July 2026 VOL 694

warragul camera club Inc.

www.warragulcameraclub.org

WCC 2026 DATES TO REMEMBER

July

Monday 6th July - Club Meeting at VRI Hall – 7:30

Competition Entries for "Structure in Concert (Architecture)" close at 11:30 pm

Russell writes….

Victorian Association of Photographic Societies (VAPS) Convention

A record fifteen members attended the annual convention, held in Moama. The convention included

- presentations across a range of photographic interests,
- a dinner which featured presentation of various awards, and
- the VAPS Interclub competition.

A highlight of the Interclub competition was the awarding of first place in the print section to David Woodcock for *Hay Raking around a Dead Tree*.

Monthly Club Competition Review

Our review of the structure of monthly competitions is continuing, with thanks to those members who have responded to the online survey, and to others who have provided written and oral feedback directly to Des, our Competition Coordinator, or to other members of the Committee.

There will be further opportunities for members to provide input, with a view to a final model being presented to the September Annual general Meeting.

70th Celebrations

As you would be aware, 2026 marks 70 years since the establishment of the Warragul Camera Club in Ern Sipp's Studio in Warragul. Among this year's celebrations are:

- an exhibition at the WGAC in October November, showcasing 70 images submitted my members, and coordinated by Robyn Rosenboom and Robyn Wright
- launch of a book detailing the history of the Club, prepared by Ruth Burleigh
- a celebratory evening, coordinated by Cathie Langdon, at the VRI / Bbaa ArtSpace on November 30, to launch the book

Story Telling / Photo Essay Workshop – June 27

Participants on the day will be sharing progress since the February workshop, gaining further insights into selection and sequencing images to form a coherent presentation.

There will be opportunities to view the work of other members, to refine selections, print images, and to learn more about post processing to achieve consistency across the selection.

We appreciate the support of the Baw Baw Arts and Culture Fund to bring Harriet and Chris back to Warragul to support our learning.

Registration is only available online … trybooking.com/DMLUX

*Participation in the first workshop is **not** a prerequisite.*

Bunning Sausage Sizzle Fundraiser - May 31

Thanks to those members who gave their time to support Kayren with the Bunnings Sausage Sizzle. A great opportunity to work together to support the Club financially and raise our community profile.

Workshops and Outings

Members clearly appreciate and enjoy the program of outings and workshops, with participation numbers among the highest we have seen.

Please remember to check your emails for details, and to register your planned attendance via the calendar on the club website.

Monday June 29th – the Fifth Monday

Following feedback from members for some less structured gatherings, fifth Mondays have been added to our calendar of events at the VRI / Bbaa Artspace.

June 29 is the second such event so far this year,

These events provide an opportunity to mix in a less formal atmosphere, share some of your favourite or recent images, share work on current projects, solve camera / processing problems … no judges, no competitions, maybe just have a coffee and chat.

Watch your email for details … but I hope to see you there! In the meantime, take care, and take good photos

Russell

VAPS WEEKEND

The Victorian Association of Photographic Societies (VAPS) held its 72nd Conference on 29-30th May in Moama. Warragul Camera Club is one of over 40 camera clubs across Victoria who belong to VAPS.

About 15 WCC members attended the conference. There were a number of interesting speakers, who, as usual, managed to inspire us to further our photography in different ways. The conference was also a chance to meet up with photographers from other clubs and socialise at the dinner on Saturday night.

Each year VAPS asks clubs to provide 15 PDI's and 15 prints and 5 AV's, which are then entered into the VAPS interclub competition. Club aggregate scores are taken from the top 10 images in each section and clubs are ranked accordingly. There is also an image from the PDI's and the prints which is considered the best of their category. Our own David Woodcock was awarded the best print overall.
D

David being presented with his First Place Open Print Award

David’s Winning Photo- Hay Raking Around a Dead Tree

VAPS RESULTS

Print Images Results

Warragul Camera Club

1	Amazing Grace	Cathie Langdon	19	
2	Arches Light	Bruce Langdon	19	
3	Beneath an Ashen Sky	Robyn Wright	19	
4	By the Stream	Russell Monson	20	
5	Early Morning Lake Fishing	Nigel Beresford	18	
6	For the Love Of Steam	Ruth Burleigh	19	
7	Hay Raking Around Dead Tree	David Woodcock	27	1st
8	Hint Of a Smile	Robyn Wright	20	
9	Orange Split	Desmond Lowe	22	
10	Quiet Hands	David Woodcock	22	
11	Rainbow Lorikeet Feeding	Nigel Beresford	20	
12	The Banker No2	Ruth Burleigh	25	
13	Zion Falls	Bruce Langdon	21	
14	Roulettes Sale	Jane Woodcock	20	
15	St Pauls London Mono	Desmond Lowe	20	

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EDPI RESULTS

Warragul Camera Club

534	Antelope Canyon	Bruce Langdon	22
535	Authentic Street Food	David Woodcock	22
536	Cape Paterson	Ruth Burleigh	17
537	Chimney Stack	Ruth Burleigh	18
538	Considering	Cathie Langdon	23
539	Cures in Blue	Robyn Wright	20
540	Fruit in Boxes	Kayren Browne	21
541	Gotya	Russell Monson	19
542	Lined Up	Desmond Lowe	21
543	Morning Fog	Carol Monson	17
544	Old Boat Shed	Russell Monson	20
545	Palace Of Fine Arts	Bruce Langdon	20
546	Tea House Proprietor	David Woodcock	16
547	Walking by	Carol Monson	16
548	Windswept Reeds	Irene Mary Coates	16

Welcome to our newest members- Rebecca Smith and Margaret Payne.

WCC Monthly Competition "Open"
Judge: Lin Richards

A Grade Prints

Title	Entrant	Score	Award
Bhutan Traditional Dancer	Jane Woodcock	15	Highly Commended
Starting to Rain in Neerim East	David Woodcock	15	Highly Commended
Tower Bridge Raised	Des Lowe	15	Highly Commended
Yumm	Mike Moore	15	Highly Commended
Last Standing	Carol Monson	14	Highly Commended
Glencoe Club House	Russell Monson	13	Commended
St Paul's Cathedral Reflected	Des Lowe	13	Commended
Whispers in Circles	Cathy Tisdale	13	Commended
Lone Walker		12	
Man with Hand Prayer Wheel		12	
Monk Passing Prayer Wheels		12	
Autumn Sunset at the Beach 2		10	
Thinking About It (28261283)		10	

B Grade Prints

Title	Entrant	Score	Award
Water Drop with Swan	Michael Owen	15	Highly Commended
Busy Bee	Graeme Watson	13	Commended
All aboard		12	

A Grade Digital

Title	Entrant	Score	Award
Bhutanese Family	Jane Woodcock	15	Highly Commended
Unspoken Thoughts	Robyn Wright	15	Highly Commended
Abundant Fruit	Paul Robinson	14	Highly Commended
Busselton Pier at Sunset	Robyn Rosenboom	14	Highly Commended
Crossing Tower Bridge	Des Lowe	14	Highly Commended
Rosa Mystica	Paul Robinson	14	Highly Commended
A High Wind Sunset	Keith Ward	13	Commended
Bones Buildings	Robyn Wright	13	Commended
Coloured	Cathy Tisdale	13	Commended

Crimson Rosella	Reg Gordon	13	Commended
Finishing Touches	David Woodcock	13	Commended
Karlu Karlu Sunset	Robyn Rosenboom	13	Commended
London Sunset	Des Lowe	13	Commended
Metro 1	Geoff Smith	13	Commended
Proof or it didn't happen	Terrie O'Dwyer	13	Commended
Sunrise ICM	Russell Monson	13	Commended
The Raffles statue in Singapore	Nigel Beresford	13	Commended
Time Out (28260295)	Russell Monson	13	Commended
Triangles	Christina Robinson	13	Commended
Agave Shield		12	
Always Waiting		12	
Cat's Tail Moss - Tasmanian		12	
Ox Tongue Fungi Macro		12	
Red Rose and Frog		12	
Very Thoughtful (28261305)		12	
Wishful Thinking (28261313)		12	
Black Rose		11	
Just Leaf Me Alone		11	
Metro 2		11	
Thimphu Buddah		11	
Too cold to fly Around		11	
Falls		10	
LYRE-BIRD		10	
Yellow and Blue		10	

B Grade Digital

Title	Entrant	Score	Award
Chivitabagnoregio, Italy.	Malcolm Collins	14	Highly Commended
Hope & Reah	Jan Bennett	14	Highly Commended
Along Way Down	Graeme Watson	13	Commended
French window dressing.	Malcolm Collins	13	Commended
Peace Lilly		12	
Point Taken		12	

A Grade Creative

Title	Entrant	Score	Award
Abstract composite	Nigel Beresford	15	Highly Commended
Centrepoint	Robyn Wright	13	Commended
Curved	Christina Robinson	13	Commended
Ghost Trees	Robyn Wright	13	Commended
Reflective	Greg Mitchell	13	Commended
Waiting for Prince Charming	Christina Robinson	13	Commended
Daffodil Ovum		12	
Night Flights - Flying Fox Moon		12	
Into the Vortex		11	

CLUB OUTING – MONT DE LANCEY -Sunday 14th June

The weather was excellent for our most recent outing to this lovely old homestead in Wandin. The day began with everyone being attracted to the sound of three working blacksmiths hammering away at their forges in the Smithy. This authentic sight kept our members clicking away madly. Then, we were free to wander the grounds, visit the Chapel and the original homestead, which had been built in the 1800's. Rooms there had been lovingly displayed as it would have been when the house was originally built.

After an enjoyable lunch many of the members wandered through the beautifully organized Museum and some took advantage of the Gift Shop. As can be seen from the photo, the Club had an excellent turnout for the excursion. Thanks to Cathie Langdon for her organisation and Des Lowe for the group photo.

Workshops

June Photoshop Workshop

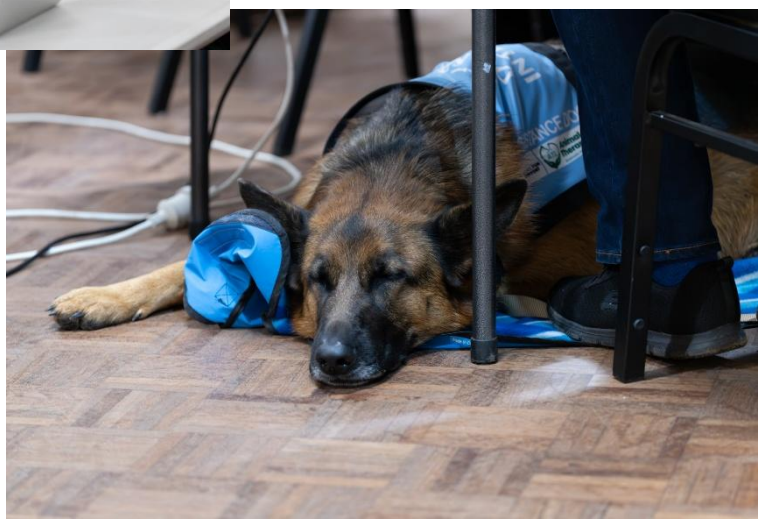
One of our first hands on computer workshops since Mawarra Centre days and we had a fantastic turnout. Bruce Langdon presented a great overview of Photoshop and how to incorporate layers into your image. With plenty of experienced members to help those new to the program everyone went away with a new appreciation of Photoshops capabilities. Thank you Bruce for organising and leading this workshop.

For July's workshop, we will be hopefully organising a continuation of photo processing with a workshop on Lightroom. Details will follow in an email to members.

Robyn Rosenboom
Workshop Coordinator

EXIT

REFRESHMENTS



Photoshop Introduction

The Workspace

Tools Panel

- You select a variety of tools from the Toolbox by clicking on the icons. Within each type of tool you can select "hidden" tools pressing on the icon until the hidden options drop to the side.
- You can arrange the toolbar to use two columns by clicking the double arrow.

Menu Bar

- The menu bar consists of nine menus: File, Edit, Image, Layer, Select, Filter, View, Window, and Help.
- Some menu commands are followed by a right-pointing arrow. This indicates a submenu of related commands. As you explore each menu, be sure to take a look at the submenus as well. You'll also notice that many commands are followed by keyboard shortcuts. Gradually, you'll want to get to know these keyboard shortcuts as they can be incredible time savers.

Palettes

- Palettes are groups of tools used to edit and manipulate your image.
- Photoshop contains over two dozen palettes that can be shown or hidden by using the Window menu and selecting the palette you wish to reveal. Palettes with a checkmark beside their names indicate that they are open in your Photoshop workspace and selecting those checkmarked palettes will hide them.

Docking Palettes

- To dock a panel, drag it by its tab into the dock, at the top, bottom, or in between other panels.
- To dock a panel group, drag it by its title bar (the solid empty bar above the tabs) into the dock.
- To remove a panel or panel group, drag it out of the dock by its tab or title bar.

Suggested Palettes

- You can have many palettes but screen size will govern how many you will want showing in your workspace.
- Histogram/Info/Properties.
- Adjustments.
- Layers/Channels/Paths.

Save your workspace

- With the workspace in the configuration you want to save, choose:
  - Window > Workspace > New Workspace.
  - Type a name for the workspace.

The layers Palette

- The Layers Palette is the engine room of Photoshop.
- You use layers to perform tasks such as compositing multiple images, adding adjustments to your images, adding text to an image, or adding vector graphic shapes.
- You can apply a layer style to add a special effect such as a drop shadow or a glow.
- Stacking your layers gives you control to change the opacity of or turn on or off each layer.

Organizing Photoshop layers

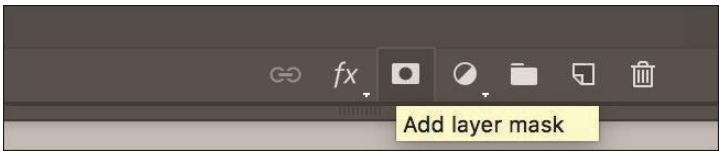
- A new image has a single layer. The number of additional layers, layer effects, and layer sets you can add to an image is limited only by your computer's memory.
- You work with layers in the Layers panel.
- Layer groups help you organize and manage layers. You can use groups to arrange your layers in a logical order and to reduce clutter in the Layers panel. You can nest groups within other groups. You can also use groups to apply attributes and masks to multiple layers simultaneously.
- You can organise your layers and groups by colour.

Photoshop layers for non-destructive editing

- Always name your layers.
- Always duplicate the original layer to keep the file non-destructive.
- Always save as another name to protect the original file.
- When you use layers to perform adjustments or modifications to your image, you are not affecting the actual image.

Layer Masks - the engine room of Photoshop

- A layer mask selectively controls the visibility of the different areas of each layer. Each layer mask only affects the layer it's attached to. Areas of the layer mask that are black conceal the respective area on the original layer, while areas of the layer mask that are white reveal those areas of the original layer. Just remember "black conceals and white reveals".
- You can use the brush tool and opacity slider to "conceal" or "reveal" on the layer mask.
- Click Cmd/Ctrl 'i' to switch between black (conceal) or white (reveal) on the layer mask.
- Click 'x' on the keyboard to change between foreground/background colours when using the Brush tool.



The Importance of using Masks

(courtesy of Photzy.com)

Masking is a critical technique in photo editing, allowing for precise control over adjustments within specific areas of an image.

This selective editing capability provides numerous benefits that can significantly enhance the final outcome of your photographs.

Here are a few:

1. Targeted Adjustments
Masking enables you to apply changes such as exposure, contrast, saturation, and sharpness to just the selected areas, preserving the rest of the image.

2. Non-Destructive Editing
One of the biggest advantages of masking is that it is non-destructive. You can make adjustments to a masked area at any point during your editing process without permanently altering the original image.

3. Improved Composition
By using masks to selectively adjust brightness and contrast, you can lead the viewer's eye towards the most important elements of your scene. This makes your composition stronger and more focused.

4. Layer Control
With masking, you can stack multiple layers of adjustments on an image. Each layer can have its own mask, giving you the ability to build complex edits that are still fully reversible and adjustable at any stage.

5. Blend Exposures
Masking is essential in exposure blending, where multiple images with different exposures are combined to create a single image with optimal light and detail throughout.

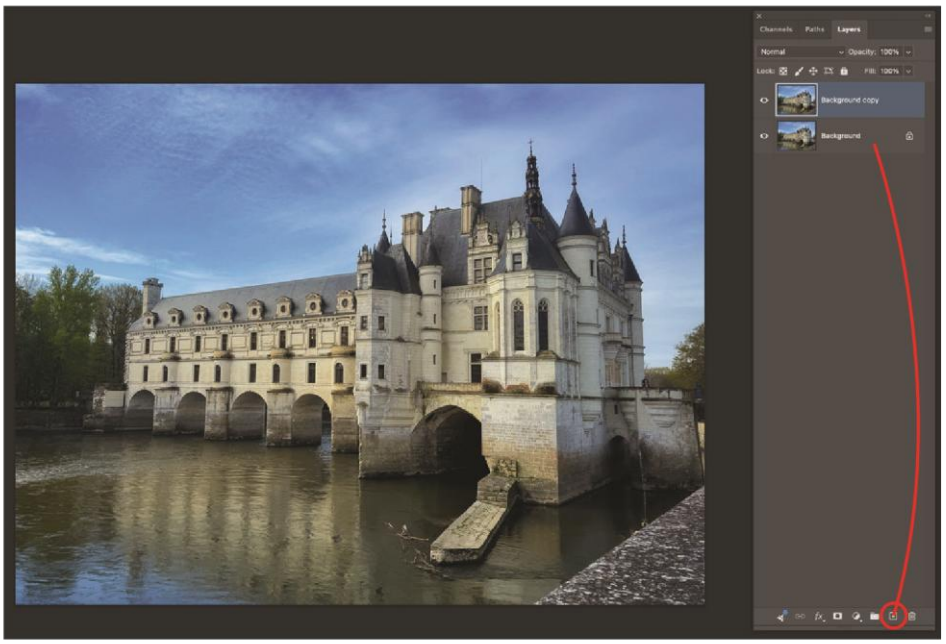
6. Creative Freedom
Whether you're refining skin tones in a portrait, enhancing the sky in a landscape, or adjusting the lighting in a still life, masks allow you to realize your creative vision with precision and subtlety.
By utilizing masking in your post-processing workflow, you gain the ability to create more polished, compelling images the way you want them to be.

Photoshop Tutorial Steps from the Workshop
Working with Layers and Layer Masks

1/ Open all three tutorial images in Photoshop.
(Chateau, Woodgrain and Sand)
These will show as three separate windows.

2/ Select the Chateau photo window.

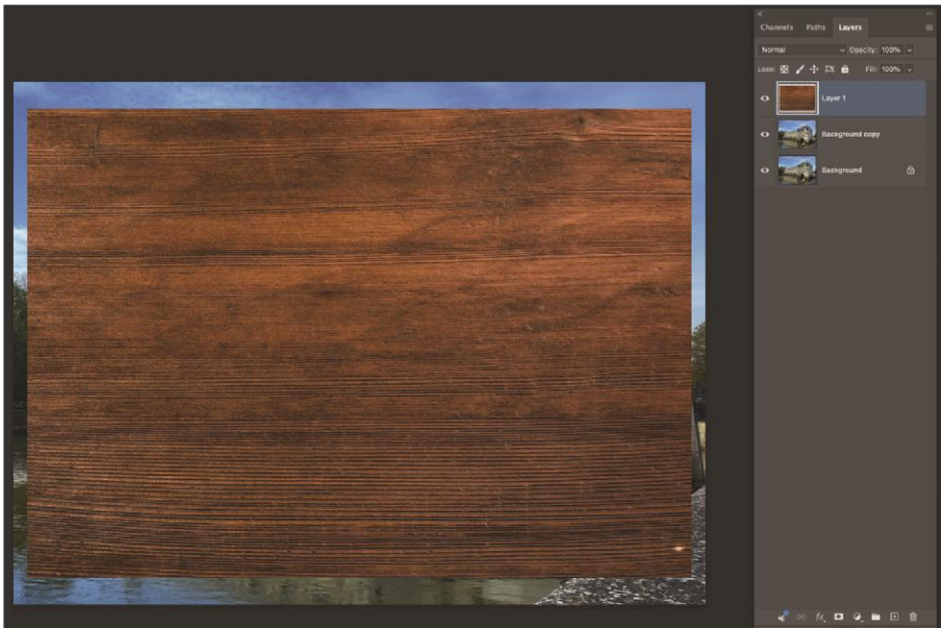
3/ Drag the layer down to the "create a new layer" button to duplicate the image or with the layer selected, click Cmd/Ctrl J.



4/ Pull away the Woodgrain window from Photoshop and bring in the Woodgrain texture image by click/hold and dragging it onto the Chateau photo.
(hold down shift to centre it)

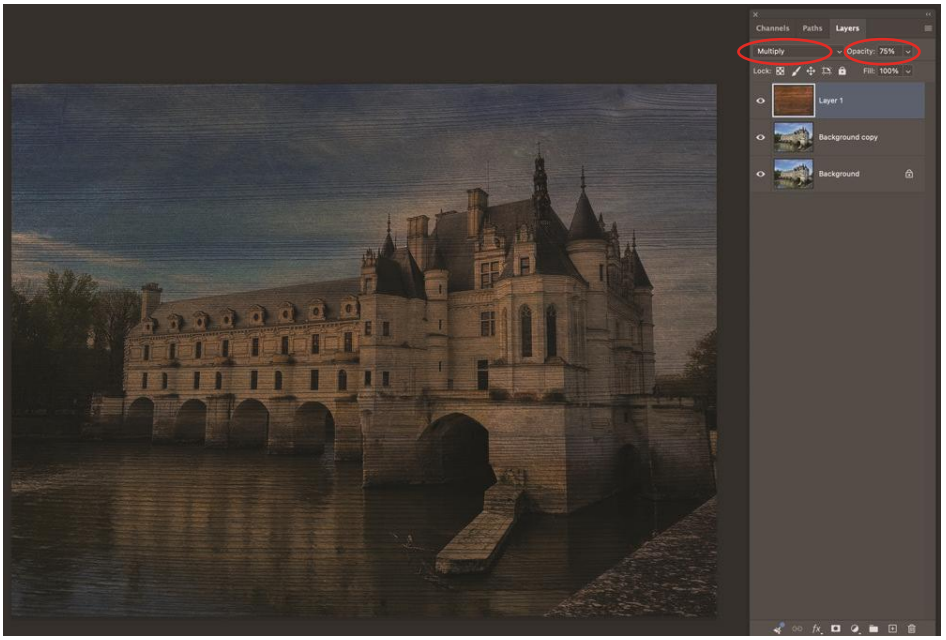
5/ With the Woodgrain layer selected click Cmd/Ctrl T.

6/ Using the 9 squares, drag it to cover the whole Chateau photo

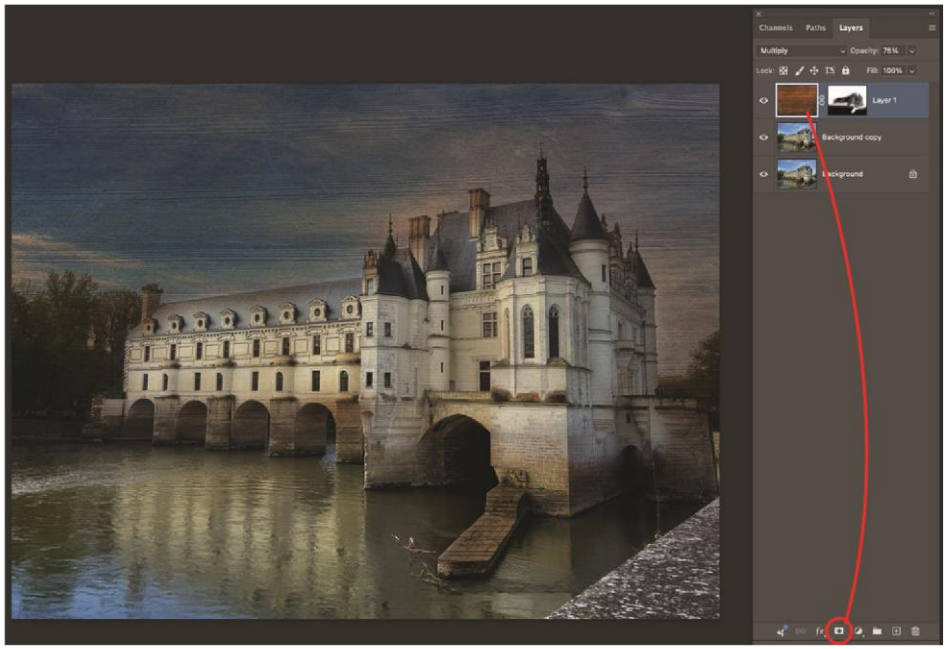


7/ Using the Blending Mode dropdown tool, select Multiply.

8/ Select an Opacity of 75%



9/ With the woodgrain texture layer selected, add a layer mask by click the button on the lower panel.



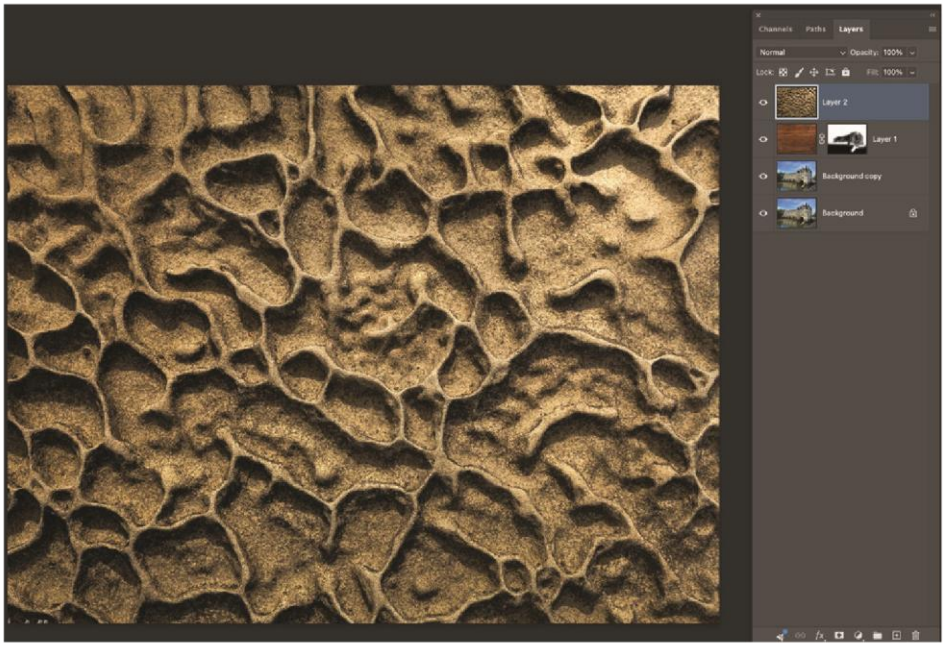
10/ Convert layer mask to black (hide) or white (reveal) by clicking Cmd/Ctrl I.

11/ With the **layer mask selected**, using the brush tool and choosing either black/white colours (click X) brush in or out the texture layer.

12/ Adjust the hardness and size of the brush tool by opening the tools properties found in the top menu bar using the dropdown.

IMPORTANT: when working with layer masks, be sure you have the layer mask selected.

13/ Pull away the Sand window from Photoshop and bring in the Sand texture image by click/hold and dragging it onto the Chateau photo. (hold down shift to centre it)



14/ With the Sand layer selected click Cmd/Ctrl T.

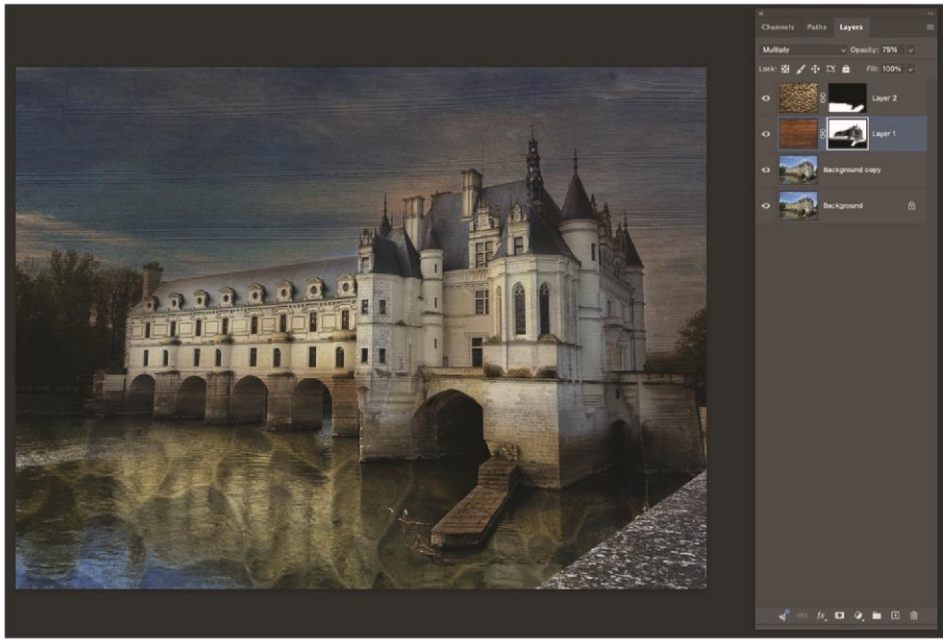
15/ Using the 9 squares, drag it to cover the whole Chateau photo.

16/ Using the Blending Mode dropdown tool, select Soft Light.

17/ Select an Opacity of 60%.

18/ Using the same methods in steps 10 - 12 brush in or out the texture layer.

19/ Changing the opacity of the layer or the opacity of the brush can give you creative control.

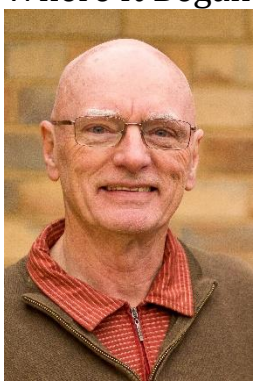


Watch this video for more information on layer masks:
https://www.youtube.com/watch?v=55P6Q1a8_4c

My Photographic Journey

Des Lowe

Where It Began



During my late primary school years through into early teens, I lived mostly with my grandparents. The youngest of my uncles was still living at home and was more like a big brother. He was a keen amateur photographer and had access to a darkroom at his workplace. It was while accompanying him on photographic outings and then processing the negatives and printing, that I learned the art of black and white film photography, along with sepia toning and other processes. During that time (about 1955) he took me to the local camera club. I only attended a couple of meetings, but I do remember that my photos received positive comments.

Although I continued my interest in photography through my teens, I could not afford a camera of my own other than the most basic. In my early twenties, together with a work colleague, I approached the distributors of Ferrania Colour (an Italian film company) who were happy to give us the details of the chemicals and process to develop their colour transparency film. I did produce some reasonable results, but a makeshift bathroom / darkroom was not a suitable facility to continue it over the long term.

Life Gets in the Way

In my mid-twenties I took up more adrenalin producing activities (caving, abseiling / canyoning, and particularly motor sport, including racing on the major NSW circuits such as Bathurst). Photography slipped into the background.

RACING AT WARWICK FARM NSW IN 1961

Then followed a very different path of 4 years study at theological college, marriage and moving to Victoria for ordination as an Anglican Priest in Melbourne Diocese. For the next 3 decades photography was limited to family holiday snapshots. I did have an artistic outlet for several years attending CAE classes trying to master the medium of watercolour. Photography to record possible material for paintings kept my interest alive in the background.

Travel Revives Interest

In 2000 I acquired a second-hand Canon AE-1 SLR for a three-month trip with my wife, Carol, to the UK, Ireland, France and Italy. Carol was born in the UK and still had family there, in Ireland, and in France as well. I took as many photos as my budget would allow for film and for processing when we got home. Kodak had just begun providing scans of film images. I thought it was a great idea. Unfortunately, the scanner kept producing coloured lines randomly across most of the images, so I returned them to be rescanned (twice) without any improvement. Worse still, each time they were scanned the films became increasingly damaged with scratches, so I was left with lots of memories and just the original 4x6 prints.

Despite the Kodak disaster my enthusiasm for photography was rekindled and the following year I bought a basic film Canon SLR for a trip to NZ. With retirement only a couple of years away, I decided to join the Oakleigh Camera Club in 2001.

Digital Embraced

In April 2002 I bought a Canon 10D SLR (6.3 megapixels) and was the first in the Oakleigh club to adopt digital photography, leaving my almost brand-new film SLR to gather dust. I was already using Corel Draw / Corel Paint for graphics. I acquired RawShooter Pro post-processing application and began to shoot in RAW almost from the beginning. RawShooter Pro was acquired by Adobe in 2006, and all RawShooter Pro users were given a copy of Lightroom 1.0, so perhaps I could claim I have been using Lightroom even before it existed as Lightroom, and certainly since its first release.

MY FIRST DIGITAL IMAGE

Retirement from Full Time Ministry

In 2004 we moved to Mitcham and I joined Eastern Suburbs Photographic Society (ESPS). In less than twelve months I was on the committee, and soon after that I became the Competition Steward, a position I held for the next 15 years. My wife died in 2015 and after living alone in Mitcham for several years I decided to move to Warragul to be near my son and family. The fact that Warragul had a highly regarded camera club clinched the decision and I moved between the first and second COVID lockdowns, joining WCC on 05/02/2021. It didn't take long before I was once again on the committee!!

My Current Photography

I guess landscapes would rate as my favourite subject, though macro, still life, and architecture follow closely, particularly if the results look best in monochrome. However, I don't exclude any genre. I do prefer prints over digital, as I believe a print requires a level of commitment to it as a finished piece of art while a digital image is ephemeral and incomplete, dependent on the device by which it is viewed.

The Canon 10D was followed by a 50D, both now not working. My current gear consists of a Canon 5D Mk III with a selection of lenses, a 24-105 mm general purpose lens, a 17-40 mm wide angle, a 70-200 telephoto, a 100 mm prime macro, and a 50 mm prime lens. Post-processing is carried out in Lightroom, with occasional work in Photoshop and Nik Silver Effects for monochrome. For this purpose, I have a custom-built desktop computer and a 24 inch Eizo monitor which is starting to show its age.

I am not particularly imaginative and have difficulty starting with a blank canvas. However, where possible, I do plan for things like potential locations, lighting conditions and likely subjects. From there, I work intuitively and allow the image to emerge as I work with the subject, be it a landscape, still life, etc. The evolution of the image continues in post-processing which I see as an integral, essential part of creating a photograph, as it was in the darkroom where I began 70 years ago.

Des Lowe

Membership Coordinator Report

The club welcomes 2 new members

- Rebecca Smith who attended the May meeting and membership was approved on the 6th May 2026.
- Margaret Payne who attended the Jue meting and her membership was approved 3rd June 20026.

We encourage you to get involved, explore what we offer, and reach out if you have any questions. We're excited to have you on this journey with us.

2026/27 Fees

A friendly reminder that membership fees for some members are now overdue.

Membership fees help support the activities, services, and programs that benefit our club. If you have not yet renewed your membership, we encourage you to do so at your earliest convenience to ensure your membership remains current.

2026/7 fees are as follows

- Single: $80
- Family: $130
- Student/Junior: $50
- Concession: $70
- Family Concession: $120
- Associate: $22

Payment can be made by direct debit:

Warragul Camera Club
Bendigo Bank
BSB 633 000
Account 1337 12042

Please put "Subs" and your "Initial & Surname" in the references.

Please help our club stay viable and interesting by renewing your membership.

Jan Bennett
Membership Coordinator

Partner Organisations

Thank you to all our generous sponsors!

The Warragul Camera Club appreciates the continued support of all our sponsors for this Newsletter. The competition would not be possible without their support, and we encourage members (and other readers) to consider them when making purchase decisions.

bruce langdon design

Bruce Langdon Design
51 Gibson Road
Warragul, Vic 3820
0418 595 080
bruce@brucelangdon.com.au

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10% discount to all Camera Club Members
Mon-Thu 7:30am – 4:30pm
Fri 7:30am – 11:30am

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