



Dark Rumours

www.workshopcameraclub.org.au

Monthly Newsletter of the Workshop Camera Club in Riverton, WA



"Motion Explosion" Ronald Borich
Gold Distinction

Welcome to the June Edition

President Report

Jim Lewis

June 2026

Well, Winter certainly came in full force this year and Autumn went out with a wild ride. Did anyone brave the strong winds and rain to capture any shots? I stayed home, hoping that my roof wasn't going to blow off!

There should be plenty of photo opportunities with the good rainfall. Think of waterfalls, puddles, people with umbrellas, the list goes on.

Our last exhibition subject ICM saw some creative entries. I think we impressed the judge Kim McAvoy, as overall, the scores were very good.

We have had quite a few visitors recently with lots of interest in our darkroom.

Welcome to new member Erin Dowley.

Reminders:

PrintWest 2026 opens for entries 27th June and closes 11th July

Portfolio book, please pass on your two favourite images from 2025, with a short description, to Chris Orrell.

The next Photomarket is fast approaching, Sunday 28th June. We are on the door and still need volunteers. Perhaps you can't make the whole event but could help with setting up and/or packing up. That would be a great help.

My final note, please keep an eye on the website and any emails as sometimes a Wednesday meet at the clubrooms can be replaced by a workshop outside.

As an example on Wednesday 17th June, it will be a Zoom session with UK landscape photographer Julian Caverley.

Upcoming events

Sunday 14th June

Kim Stewart Mastering Photoshop Compositing

Wednesday 17th June

Zoom Session - Julian Caverley
A Journey into Landscape Photography

Wednesday 24th June

Mark Brierley Let's Get LUTY!!

Sunday 28th June

Photomarket South Perth

Wednesday 1st July

Exhibition Textures
Judge Barbara Brown

World Police & Fire Games March 2027

We are looking for photography enthusiasts who would be willing to give of their time to photograph the medal awards ceremonies predominately, but also to take a few action shots if they feel so inclined.

The games are held from Friday 12th - Sunday 21st March, and photographers can commit to as much or as little time as they have available. This will be on a voluntary basis. It is a massive event, hosting approximately 8000 athletes across 65 sports at around 40 venues.

If anyone would be interested in a fun project, please contact:

Charmaine Nell
Medals Coordinator, WPFG 2027
0432 259 131

June Exhibition: Intentional Camera Movement

Exhibition Director's Report

Diederik Speijers

Our Exhibition topic for June was "Intentional Camera Movement". A successful image for this subject entails a combination of both good fortune in shooting as well as subtle skill in processing. This technique is applicable to a wide variety of subjects which was shown by the variety of the entries.

For the Subject itself we had 16 projected entries and 4 print entries and for the Open category we had 16 projected entries and 3 print entries for a total of 39 images.

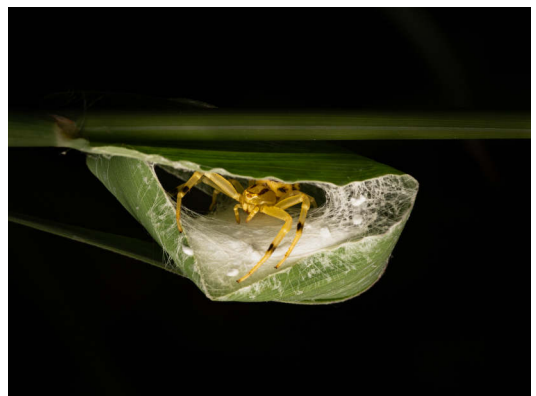
Our judge on the night was Kim McAvoy. She has been the Competitions Director at WA Camera Club for the past 19 years and is a founding member of WAPJA. She is very well informed on photography in general having started in film in the 1990's and completing a Bachelor of Arts degree with a double major in Photography/Illustration Design and Digital Design in 2022. In addition, she has had many successes with own photography. Her judging on the night was very inciteful, spending time on each image and giving many constructive suggestions on how images might be further enhanced.

Judge feedback forms were completed by three members and I thank them for that.

The Members Choice print was awarded to Helen Rowbottam for her macro image entitled "Crab Spider in its Lair".

The Members Choice projected image from the previous month was a draw between Georgina Wilson for her nature picture entitled "Darter's Morning Catch" and Alan Wallace for his urban picture "Trolley Girl".

Our next exhibition will be held on 1st July with the subject "Textures". Our Judge will be Barbara Brown who is now a member of NEPG but who was also a member of our own club in the distant past. Barbara is a top class photographer and has won many awards at many levels over the years.



"Crab Spider in it's Lair" by Helen Rowbottam
Winner of Members' Choice Print Award

***Our next exhibition will be Textures
and our judge will be Barbara Brown***

Congratulations to our Members' Choice winners

Members' Choice - Digital, from May exhibition, was *"Darter's Morning Catch"* by Georgina Wilson and *"Trolley Girl"* by Alan Wallace

Members' Choice - Print was *"Crab Spider in its Lair"* by Helen Rowbottam

June Exhibition: Intentional Camera Movement



"Rhue" Susan Vearncombe



"Waiting for nightfall" Gary Louth



"Lift Shaft" Nola Sumner

Projected Open

16 Entries

Gold

Nola Sumner - Lift Shaft
Horst Seecamp - The Sentinel
Gary Louth - Waiting for nightfall
Glenda Gore - Harbour Sunrise
Susan Vearncombe - Rhue

Silver

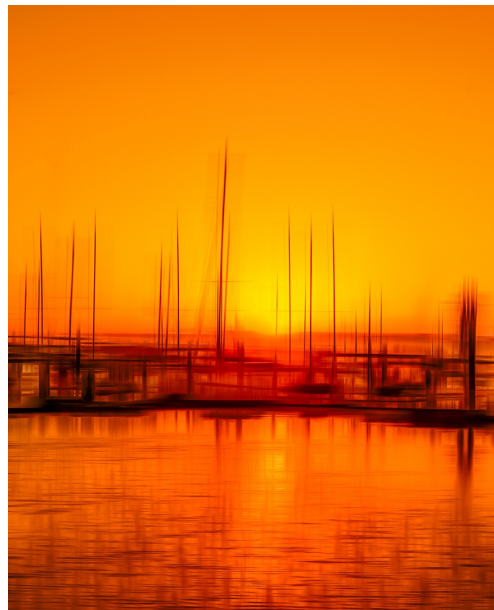
Keith Lightbody - Chauffeur Driven
Jim Lewis - I was here first!
Judy Lewis - Tuk Tuk and driver
Helen Rowbottom - How cold is that?
Alan Wallace - Kaleidoscopic Roof

Bronze

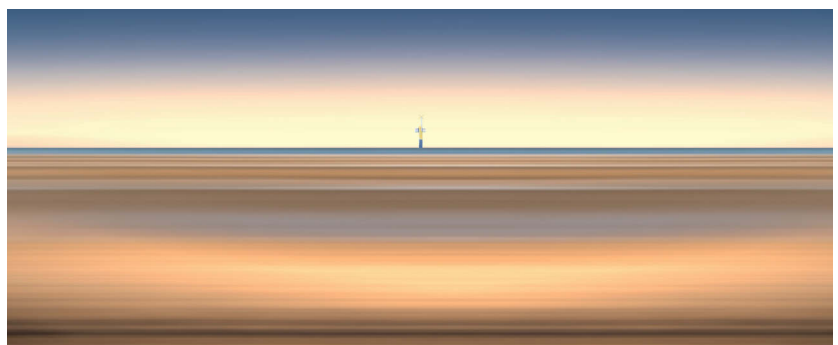
Isobel Pearson - a quiet contemplation moment
Richard Sak - Czarny Staw pod Rysami

Merit

Chris Orrell - Hamlin Bay Sunset

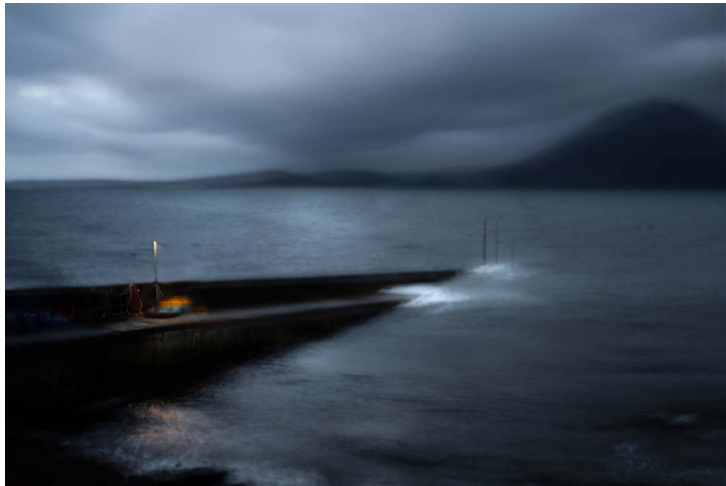


"Harbour Sunrise" Glenda Gore



"The Sentinel" Horst Seecamp

June Exhibition: Intentional Camera Movement



"The Pier" Susan Vearncombe



"Blackwood River Scene" Gary Louth



"Ghost Legacy of the Stilt Fisherman"
Glenda Gore

Projected Subject

16 Entries

Gold Distinction

Ronald Borich - Motion Explosion

Susan Vearncombe - The Pier

Gold

Rod Simmons - Mother & Son

Alan Wallace - Into the Fire

Glenda Gore - Ghost Legacy of the Stilt Fisherman

Gary Louth - Blackwood River Scene

Silver

Isobel Pearson - City Shoppers

Jane Speijers - The Entertainer

Helen Rowbottam - Waiting for the lights

Bronze

Horst Seecamp - A Maple in May

Nola Sumner - Burst

Jim Lewis - On the Booze

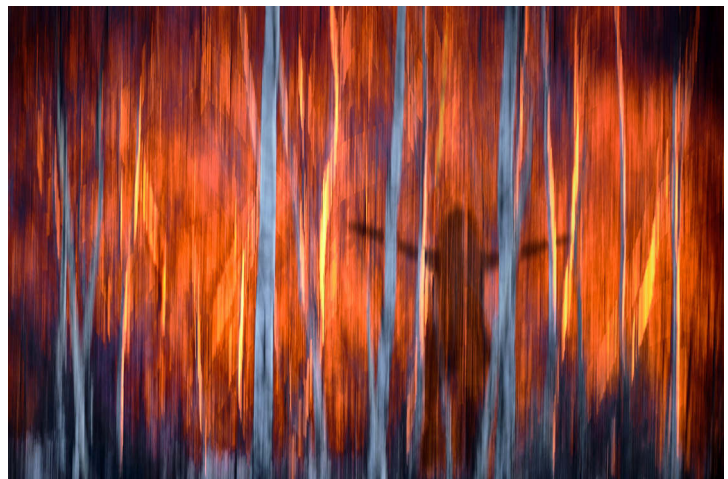
Chris Orrell - Under the bridge

Merit

Holly Cubitt - Rosa Mystica



"Mother & Son" Rod Simmons



"Into the Fire" Alan Wallace

June Exhibition: Intentional Camera Movement



"AM at the Jetty" Glenda Gore

Print Subject

4 Entries

Gold Distinction

Glenda Gore - AM at the Jetty

Silver

Helen Rowbottam - Early Morning Crawley Bay
Alan Wallace - Cafe Renoir

Bronze

Rod Simmons - North Cott Sunset

Print Open

3 Entries

Gold Distinction

Glenda Gore - Crossroads

Gold

Helen Rowbottam - Crab Spider in it's Lair

Silver

Alan Wallace - 19 Essex



"Crossroads" Glenda Gore



WORKSHOP CAMERA CLUB
Photo-book Making SIG

All WCC Members Welcome to join!
Meetings are held on the last Sunday of every month,
9.30 am — 11.30 am, Canning Arts Centre

As photographers, most of us want to "do something" with our photos to preserve our memories for a life-time. Making books is one of the best ways to do this.

The aim of the SIG group is to encourage members to make books, share creative ideas, generally have fun and make friends.



"Crab Spider in it's Lair" Helen Rowbottam

Exhibitions 2026

Subjects 2026

Textures 1st July

Texture photography captures the surface quality of an object to create a tactile, visual experience for the viewer. It adds depth, dimension and visual interest to an image by highlighting patterns and details, and is created through the careful use of lighting and shadows to emphasize surface variations.

Dramatic light 5th August

Dramatic lighting in photography uses strong contrasts between light and shadow to create mood and emotion, often by using a single, focused light source to cast hard shadows or by using low-key lighting to create a majority of dark areas.

Motion/movement 2nd September

Motion and movement in photography refers to capturing the sense of motion through techniques like freezing action or creating blur effects by manipulating shutter speed. In the case of freezing the action, the motion is implied, through gesture or through capturing a moment in time when something is in motion. Movement could even be implied by using multiple exposures of the subject in the one image. There may be some overlap with the definition of ICM, for example if an image is produced by panning the camera.

Water 7th October

The image should include water as a key element.

Abstract 4th November

Abstract photography creates images that are not directly representational of reality, focussing instead on shapes, colours, patterns, and textures to evoke emotion and provoke thought.

Photomarket

Photomarket Coming Up!

SOUTH PERTH COMMUNITY CENTRE Sunday 28th June

As you see in the flyer, we have the second Photomarket for this year coming up on 28th June. Workshop is responsible this time for door duties and set – up, catering is in the capable hands of Northern Exposure, our Photomarket partners for the past umpteen years, and we haven't had a bad one yet.

The Photomarket offers the chance to add to any photographer's equipment at bargain prices. All those bits and pieces that you have dreamed about for years could suddenly be staring you in the face from about 40 tables laden with used equipment, and you could save heaps. Old players already know this, but if you have not yet been to a Market, here's your chance. There will be everything from digital to antiques on sale, so come along and get among it. You'll never spend a better \$5 than your entry fee..

Bob Halligan

PHOTO Market
South Perth

South Perth Community Centre
South Tce

SUNDAY 28TH JUNE 2026

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

What's On

Photo Live

Novotel Perth



Sunday 26th July 2026

Further details to be provided soon.

National Photographic Competition

Perth Royal Show

Key Dates

Entries Open: Tue 2 June 2026

Entries Close: Mon 27 July 2026

Entry Fee

Members: \$23.40 per class

Non-members: \$25.50 per class

WESTERN AUSTRALIA THROUGH THE LENS

The National Photographic Competition is one of the most recognised photography competitions in WA, drawing entries from across the country. It's not just about a good shot — it's about timing, composition, and knowing when to press the shutter.

You'll enter digitally first, with selected works progressing to final judging as mounted prints. From there, accepted entries are exhibited during the Perth Royal Show, where thousands of people pass through the Photography Pavilion — and vote for their favourite in the People's Choice Award.

Please note: Your entry fee covers one class and allows you to submit up to four (4) entries in that class.

Judging is in two stages:

First stage - All entries are pre-judged via digital submissions in JPEG format. Finalists will be contacted after this stage.

Second stage - Finalist works will be judged in person and will be exhibited at the Perth Royal Show. Winners will be selected from these exhibitors

Prizes

Over \$5,000 in prizes, plus major awards including Most Successful Photographer and People's Choice

Show Dates

26th September - 3rd October 2026

PhotoWest 2026

Friday 11th September - 13th September 2026

This year GEM Camera Club is hosting the event at Boya Community Centre

- PrintWest Exhibition & Awards
- Hands on workshops
- Inspiring presentations

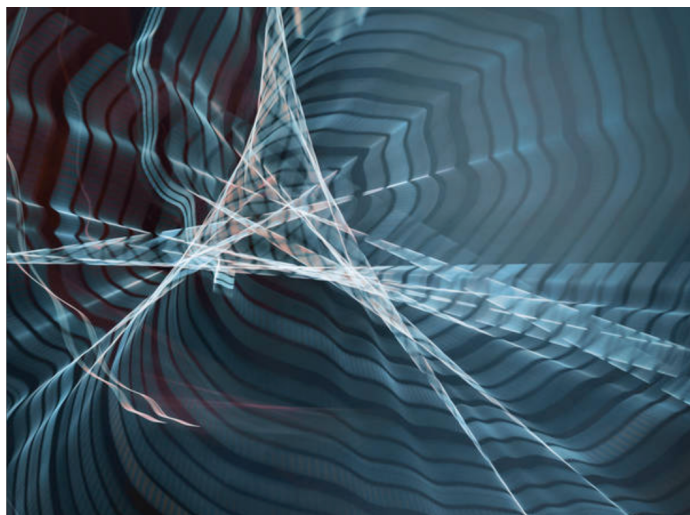


Beverly Dawkins first prize in the Landscape Category 2025

Program Committee Report

If you have suggestions for speakers or topics you would like to hear about, please contact one of the members of the Program Committee – Lucy Mandczewsky, Mark Toovey, Greg Hilton and Jane Speijers. Thanks to those members who have already made suggestions this year.

On 17 June we will have our first Zoom meeting of 2026. Julian Caverley, a UK Landscape photographer, will talk about his career as an experienced advertising photographer, and how that led to spending much more time making personal work in the landscape. Susan Vearncombe recently spent time with Julian photographing the Scottish landscape. We are hoping to see images from her trip to Scotland in July.



The following week Mark Brierley, who is known for the beautiful colour palettes he uses in his images, will talk to us about LUTs – colour lookup tables. In this presentation he will explore the use of LUTs in Photoshop and dedicated software, and how they can transform your photo in new and exciting ways, giving you complete control over your colour at a pixel level.

Our first speaker in July will be Jan Robinson talking about Creative Artistry. This Workshop will provide some knowledge of Digital Creations in Photoshop using composites and layers, textures and blending modes in Photoshop to create altered reality.



Recent Club Speakers

Infrared Graeme Hird

In May Graeme spoke to the club about Infrared and shared many tips to using Infrared and also how to use different attachments for phones to capture Infrared images.

Graeme supplied the club with a document that is currently in the **Tech info / Tech Talk** section of the club website, called Main IR Equipment. Below is some info about Graeme if you missed his talk.

In a previous life, Graeme Hird has been a professional landscape photographer, owning the Scene by Hird galleries in Kalgoorlie and Fremantle. The majority of photographs from that time were captured on large format cameras (e.g. Tachihara 5x4' field camera) using Fuji Velvia or a variety of B&W films.

Retreating back into his familiar geologist's lifestyle, the passion for photography abated when he closed the galleries in 2008. That appetite was recently reignited by exposure to IR photography on social media, specifically, in the easy-to-access form of his phone's camera. The equipment used is nearly always with him now, allowing for the ready realisation of his compositional ideas as they present themselves.



The Main Equipment: The Filter

- The filter used is a "high pass" filter, blocking shorter wavelength light from passing through. (The hot filter is a low pass filter, blocking IR light)
- I'm using a 67 mm Hoya R72 filter

The screenshot shows the Amazon product page for the Hoya 67mm Infrared R72 Filter. The product is a high-pass infrared filter. The price is \$89.00. The filter is 67mm in diameter. The product is made of optical glass and has a high-pass coating. The product is made in Japan.

Equipment: Circular Polarising Filter

The screenshot shows the Amazon product page for the Hoya 67mm Circular Polarizing and UV HRT Screw-in Filter. The product is a circular polarizing filter. The price is \$65.00. The filter is 67mm in diameter. The product is made of optical glass and has a circular polarizing coating. The product is made in Japan.

Club Portfolio Book

This year Chris Orrell is compiling the club portfolio book and she needs your images. Workshop Camera Club produces an annual portfolio of members images in the format of a photobook, which members can purchase a copy for themselves. The main purpose is to add to the heritage collection for the Club. The work of members is preserved in the Portfolio Book. A copy of the book is placed in the Club library each year and another copy is retained in the "vault". Chris has sent out emails with all the details but feel free to ask if you need it re-sent and send 2 of your images from 2025 to Chris Orrell.

Our Time in Greece

Greg Hilton

On 4th of May, we set off on our trip to Barcelona, where we joined a cruise to Villefranch (Nice), Florence, Rome, Dubrovnik, Kotor and Ravenna, and then a second cruise to Santorini, Mykonos, Athens and Split, and then back to Ravenna.

We were nervous about our flights with Qatar, because they transited through Doha. We had planned to spend a night in Doha, but they were now not letting anyone stay there. We had booked backup flights with Cathay Pacific, just in case, which we cancelled.

I have been asked to talk about our time in Greece, so I will start with Santorini. Santorini is one of the Cyclades islands in the Aegean Sea. The two principal towns are Fira and Oia, where the white houses sit on top of cliffs above an underwater crater.

The previous day, on the ship, we had to book a tender time to take us ashore and a bus to take us to Fira, the nearest town to the port of Athinios. On the cruise just before this one we had booked a couple of tours online, but it had been a bit stressful making sure we got off the ship in time and then finding where the tour started. So, after that, we decided just to find something when we got ashore. We walked around Fira for a while but found nothing interesting, and the markets were disappointing.



Santorini



Santorini

The shiny stones on the steps and paths were a bit slippery, so they would be tricky in the rain. We found a tourist shop and booked a private taxi to Oia, where the famous blue dome roofs are. The roofs are painted blue to reflect Greek Orthodox religious traditions, symbolising the sky and heaven.

We asked someone the best spot to see the roofs, and soon found THE spot, where there was a queue and a very helpful, officious woman tour guide, who was stopping people from pushing in. She also took photos for us, with the buildings in the background.

It is interesting that the roofs on the houses in Santorini are flat, with rounded edges. This is to make them more wind-resistant.

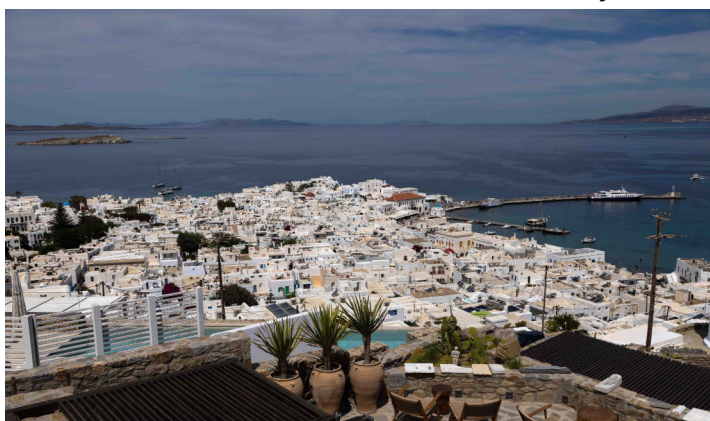
After a nice Greek salad at a local restaurant, so we could sample the famous local tomatoes and wine, we took the taxi back to Fira, then bus and tender back to the ship.

The next day, we berthed in Mykonos. Disembarkation time was usually around 8.30 am, and all aboard by 6.30 pm. Mykonos is 117km north of Santorini. Apparently, it is an island for celebrities and millionaires. It is known for its summer party atmosphere and beaches.

From the port, we took a ferry to the old town. We walked around for a bit but there was not really a lot to see.



Mykonos



We then booked a private taxi to take us to the monastery and lighthouse, which were about the only real attractions close by. Mi asked the taxi driver how much he earns, and he said 50 Euros per day, working twelve hour days, seven days a week. He said the wages in Mykonos are low and property prices increase 20% per year. It is normal for people to live with their parents well into their 30s.

The view from the lighthouse hill was nice, with many small islands to be seen. On the way back to town, I made a point of looking at the many small windmills. Interestingly, here, the churches have red roofs, not blue. After a nice lunch at a local restaurant, we went back to the ship. The weather was warm in Greece- in the mid to high 20s- and the sun was strong, so I applied plenty of sunscreen. The Greeks have good sun tans. I was amazed at how few people wear hats.

The following day we berthed in Athens. Athens was at the heart of ancient Greece. The city is still dominated by 5th century BC landmarks.

Of course, we had to see the Acropolis. We joined a long queue for tickets and then had to wait two and a half hours for our entry time.

We decided to get on the hop on/ hop off bus while we were waiting.

These buses are a great way to see cities, as you get a commentary through earbuds and you can take pictures from the top deck.

After a complete loop on the bus, we entered the Acropolis. This is a hilltop citadel with ancient buildings like the Parthenon temple.

It is amazing to see these old structures, just because of their sheer age and construction. Their restoration is ongoing.

The view of the city from the hill was amazing. After taking many photographs, we headed back down the hill to where we had earlier seen a market. The food was fresh and cheaper than in Croatia or Italy. Mi bought 1kg of cherries. We had a lovely, reasonably-priced lunch there.

We then walked back to the ship. Cruising is a good way to get a taste of several places, and you can plan to go back to any of them if you want to spend more time there. If anyone wants to contact me to ask about any of the places we visited, or cruising in general, please do.



Athens



Events Wrap-up

Sophie Xiang

Phone Photography

Keith Lightbody

Sophie is a talented, self-taught photographer from Western Australia who specializes in capturing the state's native wildflowers using only her mobile phone.

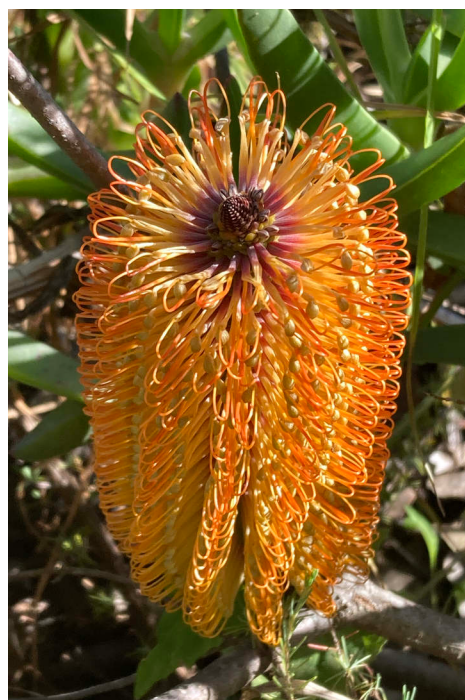
Sophie gave WCC members who attended the Piney Lakes workshop a complete and well explained rundown of all the many hidden features of modern mobile phone cameras.

Sophie had a far superior phone to me - hers was a top range Samsung multi-lens array model WITH EFFECTIVELY 4 CAMERAS! Meanwhile I was the dunce of the class with the cheapest, most limited feature, single camera from the bottom of the iPhone range! Hers could read the number on a letterbox half a kilometer away!!

Sophie explained exposure options and a multitude of other features that many of our members had not even found previously found on their phones.

The bush setting at Piney Lakes was great with honeyeaters obligingly perching on flowers so that Sophie could demonstrate video features.

All WCC members who attended left with a much greater knowledge of their camera's photographic ability.



Club Resources & Information

Mat & Foam Boards

The club buys mat and foam core boards in bulk for purchase by members. These are available in the library and can be purchased by members.

White and black mat boards \$12 each

Foam core boards (sticky back) \$10 each

Foam core boards can also be used with either the double-sided tape (on the non-stick side) or direct stick mounting methods.

Gizmo Report

Alan Wallace

CAMSTRAP VOYAGER

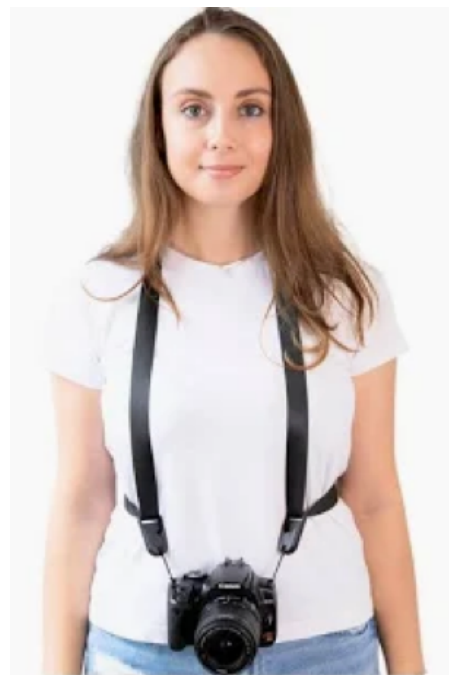
Recently I have found that my camera seems to be getting heavier and heavier upon my neck. Up until a couple of years ago I was using a Fuji XH-2 with a Peak Design wrist strap. This camera was beautifully balanced and I could carry it all day hanging from my fingers, with a wrist strap (just in case!!!). I then changed to a lighter Fuji XT-5 but ergonomically it was not suitable for hand carrying all day so I used the Fuji neck strap most of the time, and the wrist strap for short periods, using the Peak Design clips to quickly swap from neck strap to wrist strap. Recently I added a Fuji X100 to my collection and although a far lighter camera it has a minimal handgrip so I always used it on its neck strap, but I found the supplied strap far too thin - you could feel the strap cutting on the back of the neck - so I started to use my padded XH-2 strap. However, I surprisingly noticed that for a light camera I was walking with my neck slightly bent forwards under its weight. After some research for alternatives I found the Camstrap.

The Camstrap goes over your neck and around your back, and has a padded neck piece. The strap transfers a lot of the camera weight to your back so it feels a lot lighter on the neck. As a bonus, the camera doesn't flop about like it does on a neckstrap.

Members can pick up anytime and should pay the treasurer (George) cash or EFT deposit in to the club account:

BSB 036 302 Account 288 518

Include your name and the word **"Boards"** in the annotation.



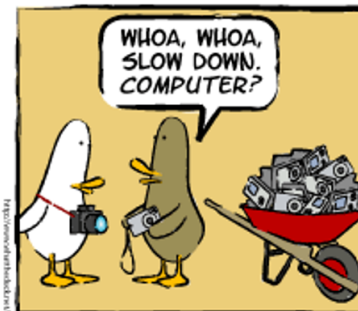
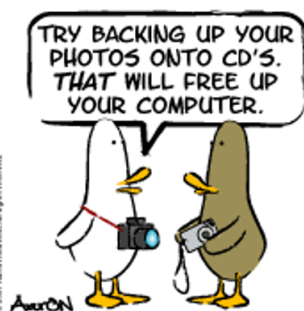
It rests securely against your midriff so there is less chance of it swinging around and being bashed when you walk or bend over. When you want to use the camera, you simply pick it up and it slides up the straps to your eye.

So far, I am very happy with the Camstrap. I bought the cheaper and smaller Voyager as I plan to use it only on my XT-5 and X100. You can get a thicker version (Explorer) for heavier cameras. The clips on the Camstrap will work with the Peak Design tabs so I have left the PD tabs on my cameras and I can easily swap from the PD wrist strap to the Camstrap in seconds. If you don't currently use PD tabs on your camera the Camstrap comes with 4x Camstrap tabs, so you get everything you need to fit the strap to up to two of your cameras. But the problem is if you also have a PD strap that you want to occasionally use, its PD clips will not connect to the Camstrap tabs. Hence best to have PD tabs on your cameras.

Photograph Backups

Andrew Marriott

What The Duck



<http://www.whattheduck.net/>

Copyright What the Duck. whattheduck.net



CD's - no way! DVDs - short term backup for a shoot??? Bluray - not that much better and old tech!

Most of us will have more than 4 gigs of photos.
Most of us will have more than 4 gigs per shoot!

Most photographers will use > 100's of gigabytes!
Many 'old' photographers will have terabytes.

My collection of digital images, started in about 2000, is currently running at over 5 terabytes.

So how do I backup these precious images?
Look at this slightly dated but very good article:

<https://www.pcworld.com/article/448738/the-absurdly-simple-guide-to-backing-up-your-pc.html>

Firstly, organise your images. Try to keep them on one drive on your machine. This makes it easier to back them up in a reasonable fashion. Also, put some organisation into your folders:

/Photos/Andrew/2025/Diving/2025-01-02_Palm_Beach_Jetty - self contained folder for that trip.

Backups: first choice: cloud. Carbonite, Google Drive, Dropbox, etc. BUT: bandwidth + ISP and initial upload! ie 5 terabytes for me across my network connection initially. NBN would Gag!

Second Choice: use a good external drive x 2, 1 out-of-house (ie at a friend's place). Backup nightly, weekly, monthly to those, alternating (or use more and have copies) BUT: software and Hardware. See OS apps - what does your OS provide.

Use a good external drive - don't buy cheap!
Use a trusted brand. And make certain that it powers down. These consumer drives are not built to be spinning 24/7. Google:

2TB officeworks seagate to get a price. Or 4TB officeworks seagate - you will need 2 of them.

Treat the drives well!!!! TREAT THE DRIVES WELL!!!

What do IT Nerds do: Go big! Solid, padded, plastic case (x2). 16 terabytes x2 (for my entire system not

just photos). One at friend's place, one on system. Replace these disks every few years, just in case.

Case study: WCC member notices his/her disk going 'click'. Oh, must change it! Too late. This is a true life event I have heard many times from members.

Sometimes there is a solution (good), sometimes not (disastrous). <https://www.cgsecurity.org/wiki/PhotoRec> can get many files back from a clunking disk, but don't count on it. And it takes a looooooong time. If you are not doing backups, you have no place in the world as a photographer... Expect no mercy....

Storage on a photographic adventure? I take 2x64 gig SD cards (AU\$25 each) - nice fit - 1 in wallet, 1 in backpack. Another image copy on internal disk, and another on a small 500 gig SSD external drive (AU\$60) that I carry on me. Seem excessive? Not when your bags go missing. And when you get home, do a backup from one of the 4 locations to your desktop hard disk. Keep images on disks until next adventure. As always, get good quality, treat them well. Happy schnapping!



Workshop Camera Club

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Jane Speijers

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Webmaster

Andrew Marriott

Photomarket

Bob Halligan

Andrew Marriott

Ron Borich

Follow us on Facebook

Workshop Camera Club has an active Facebook page which is available only to members. If you are a member, please have a look to see what other members are up to.

Catering Roster

Please take a turn on the catering roster - you'll find it on the WCC website

- 1 Put your name on the roster.
- 2 Bring along milk and some biscuits/cake to the value of \$15.
- 3 See the treasurer to be reimbursed on the night.
- 4 Set up the table and put away at the end of the meeting.
- 5 Make sure the judge or guest speaker gets a cuppa.

EASY!