



**warragul camera club Inc.**

[www.warragulcameraclub.org](http://www.warragulcameraclub.org)

## **WCC 2025 DATES TO REMEMBER**

### **October**

**Monday 6<sup>th</sup> October** - Club Meeting at VRI Hall – 7:30

Competition Entries for “Open” close at 11:30 pm

### **From the President ...**

As the Warragul Camera Club nears its landmark 70<sup>th</sup> birthday, it is opportune to reflect on the past and consider the next 10 years (or more), and for the newly elected committee to be mindful of these issues when planning for 2026 and beyond.

When I joined the club in 2013, there were three grades of competition (A, B and C), there were slide, print, digital and CREX sections, there was no club website, digital entries were submitted on a USB stick, and the printed newsletter was distributed by post. Film cameras were still widely used by members. Not everyone had an email address, and Facebook was not widely used.

What changes are likely over the next 10 years? AI? Video? Prints? Post processing? ...

If we had a crystal ball, what would it reveal for our club in 2035? What would a club competition look like? What would a club meeting look like? What activities would be offered?

And let us not forget that the club will be celebrating its 70<sup>th</sup> anniversary during 2026. The early stages of planning involve a function linked to planned exhibition to be held in the WGAC late in 2026.

Stay tuned for further developments in this area ... Your committee has planned for a club activity on November 24 which is intended to be of a relaxed social nature, but also to share and gain feedback on plans for 2026. (Please put this in your diary now.)

In the meantime, take care, and keep taking good photos,

*Russell*

## **'Introducing our 2025/2026 Committee Members**



**From left to right-**

**Standing -Jan Bennett, Russell Monson, Ruth Burleigh, Bruce Langdon, Robyn Wright,  
Kathy Burslem, Pete Juers, Kayren Browne.**

**Kneeling- Cathie Langdon, Denise Whittaker**

**Absent- Des Lowe, Robyn Rosenboom**

<b>Committee 2025/26</b>	
President:	Russell Monson
Vice President:	Robyn Rosenboom
Secretary:	Bruce Langdon
Treasurer:	Jane Woodcock
Membership Coordinator:	Jan Bennett
Competition Coordinator:	Des Lowe
Competition (Print) Coordinator:	Robyn Wright
External Competition Coordinator:	Ruth Burleigh
Sponsorship and Fundraising Coordinator:	Pete Juers
Public Relations Coordinator:	Kayren Browne
Newsletter Editor:	Kathy Burslem with Denise Whittaker as assistant
Outings Coordinator:	Cathie Langdon
Workshop Coordinator:	Robyn Rosenboom
Web Coordinator:	Des Lowe
Strategic Planning:	Russell Monson and Robyn Rosenboom
<b>Outside Committee</b>	
Social Media:	Ron Paynter
Competition Data Coordinator:	David Woodcock
Projection Team:	Mike Moore, Mike Sanderson, Jan Bennett,

## WCC Monthly Competition

“Open”

Judge: David Skinner

### A Grade Prints

Title	Entrant	Score	Place
Beneath an Ashen Sky	Robyn Wright	15	HC
Peeking Through the Mist (25924834)	Robyn Wright	15	HC
The rain in Spain	Nigel Beresford	15	HC
Dramatic and powerful	Nigel Beresford	14	C
Fog in the Valley	Ruth Burleigh	14	C
Jetty	Carol Monson	14	C
Old Boat Sheds	Russell Monson	14	C
Tropical Downpour	Des Lowe	14	C
Walk-on-the-Wild-Side	Gary Smith	14	C
Glencoe Club House		13	
Night-in-the-Park		13	
Rain over Derwent Water #2		13	
Storm in the Vines		13	
Alert		12	
Glad they turned the fan off		12	
Strong Wind		12	

### B Grade Prints

Title	Entrant	Score	Place
FoggyFarming	Sharyn Swanepoel	14	C
RoadToNowhere		13	
Sunlit Haze -30		13	
Tarra Bulga Mists		13	
Mist on the Haunted Hills		12	

### A Grade Digital

Title	Entrant	Score	Place
Fog at Sunrise	Des Lowe	15	HC
Pier Pressure	Terrie O'Dwyer	15	HC
Sunny,Frosty and Foggy	Christina Robinson	15	HC
The power of lightning	Nigel Beresford	15	HC
A Bit Foggy	Marshall Cock	14	C
Fog Mountain	Geoff Smith	14	C
Foggy roads	Kerrie Matthews	14	C
Hirta Main Street	Russell Monson	14	C
Morning Fog	Carol Monson	14	C
Quiet	Gary Smith	14	C
The Rains are Here	Cathy Tisdale	14	C
Wind and Water	Marshall Cock	14	C
Brooker Park Foggy Day		13	
Foggy Brooker Park Walk		13	
iCloud		13	
Mist Among the Gums		13	
Mitta Mitta No Road		13	
Oceans Fury		13	

One Strike		13	
Rain On the Horizon		13	
Rainy drive home		13	
Shrouded in Fog		13	
Still		13	
Two very heavy showers		13	
Beach Storm		12	
Rainy night		12	
Room with a view		12	
Strange Cloud Formation		12	
The Twelve Apostles		12	
Windy		12	

#### **B Grade Digital**

Title	Entrant	Score	Place
Early morning on the Grand Canal.	Malcolm Collins	15	HC
beach cricket	Kathy Burslem	14	C
Beyond the Mist	Jan Bennett	14	C
Drift	Sharyn Swanepoel	14	C
I can wait	Kathy Burslem	14	C
In to the mist.	Irene Coates	14	C
Journey through droplets	Jan Bennett	14	C
Steamy.	Malcolm Collins	14	C
Barely Covered		13	
Crisp Morning Walk		13	
Fenceline		13	
Fogbow		13	

#### **A Grade Creative**

Title	Entrant	Score	Place
Chimney Stack	Ruth Burleigh	15	HC
Depression	Gary Smith	15	HC
Shards	Terrie O'Dwyer	15	HC
Foggy Grove	Robyn Wright	14	C
Swirling snow	Nigel Beresford	14	C
Heading for rocks in the mist		13	
Monster Clouds		13	
Wild Storm		13	
Ancient Winds		12	
Coolangatta Sunset		11	
Local Rain		11	
Walhalla Ghosts		10	

#### **B Grade Creative**

Title	Entrant	Score	Place
Picnic in the mist	Jan Bennett	14	C

## Biography for Next Judge, Peter Calder

I have been interested in photography for many years, but it was only after I retired that I was able to get really involved in the hobby. I have been a member of Southern Suburbs Photographic Society for about 20 years and have served in various capacities including committee member and president. I am involved in APS as a verifying officer, and I compile a database of all acceptances for Australians in FIAP approved salons for use by APS and the other verifying officers. I have successfully competed in national and international photographic competitions. Capturing action is a major objective of mine with my major interests being wildlife and sports action. I have judged club and international/national competitions for a number of years.

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## Image of the Year

### Eligible entries

Must have previously been submitted to a regular WCC monthly competition from February 2025 to November 2025 (Entry in an interclub or other competition is not sufficient).

Must not have had further post processing after judging the monthly competition (enter from your image library. Do not upload a fresh image.) Similarly, prints should be the same as previously entered or an identical reprint.

The image **does not** need to have received any award in the monthly competition to be eligible for IoY.

Regards,

Des



## Architecture Workshop

Bruce Langdon presented a workshop on Architecture this month which was very well attended. We all gained some useful hints on how to improve our architecture images directly from the camera and with the assistance of post-production work. Bruce showed us some very good examples, including some from our own Nigel Beresford. After a talk and a short video, we had the opportunity to try out taking photos of sections of the hall from different angles to show how they affect perspective. A really good exercise which is worth trying more at your leisure. Many thanks to Bruce for giving us a fun and informative evening.



## September Outing to Arcades and Laneways of Melbourne

18 of us headed off for a great day out in Melbourne on September 17th to explore the Arcades and Laneways of Melbourne.

The train ran on time, and we all managed to be on board for a chatty run to Melbourne. After meeting and sharing coffee in Degraeve's St we headed off, maps in hand to explore these beautiful and historical Arcades and the delightful laneways many of which contained an array of characters, lovely little retail shops, eclectic artwork, coffee shops and restaurants, quite of few I had never seen before.

It was a perfect opportunity for street, architecture, creative, portraiture and the AV and Facebook images shared by members reflect some fabulous captures.

We joined up for lunch at Max on Hardware and everyone agreed it was a great choice as the food was delicious and affordable and the service really good.

By this time some were pretty tired and headed for home while others meandered back to the station capturing more images on the way. It was a really fun day out with other club members and feedback from everyone suggested they had all really enjoyed it.

Thanks to Terrie's efforts we will have another great AV to share at the next meeting.

**Cathie Langdon**











## **MEMBER PROFILE -RUSSELL MONSON**

My earliest recollection of interest in photography was in my primary school years (maybe earlier). My father's camera was a Kodak Autographic Brownie (a roll film, bellows style camera with a stylus which could be used to annotate each or any exposure directly onto the film through a slot in the back.) This was the only camera in our family until my sister bought her own after she started work.

My first experience of taking photos on my own was using a camera borrowed from my brother to document an interstate trip while at university. It was shortly after this that I bought my own, a Minolta SRT Super (also known as SRT 301) with a 50mm prime lens.

I joined the Warragul Camera Club in the mid-70s and continued until work and family changed the focus of my photography to recording family events and family holidays.

My first digital camera a 2Mp digital Canon purchased for a trip across China to the UK in 2003. Lots of fun capturing market scenes, street scenes and landscapes recharged my interest in photography. The instant availability of images was also a new feature – digital was new here, but very new in western China, and on more than one occasion my camera was taken by the subject of a market shot so that he / she could show their friends the photos that had just been taken.

Rolling forward to 2012 and having retired from full time work a while earlier, I rejoined the Warragul Camera Club.

Family and travel continue to be a focus for photography (in fact I think you could say that photography is a focus for the travel – being fortunate to be able to enjoy travel in Australia and overseas). Monthly competitions stretch my imagination and repertoire of images, as more often than not the back catalogue from family and travel doesn't fit the definitions. Entry into National and other competitions (such as in Australian Photography) also challenges my work in terms of time and subject matter, but it is always a buzz to gain an acceptance (or better) from any judge.

One of the benefits of digital photography is the instantaneous outcome. I like to try and get the image 'right' in the camera and not rely / resort to heavy manipulation to produce the desired outcome.

Sharing a passion for photography with Carol, and her experience and knowledge of the visual arts, has stimulated and educated my eye for subject matter, the club and competing in competitions are the main drivers and resources of my development as a photographer / artist. Studying for the Advanced Diploma of Photography at Photography Studies College provided an added structure to my learning, with many opportunities to extend both skill and knowledge. Club workshops and outings, impromptu outings with other club members, and a partner with a shared interest in both photography and travel makes it a lot easier to get out there and take photos.

## NOTE FROM THE NEWSLETTER EDITOR

**The newsletter is after member profiles for our newsletter. The following questions are to stimulate your thinking. A big 'Thank You goes to those who have contributed already.**

- ❖ How did you get into photography?
- ❖ Do you have any formal photography training? Where?
- ❖ What are your favourite subjects and/or locations?
- ❖ What sort of gear do you use, and have you used in the past?
- ❖ Where do you get most of your inspiration?
- ❖ What process do you work through when taking photos? (from planning the shoot to producing the final print)
- ❖ What's in your bag?
  - the bag
  - the bits (lens, filters, gizmos)
- ❖ What is your favourite gear?
- ❖ What do you think is your greatest photographic achievement?
- ❖ Is there a photographer that you particularly admire? Why?
- ❖ What is something related to your art that you would love to do that you haven't already done?
- ❖ Any final thoughts?

## Mysteries of Photography #20: Polarised Light

Here we go on again about the nature of light. This time it is in relation to a phenomenon we call Polarisation.

Let's start with a common usage of polarisation in optics. After all, where would Joe have been without his aviator glasses?



Of course, other than for aviators and politicians, there are a lot more uses for polarised lens in glasses. Fishermen, for example, love to use polarising lens in their sunglasses so they can see below the surface of the water more easily.

Even photographers use it with polarising filters in front of their lens. Imagine that!

So what is a polarising filter do and why does it have the effects that it does? Let's look at a few common examples. Fit your lens with a polarising filter and rotate it, looking at the sky. At one point, the blue will be darker and, if you have a hazy day, distant objects will be more defined. Rotate it further and the effect is lost.



A polarising filter is also essential if you are photographing from a plane or helicopter. Keep rotating it and glare and reflections “magically” disappear.



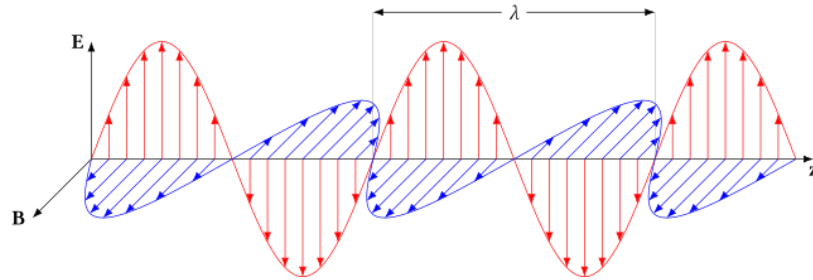
Also, if you are photographing through the plane window, it is often possible to remove reflections from the window glass. (Photographing from a helicopter with doors off is highly recommended, if somewhat scary, especially when the helicopter banks into a turn.)



How does this magic happen?

Take two sunglasses with polarising lenses and rotate one at 90 degrees to the other and the light is completely blocked.

Remember light is a wave with two components at 90 degrees to each other. Light sources typically produce a mix of light waves with a completely random mix of orientations. When light is reflected off water or the ground, light waves with one set of orientations is preferentially adsorbed and the opposite set reflected. Sunglass makers set their polarising lenses in such a way as to adsorb the waves with the correct orientation for reflected light off a horizontal surface.



However, this also means that half of the light from a typical light source is adsorbed by a polarising filter. So when you attach a polariser, you will need to increase your exposure parameters by a minimum of 1 to 1.5 stops.

A polarising filter is a useful tool for use in specific circumstances but not something you would want on your lens all the time. In fact, on a dull overcast day, it is completely useless!

David Woodcock

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# Thank you to all our generous sponsors!

*The Warragul Camera Club appreciates the continued support of all our sponsors for this Newsletter and for the National Competition and Exhibition.*

*The competition and exhibition would not be possible without their support, and we encourage members (and other readers) to consider them when making purchase decisions.*





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