

Dark Rumours

www.workshopcameraclub.org.au Issue

6

Monthly Newsletter of the Workshop Camera Club in Riverton, WA (Est. 1982)

July 2022

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Judge Jan Robinson awards the best landscape print trophy to Glenda Gore for "Waterfall Beach".



Vivian Gallogly received the trophy for best projected landscape from Jan Robinson for "Salt Lake".

PRESIDENT'S REPORT

Jane Speijers



We have been overdosing on art while we are in Spain, spending some long hours in art museums. The museums are either free or have reduced prices for over 65s. We started with a visit to the Picasso Museum in Barcelona which was a little disappointing as most of the works on display are from the earliest part of his career before he developed his well-known style. However, we were able to see much better examples of his work during our visit to Madrid at both the Museo Reina Sofía, which houses Spanish and international art from the late 19th century to the present day, and the Thyssen-Bornemisza Museum, which contains one of the finest private collections of art in the world and spans a variety of artistic styles from the 13th to the 20th century. Picasso's Guernica alone is worth the pilgrimage to the Museo Reina Sofía, but the gallery is overflowing with artworks by 20th-century masters, including Dalí, Miró, Max Ernst, and Georges Braque, to name but a few.

The largest part of our time in Madrid was spent at the Prado Museum, undeniably the most famous and largest art museum in Spain. On one day alone we spent eight hours enjoying the largest collection of Spanish paintings in the world including works by famous local artists like Murillo, Goya, Velázquez, and Ribera, but also masterpieces by El Greco, Rembrandt, Titian, and Van Dyck. As you might have seen on the WCC Facebook page this was followed by a 20 minute concert by a string ensemble in one of the magnificent salons in front of Las Meninas by Velázquez. Returning to Barcelona we have made a couple of visits to Museu Nacional d'Art de Catalunya, a beautiful building in a stunning location where there is currently a temporary exhibition of Turner's paintings from the Tate museum and an interesting photographic exhibition. There are so many parallels between art and photography.

While we have forgotten more of the paintings than we can remember we are hoping that some of the artistic insights we have gained will rub off on our photography . . . and all the walking has been good for our waistlines.

In a few days we leave for Paris and the Louvre.

Jane

Workshop Camera Club has a very active Facebook page with currently 112 members. To join this group, login to WCC Facebook page. It's a closed group so very secure as only members can read and see posts.

Go to: <https://www.facebook.com/groups/1159964157401511/> and check out what club members are up to, request to join and post some of your favourite images.



EDITORIAL (Roger's Rant)

Roger Severn



Photography Ethics – Bird Photography

This is my first discussion on ethics for photographers. In a club like the Workshop Camera Club members engage in a multitude of photography genres. Each with unique ethical issues. I have chosen bird photography as my first topic; others will be addressed in future editions of Dark Rumours. Each will lead to the question "Should the Workshop Camera Club have a defined code of ethics or good practice?"

I have been taking bird images for many years. Recently I joined Bird Life Australia which does have a defined code of conduct and by my accepting membership I have tacitly agreed to follow. Most of the requirements of the code are common sense and I always followed them instinctively. Things like not disturbing nesting birds, keeping well back, not using flash on nocturnal birds etc.

There is one no-no practice I confess I have used on occasions, that is, using recorded bird calls to attract birds, usually wrens. My observation has been that the birds do not seem stressed unduly and react as they would naturally in response to a stranger's call. This view is contentious, and I concede that I may not have thought the issue through as I should have. There are few if any credible studies that have shown this practice is harmful. However, there is a valid argument that birds might become stressed at the prospect of defending their territory from a competitor. Behaviour that may lead to them neglecting their nest and fledglings.

Bird Life ground their code on the "Precautionary Principle". The precautionary principle is used extensively in the framing of environmental practices. It is often expressed in fairly complex terms but in a simplified form is "*if there is a reasoned concern that something may cause harm then we should not wait for scientific certainty before acting to mitigate the potential harm.*" Therefore, recorded bird calls should not be used because of the potential harm to the targeted species.

But what about pishing or using a bird caller? Pishing is making a sound that attracts the birds out of curiosity. I presume it does since the pishing sound, unlike the recorded calls, does not sound like a bird call. Pishing is making a sound through clenched teeth (pissssh). Some people believe the bird may mistake the pissssh for a general warning call and becomes stressed. Doubtful but possible.

Bird callers are devices that are used to make a sound that attracts birds but does not sound like any specific bird call. Any argument against pishing could also be applied to bird callers. Again, there is no scientific certainty, so the precautionary principle comes into play. As a precaution don't use bird recording, pishing, or bird caller even though harm has not been proven.

Rod Simmons for Greg Hilton

Landscape Exhibition - July 6, 2022

The "Landscape" exhibition was held on the 6th July & attracted nineteen *projected subject* images & sixteen *projected open* images however, only two *print open* images & three *print subject* images.

Glenda Gore won the award for best printed image "Waterfall Beach", while Vivian Gallogly won best projected image with "Saltlake 1".

I think most will be happy with the score our judge for the evening & one-time club member Jan Robinson awarded & she will be most welcome back in the future.

Rod Simmons

Photography tips

Roger Severn

How to photograph a bee in flight ■

Bees are great subjects, readily available in the garden. We have all tried to photograph them, waving our cameras about in the hope of capturing a sharp bee in flight. Sometimes we may even succeed but not often. Here is a sure fire technique to get a pin sharp image every time.

The method takes a little set up. First select a flower that is attracting frequent bee visitors. It is best to have the bloom stand out with no close background to spoil getting a clean bokeh. Put your camera on a tripod a metre or so away and manually focus on the flower. Use a speed light with diffuser which is best placed at about 45 degrees from the target flower. Use a macro lens if available.

The whole secret of this technique is to use the speed of the flash to freeze the image. To do this you must set your aperture and shutter so that all ambient light is blocked out. ISO should be at the lowest setting for your camera.

To ensure you have eliminated the ambient light take a test shot without the flash, the result should be completely blacked out. If you are using a HSS flash this should be easier as you will be able to increase the shutter beyond the camera sync speed. If you are using a non HSS flash set your camera to its highest sync speed and use a small aperture to block the ambient light.

The next step is to adjust your flash power to match the selected aperture. This is easier if you have a handheld light meter. Otherwise just keep taking test shots and adjusting the flash power until you have a good exposure on the flower.

Now with the camera set up and the flash in position just sit and wait for the bee. When the bee is close to the flower take to shot. The very short flash duration will freeze the bee and your pre-set focus will produce a pin sharp image.



Greg Bell, from
The Darkroom

The Darkroom SIG presented "An evening with the Darkroom Group" at the July 13 meeting.

Greg showed some silver gelatin prints and his lumen (sun) prints, with descriptions of how they were made. Bruno demonstrated how to control the plane of focus in an image with his view camera. Jessica showed her work in processing colour film with black and white developers. Michael explained his cyanotypes, lith printing and his toning of photographs using botanicals, showing many examples. Justin relayed his experience as a new member and his rapid progress since joining the Group last September.

Many questions were answered and there was much discussion while looking at the prints on display. It was an enjoyable evening.

Greg Bell

Fly on the Wall

Bits from the WCC Committee
Meeting,



- Concern for the falling attendances at meetings. We are reviewing if, not insisting on masks is causing the low attendance.
- Concern that members are not volunteering to help the club - Tea roster, setting up and clean up for meetings, operating the computer at meetings, helping with Photo Market.

Workshop Camera Club Committee

President

Jane Speijers

Newsletter Editor

Roger Severn

Vice President

Judith Shields

General Members

Robert Ball

Chris Orrell

Past-President

Gary Talbot

Secretary

Cynthia Ball

Special Interest Groups - SIGS

Treasurer

Diederik Speijers

Abstractists

Anne Barden and team

Program Director

Helen Rowbottam

Darkroom

Greg Bell

Exhibition Directors

Greg Hilton

Rod Simmons

Photo-book making

Judith Shields

Chris Orrell

JULY MARKET LOOKING GOOD

Things are looking good for the Photomarket at South Perth on July 27th. All tables have been sold and there are quite a few new sellers to the scene; new sellers mean potentially new bargains, and we like that sort of thing.

We are still short of volunteers, Workshop will man the door sales this time and we also help set up tables and clean up at the end, please contact Rob Ball to get your name down. You will need to be there at 7.00 am, please use the lower carpark if possible to leave car spaces near the door for the heavily - burdened sellers. They arrive in droves around 7.30. and no stairs to climb is a big help.

Memo to members who have not been to the Photomarket before; it is high time that you joined us. There will be 40 – plus tables loaded with used gear seeking new owners, and priced to sell. You are bound to find something to help your picture making and the \$5 entry fee lets you get among the bargains. Old players, of course, know all about this, and they also know that they will catch up on lots of friends on the day. It is a great show, the Market has been going now for well over 25 years, so we must be doing it right. Come along and find out. Bring money!

Bob Halligan



PHOTO Market
South Perth

South Perth Community Centre
South Tce

SUNDAY 24 JULY 2022

SELLERS
07.30 setup
\$20.00/table
Bookings Essential
Bob 9364 5905

BUYERS
08.30 - 11.30
Entry \$5.00

BUY OR SELL CAMERAS & PHOTO GEAR

Find us on Facebook

Northern Exposure Photographers Group Inc. WORKSHOP CAMERA CLUB



Volunteers are always need to make this event a success and to help your club.

Your Committee has a growing concern at the poor response for helpers for this and other club activities.



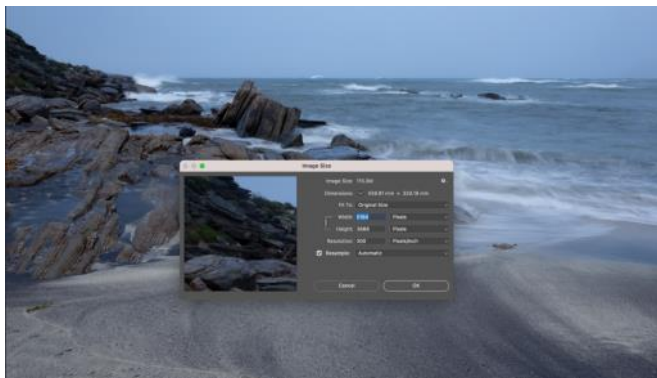
Program Director's Report

Helen Rowbottom

Upcoming Program - Club Meetings

27 July Meeting

Resizing and Uploading images by Colin White.



There seems to regularly be problems for some members when resizing, uploading and maintaining Exif data for images for Club Exhibitions, into club galleries, and recently for Print West. Come along on 27 July when Colin White will explain the process and hopefully alleviate the problems that so many members are having.

10 August Meeting

A guided walk through parts of King's Park, led by Georgina Wilson.



**Welcome new
members**

Pauline Basso

17 August Meeting

Composites by Olivia Vincent



Ever wondered how those fantasy images are created in Photoshop, well here is your chance to find out how.

24 August Meeting

Macro Photography by Paul Irvine



31 August Meeting

Outback Images, presented via Zoom by Paula Heenan



WAPF PrintWest 2022

PrintWest is the only interclub competition WAPF holds each year

We will be seeking submissions at the end of May.

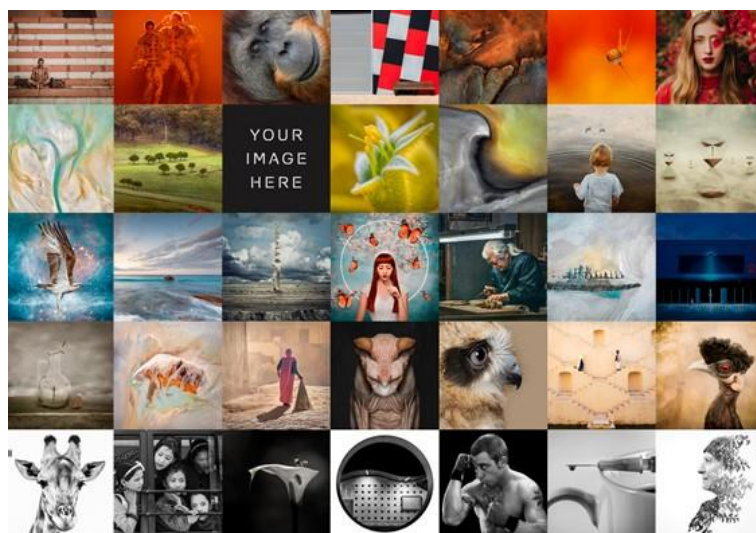
Start thinking about your best four colour and four mono images captured between 16 July 2020 and 12 June 2022

Any member's image which attained a Gold or Silver award in Monthly Exhibitions between August 2020 and June 2022 will automatically be considered by the WCC Selection Committee in the first round.

To be eligible, an image must have been captured between 16 July 2020 and 15th July 2022 and must not have been entered in any other WAPF competition such as PrintWest, Salon, ClickWest, WAMM or My View.

Images have been chosen to represent WCC at Print West.

Selected images are included in the pages below.



Entries have close and Judging is completed..

The best 100 images are to be exhibited in the foyer gallery in Central Park Building in Perth.

An opening was held on July 14.

Congratulations to Glenda Gore, who had four entries selected for the exhibition, and all WCC members who took part.

The exhibition is open to the public from July 15 to July 24.

WA PHOTOGRAPHIC SALON

SUBMIT | LEARN | EXHIBIT

SUBMISSIONS OPEN 24 MAY 2022

waphotographicsalon.com.au

facebook.com/waphotographicsalon

WCC PrintWest 2022

First Round Entries



A quiet moment - Gary Tarbert



Dawn on the Canning - Theresa Pitter



Cockatoo Chin Ups - Keith Lightbody



Lamplight - Nola Sumner



Autumn - Susan Vearncombe

The
Approach

Gary
Tarbert



Road to Erewhon - Susan Vearncombe



Covid Tourism - Judith Shields

WCC PrintWest 2022

Colour - First Round Entries



Success Carpark Ramp - Alan Wallace



Rainbow Connection - Nola Sumner



Woofer -
Grahame Pratt



Eastern Delights - Theresa Pitter

Past,
Present and
Future

Juliet Magee



Pink Gin - Jane Speijers



Preening - Frans Hugo

WCC PrintWest 2022

Mono - First Round Entries



Above the clouds - Isobel Pearson

Bluesman1

Diederik
Speijers



Eye on
the
ball

Juliet
Magee



Moonflower - Viki Russell



Thinking
and
Bikes on
Cable
Beach

Chris
Orrell



Sweetness and Light - Juliet Magee



Workers Hut - Susan Vearncombe

WCC PrintWest 2022

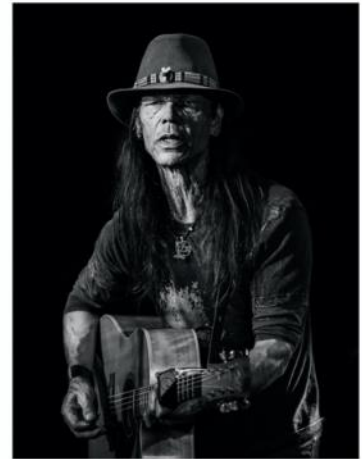
Mono - First Round Entries



Twisted Facade - Alan Wallace

Silvadee

Diederik
Speijers



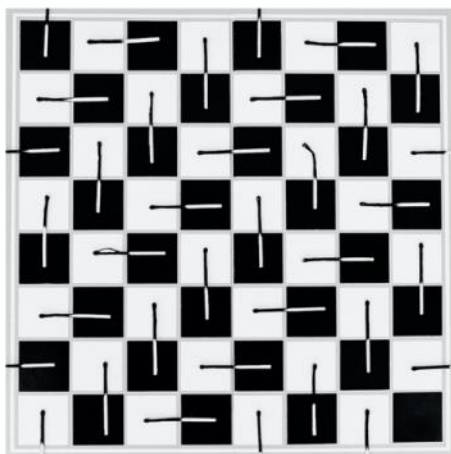
Photographers in the Mist - Judith Shields



Repeating Triangles - Nola Sumner



Encompassing Mist
Susan Vearncombe



Matching - Nola Sumner



Freo Containers - Alan Wallace

Awards

Please note galleries of all July Exhibition images and awards are available on the WCC website.



Waterfall Beach
Printed Subject
Glenda Gore
Gold



Kimberly Plains
Printed Subject
Rod Simmons
Silver



The Blowholes, Christmas Island
Printed Subject
Helen Rowbottom
Silver

Awards



Chimneys
Printed Open
Glenda Gore
Silver



Golden Bosun
Printed Open
Helen Rowbottom
Silver

Awards



Early Morning Mist, Schwenk's Dam

Projected Open

Helen Rowbottom

Silver



Sign Crossing

Projected Open

Alan Wallace

Gold



Perisher

Projected Open

Greg Hilton

Silver

Awards



Street Lines
Projected Open
Glenda Gore
Silver



Banksia Chomp
Projected Open
Keith Lightbody
Silver



When being green is all there is to
be
Projected Open
Judith Shields
Gold Distinction

Awards



Inspiring
Projected Open
Nola Sumner
Silver



Solitude at Dawn
Projected Subject
Nola Sumner
Gold

Awards



Salt Lake
Projected Subject
Vivian Gallogly
Gold



Lake Argile
Projected Open
Rod Simmons
Silver



Noble Falls
Projected Open
Alan Wallace
Silver