – First Place



Hidden Sunset by Paul Baird – **Best in Show***

| Award | Title | Member |
|-------|--|---------------|
| 1 | <u>Hidden Sunset – Best in Show*</u> | Paul Baird |
| 2 | <u>Mountain Bluebird</u> | Cindy Costa |
| 3 | <u>Taking it Easy</u> | Linda Walker |
| HM* | <u>Expecting</u> | Cindy Costa |
| HM* | <u>Crook in the Road</u> | Jason Cameron |

* Two-way tie

May Results – Open (cont.)

Masters – First Place



The Herald by Veloy Cook

| Award | Title | Member |
|-------|--|-----------------|
| 1 | <u>The Herald</u> | Veloy Cook |
| 2 | <u>Reflected Sunset</u> | Stephen Clayson |
| 3 | <u>What's Over There?</u> | Greg Smith |
| HM | <u>Sunset at the Cliff House</u> | Stephen Clayson |

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



Artificial Intelligence and Photography

By Greg Smith, Board Director

Transforming Efficiency and Creativity, but is it Art?

The audience at the 2023 Sony World Photography Awards was taken aback when Boris Eldagsen, winner of the creative photo category for [PHOTOMNESIA: The Electrician](#), announced that he would refuse the award because his monochrome image was not a photograph but rather a completely artificial image conjured up through prompting of the artificial intelligence image generator DALL-E 2. On his website Eldagsen states he “applied as a cheeky monkey, to find out if the [competitions] are prepared for AI images to enter. They are not.” This follows Jason Allen’s First Place award in the digitally manipulated category at the Colorado State Fair last year for his painterly Midjourney AI-generated [Theatre d’Opera Spatial](#), and the digitally created [sunset surf image](#) by the Sidney-based digital art firm Absolutely AI that won a recent Australian photography contest (they returned the award.) The point is that computer-generated images have improved to the degree that they can be indistinguishable from true photographs, even to experienced judges. In what sounds like rationalization, the judges at the World Photography Awards stated afterward that they were aware all along it was computer generated. Then why has Eldagsen’s image been removed and no mention made of it on the World Photography Awards’ website?

What is artificial intelligence? Simplistically, AI may be described as the use of computers and machines to mimic the decision-making and problem-solving capabilities of the human mind. Narrow (or weak) AI is task-oriented to a specific purpose; think of computer chess programs and self-driving cars. This is the AI we see in our cameras and editing software. Artificial General Intelligence (AGI) would have the ability to examine and solve more complex problems, learn, plan, and even be self-aware. Its positive feedback loop of intelligent self-learning will, eventually, lead to Artificial Super Intelligence (ASI), surpassing the intellectual capacity of the best human minds (for better or worse.) Think HAL from 2001: A Space Odyssey, JOSHUA from the 1983 movie WarGames, and, for the younger readers, Tony Stark’s JARVIS in the Marvel Cinematic Universe. For now AGI and ASI remain in the realm of science fiction, with predictions of it becoming reality anywhere from a few years to never.

For the purpose of this article, I am going to confine my discussion to how AI has and can improve our photography and finally circle back to AI-generated images and the creative process.

Continued on next page...

Artificial Intelligence and Photography (cont.)

Your camera's AI evolves through machine learning. The algorithm (a set of computer instructions used for problem-solving) searches for patterns in a huge data set of provided images (for example, a human face.) Learning may be either supervised, where a human labels the correct choices (Figure 1), or



Figure 1: Lightroom Classic's face recognition module, an example of supervised machine learning.

unsupervised, where the computer finds hidden patterns within an unlabeled data set. Most camera AI learning is supervised. Deep learning is a subset of machine learning, using not one but an array of algorithms forming a brain-like neural network, allowing for more complex problem solving and self-correction without human input.

Common AI camera features include red eye reduction and face recognition, progressing to eye-tracking autofocus (human and, in some newer cameras, animal) and subject recognition. Subject recognition has further evolved with portrait mode, where the camera AI recognizes and focuses on the subject while blurring the background to simulate a narrow depth of field. As

you might have guessed, most of these innovations began with the nerds in the smartphone industry. The more sophisticated features require far greater processing power to perform quickly. After all, just how do you describe a cat mathematically? That is why a firmware update with AI features will not work with older DSLRs. Mirrorless cameras have another advantage: not only do their newer chips have more processing power, the constant sensor use allows continuous data input for the AI algorithms to monitor and adjust to.

Deep machine learning is common in high-end smartphones and is incorporated in a few of the newer camera models from Olympus, Canon, Sony, and Nikon. For example, intelligent object recognition allows automatic fast focus lock-on of moving objects like birds, automobiles, motorcycles, and airplanes, freeing you to concentrate more on the composition. If you wish to partake in all the crutches deep AI can provide a camera, consider something like [Arsenal](#). Attached to your DSLR or mirrorless camera and accessed through a smartphone app, it will analyze your viewfinder image against thousands of database images to recommend optimized settings, perform HDR, time-lapse, or focus-stacking, and even produce a set of in-camera adjustments customized to your image. You still have to point the camera in the right direction. Gone are those years of instruction and trial and error, paying your dues to be able to produce a technically perfect image. This tells you what to do. Sigh.

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Artificial Intelligence and Photography (cont.)

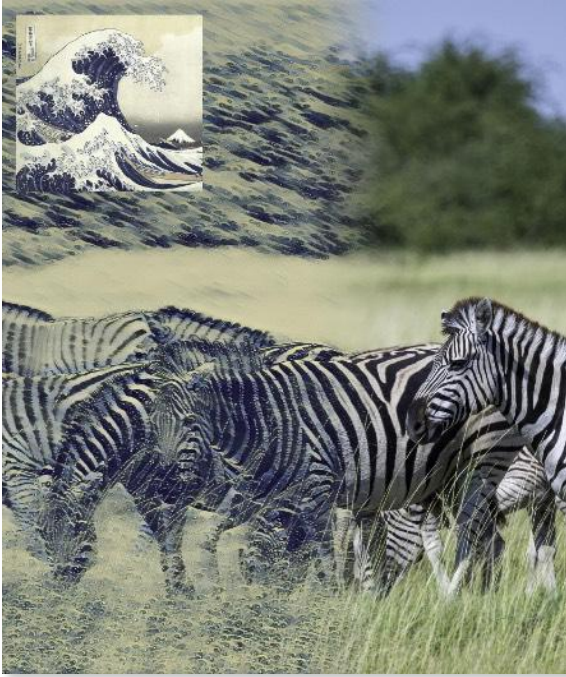


Figure 2: Photoshop's Style Transfer neural filter. The left side of the image has been modified according to the style of Katsushika Hokusai's The Great Wave (inset.)

AI-assisted features have been in editing programs for years but have exploded recently with the technological advances. Adobe's [Lightroom Classic](#) has added AI assistance in masking tools for subject, sky, background, and objects you specify. A recent club workshop with Randy Collier covered these. "Adaptive" presets can enhance hair and clothing, and lighten teeth or eyes. The Enhance module uses AI to increase image resolution or effectively denoise your raw or jpeg image, outputting a higher quality image as a raw DNG file.

[Topaz Labs](#) has been around since 2005 and offers several AI software modules that do an often incredible job of sharpening, denoising, or upscaling your photo or video. Skylum's [Luminar Neo](#) is a broader suite of AI-assisted editing modules that includes robust sky replacement tools and several mood-setting templates (presets) from which the AI will make recommendations based on analysis of your image.

Photoshop has not been sitting on its laurels. [Neural filters](#) have been around for a few years, with new ones being added or promoted from beta status over time. Portrait filters include skin smoothing (retouching), makeup transfer from one face to another, and smart portrait, where you can alter the facial mood (happy, angry, scared), age, gaze, and head angle. The Style Transfer filter applies an artist's painting image style to your photograph, which opens a lot of creative potential (Figure 2.) What has the internet photo pundits really agog is the May 23rd release of a beta version of Photoshop with [Generative Fill](#), powered by Adobe's Firefly family of AI models. This is more than AI-assisted Content-aware Fill on steroids; it enables you to quickly and easily remove, extend, or add content to your original image, all non-destructively. Added content can be conjured up with free text prompts (Figure 3.) This requires a lot of processing horsepower so it uses Adobe cloud servers for generation and to access the over 300 million Adobe Stock images data sources.



Figure 3: Photoshop's Generative Fill in action. Total time to complete: about 20 seconds.

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Artificial Intelligence and Photography (cont.)

It has never been a better time to be a photographer. Certainly, AI-assisted cameras can increase the proportion of “keepers,” and AI-assisted editing tools have vastly streamlined workflows, empowering photographers of all levels. Imagine free text image searches, automatic keywording, and rapid batch processing using edits learned from your own editing patterns, not from the editing preferences of thousands of other people as Lightroom’s “auto” button now does. Generative AI can produce any backdrop or prop you wish. Barriers to creativity and experimentation are crashing down.

This new power comes with many caveats and issues. Data privacy and copyright must be addressed. Image generating AI like Midjourney and DALL-E 2 scrape the entire internet for images, using or mimicking others’ creations without permission. Adobe hopes to avoid this by limiting data sources to their own Adobe Stock, and I have heard they are working on a way to compensate the makers of images Firefly accesses. The recent 7-2 Supreme Court decision against Andy Warhol’s use of Lynn Goldsmith’s photograph of the late musician Prince (see NPR article [here](#)), at least for commercial purposes, underscores the controversy.

Should photography exhibits and competitions allow the use of AI-generated imagery? It seems the initial response is complete prohibition. At the very least, organizations need to be more explicit defining what is allowable digital manipulation. Jason Allen’s completely AI-generated image did not break any of the State Fair’s contest rules, as written, but many artists were angered and considered it cheating. The Wasatch Camera Club recently clarified its rules to indicate (for now) that all elements in competition entries must be made with a camera. The novelty, limitless creativity, and downright fun of AI-generated imagery suggest this is a force that can only grow stronger as the technology improves. Photographic arts will have to adapt somehow. Some suggest using the term “promptography” to distinguish AI-generated “promptographs” from classic photography.

Photographs are memories, with all their associated emotions, and a manifestation of an artist’s expressive energy and creative vision. AI generated imagery, critics contend, is built from an unconscious collective of imagery, lacking the human “eventfulness” of a photograph, and at best can only be an illustrator. AI certainly struggles with the aesthetic of emotion but still has plenty of advocates who devote a lot of creative energy tweaking the prompts to extract their own vision, i.e. art, from the algorithms.

AI-generated imagery is suffering the same backlash that photography did in the late 19th century. Artists were envious of photographers for the apparent ease at which an image was produced, but insisted it was not art. Commercial illustrators and artists rightfully feared their jobs would be replaced by a camera. It was only through the efforts of photographers like Albert Stieglitz and Edward Steichen in the early 20th century, who demonstrated their works through the Photo-Secession Group, New York’s gallery 291, and the quality publication Camera Work, that photography began to be seen as serious art.

Continued on next page...

Artificial Intelligence and Photography (cont.)

In 1917 Marcel Duchamp upturned the art world when he purchased a urinal from a plumbing store, signed it "R. Mutt 1917" and submitted the "Fountain" for the exhibition of The Society of Independent Artists in New York. It was initially rejected as vulgar and a simple piece of plumbing. According to an anonymous editorial at the time, "the controversy whether he made it with his own hands or not had no importance, he CHOSE it to be seen as something other than its intended purpose." It was art because it was intended to be viewed that way. Duchamp's experiment tested the art world's tolerance for new art concepts and showed that one can make modern works of art that are not "works" of art. That same philosophy may be applied to the intentions of Boris Eldagsen, Jason Allen, and Absolutely AI.



Another stylized image using Photoshop's neural filters. Village of Ložišća - island Brač, Croatia.
Photo Credit: Greg Smith

Any products described in this article are intended as illustrative examples and should not be considered as an endorsement by the author or the Wasatch Camera Club.



PSA News

The Board of Directors voted in May to renew our PSA club membership for another year.

Interclub Competition Results

Participation waned for the third and final round of this season's interclub competitions. Only 5 of our 6 slots were filled in each division. Final member standings, scores, and club standings are posted in the [Interclub](#) page of the WCC website. There you will also find links to our entries in the galleries, and to the winning images from all the groups on the PSA website for your perusal. (Please note that PSA can be slow on posting the latest images.)

PID-Color

Lowest club score of our group (38), our 5 members scored 7-9 points out of 15. WCC ended in 16th place out of 20. A sixth entry with a score of 8 would have advanced us to 11th place. No perfect 15 scores were awarded.

PID-Mono

Score total was 54 (8-10), landing our final standing in 8th place out of 14. One 15 point score was awarded.

Nature

Score total 61 (10-15), with Richard Pick and Daniel Barnett receiving Awards of Merit with perfect 15 scores! **Richard's winning image is profiled on the cover of this newsletter and Daniel's is on the right.** WCC ended in 13th place out of a large group of 34 clubs (that means up to 204 images competing per round.) These judges were most generous with scoring; a total of 14 perfect scores were awarded.

Richard and Daniel's images will join all the other Merit and Honorable Mention winners from our club and the clubs we competed against for best-of-the-best honors later this year.



Photo Credit: Daniel Barnett



PSA Photo Festival - Williamsburg, Virginia - September 27 -30

For registration, photo tour, and speaker schedules please go to the [PSA Website](#).

- Greg Smith

Questions: psa@wasatchcameraclub.com



Exhibits - Global Joy Update

Festivals, Holidays & Celebrations Around the World

April 6 through June 29 – Utah Cultural Celebration Center



This exhibit featured images from around the world focused on holidays, festivals and celebrations. Examples included the obvious such as Christmas, New Year's Eve, Hanukkah but every culture, country, ethnicity, and religion have their own. These holidays, festivals and celebrations may be unique to peoples, but they are also universal expressions of awe, love, devotion, and happiness . . . Global Joy!

Thirty-four images from 9 club members were included in the exhibit. [CLICK HERE](#) to view all images on display.

April 7 Exhibit Reception...



– Recap & Photo Credits: Jeff Clay



Exhibits - Upcoming

October 31 through December 4 – Ogden Union Station *Planes, Trains, Automobiles, and More.*

The Wasatch Camera Club is pleased to announce an exciting exhibit that will be shown at [Ogden Union Station](#). The theme is *Planes, Trains, Automobiles and more.*

The call for submissions will be September 1 - 22 with the final selection completed by October 1. The selected framed photos will need to be delivered to Ogden Union Station on October 31 and the show will open to the public as a Friday Art Stroll on November 3. The show will hang for one month, closing on December 4. More information will be available on the [club website](#) in the coming weeks. An email will also be sent with more information regarding exhibit guidelines and how to submit images.



Photo Credit: John Nellist



Photo Credit: Mary Whitesides



Photo Credit: Mary Whitesides



Photo Credit: Cindy Costa

– Mary Whitesides



Creative Corner

One Picture Story

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



The Scent of Remembrance

Burning a joss stick, memories flow.
Was it just yesterday? I think no.
Years passed and past time of youthful glow.
Try and grasp life's threads of long ago.
My comfort and remembrance seeks a space.
To dwell to embrace, what only I know.

- 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.

***Being of the Benefit of Jet Lag* by Jeff Clay**

We hoped for several — if not many, to be truthful — cloudless, moonless nights in the Mustang Valley region of Nepal, where I was last month. For several years I have pre-visualized a stupa or chorten (a Tibetan buddhist version of a stupa) dimly lit whilst rising behind it a resplendent Milky Way. Was this trip *THAT* trip? Would the weather gods cooperate? I had asked the tour operator —



Photo Credit: Jeff Clay

Nathan of [Nathan Horton Photography Tours](#) — to push the trip to overlap with the new moon. He gladly agreed, though astrophotography is not really his thing. Two others on the trip — besides me — were excited by the possibilities. Our first morning in the lower reaches of the long Mustang Valley we rose early to try and capture both the Milky Way and eventually the sunrise. There were some clouds and the sky was already turning a cobalt blue as a prelude to the sun coming over the horizon. We shot from the roof of the mountain inn and two images worked but no foreground stupa. The next night village lights conspired to thwart our astro-desires. The following night we were in a great location: very dark, high in the Upper Mustang. The roof of the new inn featured stupa-like structures with prayer flags at each corner. We spent over an hour shooting in the evening but clouds kept rolling in. Seemingly another bust! Jet lag of course had been cutting my sleep down significantly: I was lucky to get 5 hours of sleep, night after night. Sure enough, around 4 am I awoke and peeked out my window: it was clear! Fortunately my photo gear was still mounted on my tripod and I tiptoed

up to the roof where I could see the Milky Way rising just beyond the southern stupa-like roof accoutrement. The sky was already turning blue from the imminent sunrise. I was able to take several 50-second exposures with the image here being one of the last.

Sadly, we never had another opportunity for night photography. And, no, this is not a real stupa or chorten...I still have *THAT* image in mind!

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.

Arabian Sands by Jeff Clay

Camera Club Board Chair, Jeff Clay, traveled to Oman in October of 2022 and spent 4 nights and 5 days in the desert sands of that Arabian Peninsula country. Set to Arabian style music, this is a 12 and a half minute chronological journey to those distant sands. First, he camped in the sprawling Wahiba Sands region, then drove to the coast and then south to the white "Sugar Dunes" of Al Khaluf. The last two nights were spent in the southern, Omani section of the vast Rub' al Khali, known as Empty Quarter and more simply to the local bedouins as "The Sands."

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



Photo Credit: Jeff Clay

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

Master the Powerful and Precise Masking of Lightroom! – April 6



Adobe recently upgraded the power and flexibility of masking tools in Lightroom Classic. In April, WCC and [Randy Collier](#) hosted a class on how to take advantage of the changes and additions to the masking tools to assist our creative endeavors. Even the most comfortable users of Lightroom Classic learned something new and practical.

Do you have a masking tip or technique that you use and would like to share with fellow Club members? Let us know and you can write a blog post for the website or a blurb for the newsletter. We would love to have your input... email us at info@wasatchcameraclub.com.

Macro Photography Class – June 14



In June, Wasatch Camera Club hosted a workshop on Macro photography as a companion to the Macro photography field trip. The workshop was taught by [Randy Collier](#) and we had a good turnout. The workshop covered the very basics of macro photography, which included lenses and settings, to more advanced techniques, which included rendering of focus stacked images. Randy had plenty of examples to share that were inspirational. Hopefully, the attendees were able to put some of the things they learned to good use on the field trip!

– Recaps & Photo Credits: Lisa Thompson

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

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



Presentations & Workshops – Upcoming

Show & Tell! Image Presentation from Club Trip to NYC – July 11 / 6:30pm



Photo Credit: Claudia O'Grady

This Zoom presentation will showcase images captured during the recent overnight field trip to New York City. Participants covered iconic locations such as Times Square, the High Line, the Oculus, Brooklyn Bridge, the Moynihan Train Hall, Central Park, and spent a half day on a workshop with [James Maher](#). The group photographed urban life, architectural features, and candid portraits, creating a colorful glimpse into New York City life.

If you've ever thought about joining a club overnight field trip and want to learn more, this will be a great opportunity to hear how it all comes together!

[CLICK HERE](#) to register for this Zoom presentation.

– Claudia O'Grady

Northern Vietnam: 14 Days, 90 Images, 3 Photographers – July 25 / 6:30pm



Photo Credit: Mary Whitesides



Photo Credit: John Nellist



Photo Credit: Jeff Clay

This presentation will spotlight images by three club members who traveled together on a [Nathan Horton Photography Tour](#) in Northern Vietnam. This evening's event will include images of people, culture, and beautiful landscapes.

If you are considering an international photo tour, this would be an opportunity to learn more and ask questions!

[CLICK HERE](#) to register for this Zoom presentation.

– Jeff Clay

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

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



Field Trips – Recap

Sri Sri Radha Krishna Temple – April 15



Photo Credit: Veloy Cook

As members commented, this field trip had a little bit of everything – private tour, access to beautiful grounds and animals and the opportunity for a delicious feast at the end. On this chilly Saturday morning, WCC members were greeted by Caru Das Adikari who provided a 45 minute guided tour. Caru described how the Temple came to be with both the manpower it took to build and generous community gifts that helped complete the project. After the tour the WCC group split up and proceeded to photograph the grounds, taking pictures of the temple's architecture, the grounds coming to life

with spring around the corner, and the many animals, including Llamas, Peacocks and McCaws. After taking pictures, some members stayed for the vegetarian buffet.

[CLICK HERE](#) to upload images from this field trip or to view member images.

– Dawn Griffith

Macro Photography at Conservation Garden Park – June 17



Photo Credit: Scott Stringham

WCC members were well prepared for this field trip after attending the macro photography workshop the week before. Attendees brought knee and garden pads, extra lights, clamps and more as they circled the garden finding many things to photograph. There was lots of collaboration between members on tricks and tips on macro photography, as it truly is a unique skill in the realm of taking photos.

There was also a scavenger hunt that a few members participated in...congratulations go to Greg & Mo Smith, Wendy & Brent Ovard, and Adam Olsen for collecting the most points.

[CLICK HERE](#) to upload images from this field trip or to view member images.

Continued on next page...

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

Questions: fieldtrips@wasatchcameraclub.com

Field Trips – Recap (cont.)



– Recap & Photo Credits: Dawn Griffith

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

Questions: fieldtrips@wasatchcameraclub.com



Field Trips – Upcoming

July 3 / 6:00pm - 10:00pm...*Golden Hour, Blue Hour, Sunset, and Full Moon* at the Great SaltAir

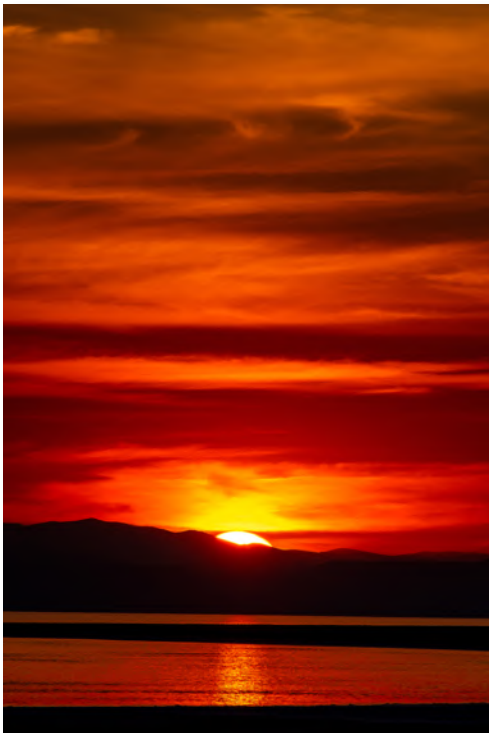


Photo Credit: Jeff Clay

We'll be using the [PhotoPills](#) app to find the best locations to shoot at the Great SaltAir. For those without the PhotoPills app, we'll have suggested locations and settings available onsite.

In addition to camera equipment, attendees should plan to bring the following equipment/supplies:

- ✦ Camp chair
- ✦ Tripod
- ✦ Bug spray (I use TerraShield – it reflects EPA guidelines and regulations as a registered repellent in the U.S. and has tested at greater than 90% efficacy for more than four hours)
- ✦ Netting hood to keep bugs off your head/face
- ✦ Your very favorite 4th of July attire

[CLICK HERE](#) to register.

[CLICK HERE](#) to view the Zoom recording of the PhotoPills workshop conducted by Rafael Pons earlier in the year.

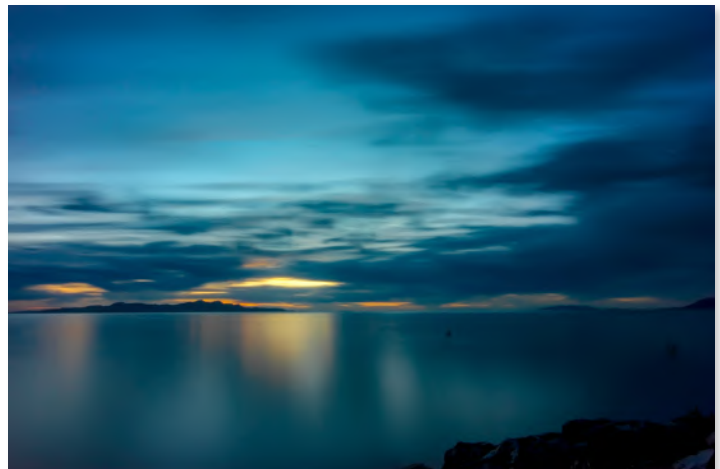


Photo Credit: Jeff Clay

– Dawn Griffith

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

Questions: fieldtrips@wasatchcameraclub.com



Field Trips – Overnight – Recap

The Club Takes on the Big Apple! – May 17 - 20



Photo Credit: Claudia O'Grady

Club members tested their skill with urban photography, tackling the most urban setting of all: New York City. Six members hit the pavement, capturing city images all over Manhattan and Brooklyn. Locations and perfect late May weather proved to be ideal for images of architectural features, people, and all manner of city life. Countless miles were walked, thousands of images taken, and a good time all around.

The trip was organized by the club's overnight field trip director, Claudia O'Grady, in response to requests from members. All three and a half days were packed with photo opportunities, starting early in the morning and ending only when participants couldn't keep their eyes open any longer!

One highlight of the trip was a half day workshop with [James Maher](#), professional street photographer. He led the group on a tour through SoHo and Chinatown, with a stop for dumplings, of course! The instruction was great, and the scenes were interesting, chaotic, fast-paced, and full of city life.

The NYC travelers will present a slide show of images captured on this trip on July 11, at 6:30pm. If you've ever considered joining an overnight field trip, this Zoom-only event will give you a sense of how these trips all come together, and might even convince you to sign up for the next trip! Join us for a fun evening.



Stopping for dumplings in Chinatown, from left to right, Jack Turpin, Tonia Turpin, James Maher, Claudia O'Grady, Mary Whitesides, and John Nellist. Not pictured is John Ballard, because he's taking the picture! Photo Credit: John Ballard

[CLICK HERE](#) to register for the July 11 Zoom presentation.

– Claudia O'Grady

[CLICK HERE](#) to view upcoming and past overnight trips

Questions: overnightfieldtrips@wasatchcameraclub.com



Field Trips – Overnight – Upcoming

Up your game with a multi-day trip with fellow photographers. These trips are great opportunities to talk about technique, gear, and favorite locations. You will undoubtedly learn something new, and meet someone new. Trips are open to current club members only. Please read the [Guidelines](#) for more information on our club trips. Better yet, if you have an idea for a club trip and might be willing to help organize it, please let us know!

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

Surrounded by 14,000-foot peaks in the San Juan mountain range, Ouray, Colorado, is known as the "Switzerland of America." In addition to the charming historic downtown, the many lakes and mountain peaks will provide ample photographic opportunity! Just an easy day's drive from Salt Lake, so why not join us?

This multi-day trip will be guided by club members Paul and Marie Hodges, who have lived in the southern Colorado area for many years. They know all the great places for magical photography, and are very willing to share their local knowledge.

[CLICK HERE](#) for more information.



Mt. Sneffels

Photo Credit: Paul Hodges

– Claudia O'Grady

[CLICK HERE](#) to view upcoming and past overnight trips

Questions: overnightfieldtrips@wasatchcameraclub.com

Field Trips – Overnight – Upcoming (cont.)

Winter Photo Tour in Iceland – February 2 - 13, 2024

Join the Wasatch Camera Club as we travel internationally!

Award-winning local photographer [Jeff Swinger](#) will lead our tour of Iceland during its longest season, winter. Winter can be the best time to visit Iceland if you are a landscape photographer. Shorter winter days give us amazing sunrises and sunsets leaving time for hunting the northern lights in the evenings. The weather is always a favorite talking point in Iceland for a reason: it is ever changing and can create dramatic and dynamic conditions photo opportunities.



Photo Credit: Jeff Swinger

[CLICK HERE](#) to view an interactive Google Map with the driving route and linked images representative of the Iceland trip itinerary. There are still seats available for this once-in-a-lifetime trip! Sign up soon!

[CLICK HERE](#) for the itinerary, pricing and how to register.



Photo Credit: Jeff Swinger

– Jeff Clay

[CLICK HERE](#) to view upcoming and past overnight trips

Questions: overnightfieldtrips@wasatchcameraclub.com



Shutter Up Socials – Recap

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.

Shadows – April 26



Photo Credit: Mary Whitesides

Shutter Up Social for April was filled with participants sharing photos of shadows. It was a popular subject and many interpretations were shared. The subject was filled with artistic interpretations, patterns and shapes. The inspiration to find interesting shadows as a subject sent many of us out to find shadows.

Sky – May 23



Photo Credit: Mary Whitesides

Shutter Up Social for May was skies that enhanced and complimented a scenic landscape. While the subject could be interpreted on a broad scale, we had only one participant. The two of us shared our photos and learned a great deal from each other.

– Mary Whitesides

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

Questions: socialevents@wasatchcameraclub.com



Did You Know?

Color or Black & White?

by Randy Gerdes

Many of us have experimented with making our color photos black & white in post processing. Eliminating color as an element can increase the impact of remaining elements like line and texture.

Certain colors lend themselves to black & white: yellow and red are two that come to mind. If you shoot RAW files, you have the greatest latitude to emphasize different “colors” in B&W. You can also experiment with exposure, look for patterns, and experiment with contrast, as black seems to make white “pop.”



Photo Credit: Randy Gerdes

JPEG files simultaneously, but see them in the viewfinder in black & white as I compose, so it's easier for me to visualize whether an exposure might work as a black & white version. In my camera, the RAW file will still be in color when it comes into Lightroom, but the companion JPEG file will already be in black & white.

Find a photo and experiment. The results can surprise you!

In this photo of Antelope Island, the color version is weak and washed out. But, as a black & white photograph, the texture of the mountain and the shapes of the clouds and their shadows really came forward and dominated the photo, producing (to me) a much more impactful representation.

When I took this photo, the only way to “see” it in black & white was to use the conversion button in Lightroom, which is what I did. Now, some cameras — like my Fujifilm XT-3 — allow me to shoot RAW +



Photo Credit: Randy Gerdes

Did you Know? (cont.)

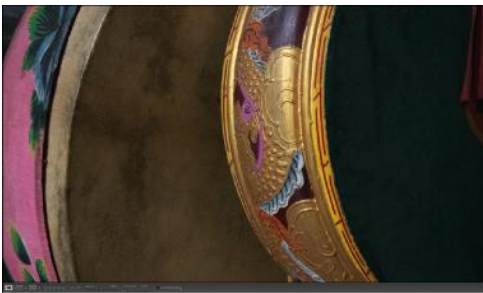
Lightroom Classic April 2023 Release (Version 12.3)

by Jeff Clay

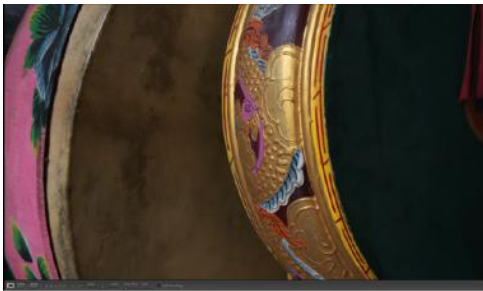
The Lightroom Classic April 2023 release features a number of enhancements and I would like to discuss two that have immediately become integrated into my workflows.

First, noise removal has been greatly augmented by the new AI-powered Denoise tool. Found just south of your Sharpening tool in the Detail panel, this new tool can work wonders on your noisy RAW files. Yes, it will only work on RAW files and you should apply it BEFORE performing any other edits on the file. (Adobe states: “We recommend to Denoise your image before applying other tools ... as using Enhance might change the result of the tools used.”) I have a bevy of noise reduction tools and though I haven’t thrown them out, I find that using this new tool on problematically noisy – meaning, usually over 6400 ISO — files is a minor game changer.

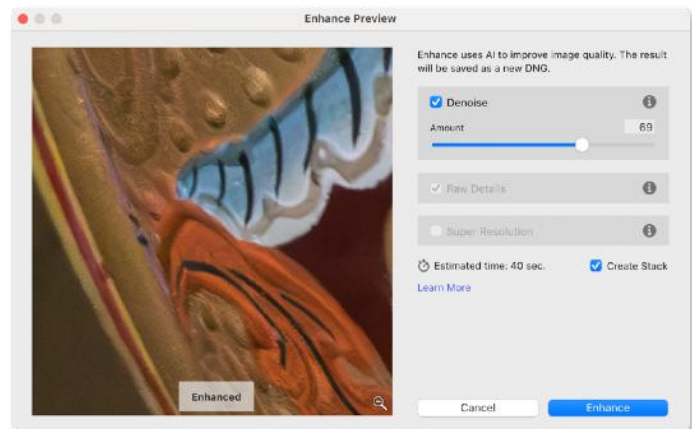
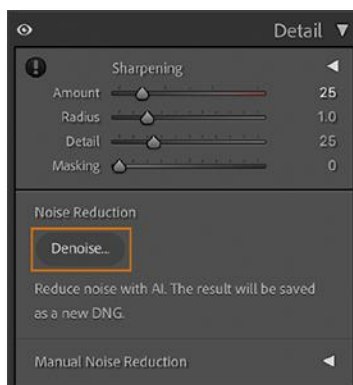
Before



After



Take a look at the before and after files here. These Buddhist temple drums were photographed in very dim light with an ISO of 12800. The Before image clearly shows a fair amount of color noise. The After file is very clean and would lend itself to a moderate amount of post-sharpening. Once you click on the Denoise button in the Detail panel it will pop open your only dialog box to this tool. There is a slider to adjust the amount of the Denoise. Also, pressing and holding your mouse/trackpad on the preview area allows you to view before and after. Once you select the Enhance button it will process the image and produce a new DNG file. If you have an older computer expect to wait a bit for the processing to complete. Anecdotally, I have found the LR Denoise to be generally quicker than the Topaz AI Denoise tool. As always, your mileage may vary.



Continued on next page...

Did you Know? (cont.)

Lightroom Classic April 2023 Release (cont.)

The second major enhancement in the new LR release will be greatly appreciated by people photographers. I wrote in a previous newsletter issue about the enhanced, AI-powered masking that Adobe introduced last year. They have just upped their game with the new People mask. Using that you can create masks for eyes, facial skin, hair, lips, clothing, etc. If there are multiple people in your image, you can mask and edit each one separately. I started using this tool on a recent trip to Nepal and it has really improved my results and shortened my post-processing time.

Before



Photo Credit: Jeff Clay

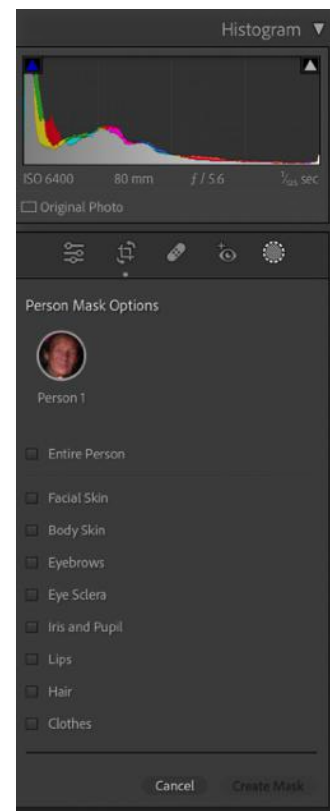
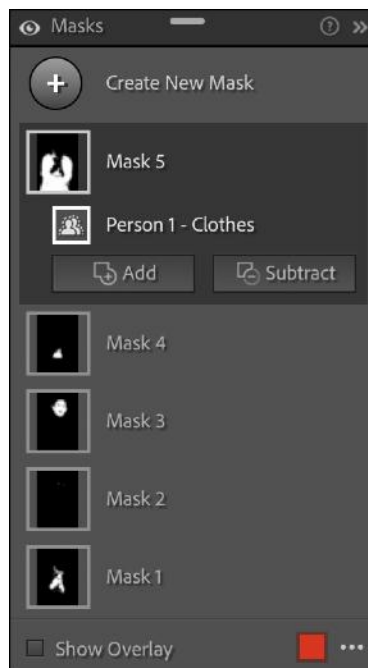
If you look at the Before and After images you can see that I: darkened the woman's hands (Mask #1); lightened her eyes just a little bit (Mask #2), lightened her face as well as applied some texture and a bit of noise reduction (Mask #3); darkened the goblet (Mask #4, technically not a People mask but rather a Subject mask); and finally darkened her clothes some as well as increased the color saturation of her clothes (Mask #5).

If you haven't yet, give these two great enhancements a try: I wager you will be impressed! (For the record, I still use Photoshop in my workflows, but with Lightroom Classic getting better — and more useful — the amount of time I spend in PS is getting shorter.)

After



Photo Credit: Jeff Clay





News You Can Use

New Statement Signed by the Likes of OpenAI's Sam Altman Warns of AI's Extinction Risk

OCSC - Open Data Science Follow
2 min read · Jun 2



A new [statement](#) by the Center for AI Safety, a San Francisco-based not-for-profit, warns of the existential risks associated with AI. Some who signed on to this statement include OpenAI's Sam Altman, DeepMind CEO Demis Hassabis, MIT's Max Tegmark, Microsoft CTO Kevin Scott, and many other notable names.

In part, the statement points to the risk associated with AI and equates the harm to that of a nuclear apocalypse. The statement calls on policymakers to focus on AI, mitigating any risks that could harm humans. This isn't the first time scientists and other

AI leaders have gone public with their concerns about AI, but this is the first time such strong language was used. [CLICK HERE](#) for full article.

Artnet Artnet Auctions

artnet news

Art World Market Opinion Style Multimedia Artnet News Pro Buyer's Guide

Science & Tech

Scientific Journal 'Nature' Says No to Publishing A.I.-Generated Images and Videos, Calling Out Their Lack of 'Integrity'

The journal, however, will allow text created using large language models, provided their use is documented.

Richard Whiddington, June 14, 2023

One of the world's oldest and well-respected scientific journals has rejected publishing images, illustrations, and videos using artificial intelligence. Read about it [HERE](#).

The Washington Post
Democracy Dies in Darkness

Help Desk Tech in Your Life Future of Work Your Data and Privacy Internet Access What's New Ethical Issues Ask a Question

WHAT'S NEW

Anyone can Photoshop now, thanks to AI's latest leap

A new 'generative fill' AI capability can create joyful Photoshop edits — and frightening deepfakes

Analysis by [Goodfellow, A. Frazier](#) and Elena Lacey

Updated June 16, 2023 at 1:28 p.m. EDT | Published June 16, 2023 at 6:00 a.m. EDT

Since the beginning of Photoshop, there's been a question as to how much we can trust what we see. Photoshop's beta version of a new AI function called "generative fill" goes well beyond those concerns. [CLICK HERE](#) for full article, including sample images of what "generative fill" can do.

[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

Process and Product in Photography and AI-Generated Image Making by Jeff Clay

In our latest blog post, Board Chair Jeff Clay wrestles with the fundamental, experiential difference between photography and AI-generated image making. At its core, it comes down to process and product. Both are required for photography. Read about it in [Process and Product in Photography and AI-Generated Image Making](#).

Chorten in the High Himalaya



Image by Jeff Clay



AI Image



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 & 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 |
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| 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.



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