

See the award winning images  
from the March exhibition, 'Nature'

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Al Edgar

With 34 prints and 76 projected images this month's exhibition was extremely well supported by club members.

Judge **David Steele** had a very difficult job selecting his top choice from the Nature projected images. He finally chose Diederik Speijers' *Jugular*. This image was awarded the Peter Olsen trophy.

Members' Choice for Print went to **Theresa Pitter** for *Bye-bye Dragonfly*.



Diederik Speijers

*Jugular*



Theresa Pitter

*Bye-bye Dragonfly*

## GOLD awards



Frans Hugo *Flying Ant*



Glen Moralee

*Mum's Life—Slide Film*



## PRESIDENT'S REPORT

Jane Speijers



There have been some interesting meetings that I have been sorry to miss in the last few weeks while Diederik and I have been visiting friends in Ireland and our daughter in Spain.

The weather has been cold but generally fine for photography with the advantage that there are very few tourists and the price of accommodation is reduced. Ireland's first snowstorm since 2010, the so-called Beast from the East, arrived while we in Kerry. We were unable to travel for a few days but had the unique opportunity to photograph much of the west coast with snow.

Four days of last week were spent with our daughter enjoying the north coast of Spain and taking some family photos. Over this period I did not backup my photos each night as I usually (should) do. When I went to download photos after six days I found that both cards in my camera had been wiped two days earlier – yes, all images from our holiday had disappeared apart from the preceding two days! I have no idea how this happened as I had not been deleting files on the camera or even using the menu over the period that the deletion occurred. Fortunately I was able to replace both cards in my camera at once and, using the Rescue Pro, all the 200+ files that had not been backed-up have been recovered. A happy ending and a salutary lesson.

We return to Perth at Easter in time for the annual Fremantle International Street Arts Festival . . . if we have the energy.



Jill Luha

Lift Off

## More GOLD awards



Frans Hugo

Opportunity



Diederik Speijers

Darling Harbour Lights



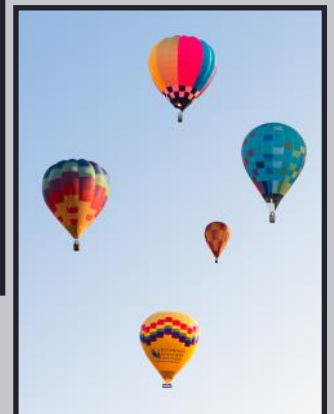
Chris Hawkins

Bud



Isobel Pearson

rest awhile



Tony Luha

Under the Southern Cross



Anne Kuhl

Love you Mum



Chris Hawkins

Copper Kays, Ajo





## EXHIBITION DIRECTOR'S REPORT

Gary Louth

The Nature exhibition was again very well attended, with 110 images shown. Providing commentary and opinion this month was David Steele, an accomplished nature photographer and judge.

**Chris Hawkins** and **Jill Luha** share top billing this month, both winning three Gold and one Silver each. Chris' Gold awards came from *Bud*, *Copper Keys*, *Ajo* and *Sunrise at Maddo skate park*, with a Silver for *Spearhead Mesa*, *Monument Valley*. Jill excelled with *Ladybird Hotel*, *Lift Off* and *Tiny Hopper* and the Silver for *Tough Customers*.

Next tie for points was **Erika Faust**, **Frans Hugo** and **Theresa Pitter**, all with two Gold, one Silver and one Bronze. Erika won Gold for *Lake Ninan* and *Sunset Reflections*, picking up Silver for *Pines and Vines*. Frans' Gold points came from *Flying Ant* and *Opportunity*, with Silver for *Northam*. Theresa's exceptional *Bye-bye Dragonfly* was described as potentially being above Gold standard, along with a few others on the night. The other Gold for Theresa was *The Takeoff*, with Silver for *Eye to Eye*.

**Diederik** and **Jane Speijers** shared the next group- ing with two Gold and a Silver award each. Jane won Gold for her excellent monochrome titled *Reading the Koran* and *Zanskar*, with Silver for *Nature's feast*. Diederik won Gold for *Jugular* and *Darling Har- bour Lights* and Silver for *Tres Amigos*.

**Isobel Pearson** won Gold for *Rest awhile* and Silver awards for *nature's pearls* and *white rhino and baby*. The judge advised that it was actually a black rhino, which is rarer than the white. **Tony Luha** won Gold for *Under The Southern Cross* and Silver for *Coot and Chicks*.

**Gary Browne** won Gold for *Diver Coral Bay* and Sil- ver for *Shortnosed Seasnake*, while **Anne Kuhl** won Gold for *love you Mum* and Silver for *Winged*. **Glen Mo- ralee** won Gold for his portrait titled *Mum's Life – Slide Film*.

Silver awards went to **Dennis Gray** for *Bug eyed 2* and *Mantis eating spider*, and **Gary Louth** for *Those blue eyes* and *Artistic Licence*. **Alex Graham's** *Riverside Reflection* and **Juliet Magee's** *LA Story* also won Silver. Other winners were **Marilyn Honeybun** for *Large Aus- tralian Grasshopper*, **Richard Sak** for *Work in pro- gress* and **Rob Lewis** for *Injidup Dawn*.

David Steele's final comment was 'Although there was a large entry it was a pleasure judging as there were

many excellent images on display. At 30 to 49 seconds per image time was tight but I managed. This was the first club that I've been to that had a properly calibrated projector and a good screen'.

## More GOLD awards



Theresa Pitter  
*The Take Off*



Jane Speijers

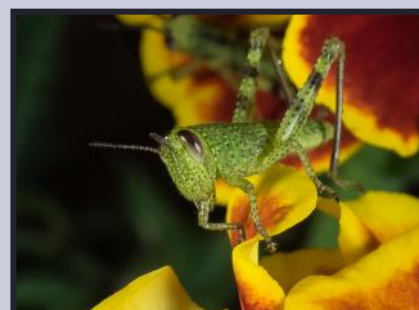
*Zanskar*



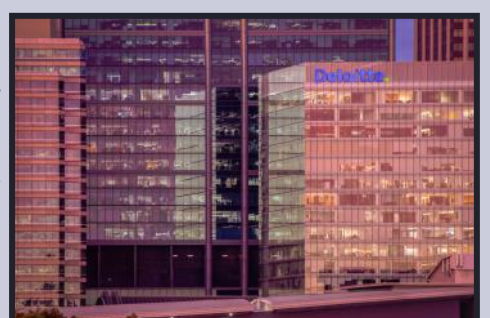
Gary Browne *Diver Coral Bay*



Erika Faust *Lake Ninan*



Jill Luha  
*Tiny Hopper*



Erika Faust

*Sunset  
Reflections*

## March Exhibition Nature

### Projected Subject 42 entries

Jill Luha	Tiny Hopper	Gold
Erika Faust	Lake Ninan	Gold
Diederik Speijers	Jugular	Gold
Anne Kuhl	love you Mum	Gold
Chris Hawkins	Spearhead Mesa, Monument Valley	Silver
Georgina Wilson	Mottlecuh	Silver
Dennis Gray	Bug eyed 2	Silver
Isobel Pearson	nature's pearls	Silver
Richard Sak	Work in progress	Silver
Jane Speijers	Nature's feast	Silver
Gary Browne	Shortnosed Seasnake	Silver
Nola Sumner	Wind Blown	Bronze
Dennis Friend	The Embrace	Bronze
Wendy Jacobs	shining bright	Bronze
Aleisha Sharpe	In a Tangle	Bronze
Theresa Pitter	Breakfast for the Little Crested Tern	Bronze
Ian Sampson	Suspended Wattlebird	Bronze
Kim Stewart	Cherry Blossom Time	Bronze
Greg Hilton	Supertime thief	Bronze
Frans Hugo	Cumulonimbus	Bronze
Marilyn Honeybun	A Purple Swamphen's Landing	Bronze
Juliet Magee	Desert Bighorn Sheep	Bronze
Catherine Williams	Dream sunset	Bronze
Phil Unsworth	The Prince	Bronze
Erika Faust	Perth Comes Alive	Bronze

### Projected Open

### 34 entries

Glen Moralee	Mum's Life -Slide Film	Gold
Gary Browne	Diver Coral Bay	Gold
Erika Faust	Sunset Reflections	Gold
Jill Luha	Lift Off	Gold
Chris Hawkins	Sunrise at Maddo skate park	Gold
Theresa Pitter	Eye to Eye	Silver
Juliet Magee	LA Story	Silver
Anne Kuhl	Winged	Silver
Marilyn Honeybun	Large Australian Grasshopper	Silver
Dennis Gray	Mantis eating spider	Silver
Frans Hugo	Northam	Silver
Alex Graham	Riverside Reflection	Silver
Kim Stewart	It's just not black & white	Bronze
Julie Rainger	Beauty	Bronze
Tony Luha	Easy Riders	Bronze
Patricia Crosthwaite	Field of Grass at Sunset	Bronze
Richard Sak	Kapellbrücke	Bronze
Phil Arntzen	American Bald Eagle	Bronze
Catherine Williams	Not Sharing my lunch with you...	Bronze
Viki Russell	Bodnath Stupa	Bronze

## GOLD awards continued

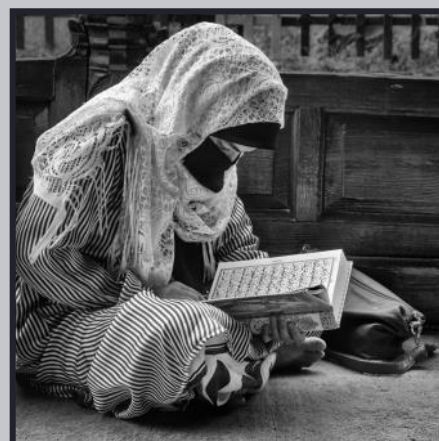


*Jill Luha*

*Ladybird  
Hotel*



*Chris Hawkins Sunrise at Maddo skate park*



*Jane Speijers*

*Reading  
the Koran*



## March Print entries

Printed Subject	17 entries	
Jill Luha	Ladybird Hotel	Gold
Frans Hugo	Flying Ant	Gold
Chris Hawkins	Bud	Gold
Jane Speijers	Zanskar	Gold
Theresa Pitter	Bye-bye Dragonfly	Gold
Gary Louth	Those blue eyes..	Silver
Diederik Speijers	Tres Amigos	Silver
Rob Lewis	Injidup Dawn	Silver
Isobel Pearson	white rhino and baby	Silver
Tony Luha	Coot and Chicks	Silver
Kim Stewart	A Murder of Crows	Bronze
Phil Unsworth	Pied Heron	Bronze
Phil Arntzen	Yellow Rose	Bronze
Michael Barrett	Elephant Cove	Bronze
Erika Faust	Dry Creek	Bronze

Print Open	17 entries	
Diederik Speijers	Darling Harbour Lights	Gold
Theresa Pitter	The Takeoff	Gold
Tony Luha	Under The Southern Cross	Gold
Jane Speijers	Reading the Koran	Gold
Frans Hugo	Opportunity	Gold
Isobel Pearson	rest awhile	Gold
Chris Hawkins	Copper Keys, Ajo	Gold
Gary Louth	Artistic Licence	Silver
Erika Faust	Pines And Vines	Silver
Jill Luha	Tough Customers	Silver
Phil Arntzen	Orange Rose	Bronze
Greg Hilton	Fiery water	Bronze
Glen Moralee	Little Angel Silver Gelatin Print	Bronze
Kim Stewart	Boathouse 4	Bronze
Rob Lewis	Silver City	Bronze

*Chris Hawkins*  
*Spearhead Mesa,*  
*Monument Valley*

## SILVER awards



*Diederik Speijers*  
*Tres Amigos*



*Isobel Pearson*    *white rhino and baby*



*Richard Sak*    *Work in Progress*



*Jane Speijers*    *Nature's feast*



*Georgina Wilson*    *Mottlecah*



*Gary Louth*    *Those blue eyes*



*Tony Luha*  
*Coot and chicks*





## More SILVER awards



Dennis Gray

Bug eyed 2



Isobel Pearson

Nature's pearls



Anne Kuhl

Winged



Rob Lewis

Injidup Dawn



Theresa Pitter

Eye to Eye



Dennis Gray

Mantis eating spider



Erika Faust

Pines and vines



Gary Browne

short-nosed sea snake



Alex Graham

Riverside Reflection



Gary Louth

Artistic License



Juliet Magee

LA Story



Jill Luha

Tough customers



Frans Hugo

Northam

**2017 Club Portfolio Book** Chris Hawkins would like to remind all club members that it is time to submit their images for inclusion in the Portfolio Book. The deadline for submission is April 7th, so don't delay! Images can be emailed direct to Chris (at [cjhawkins@inet.net.au](mailto:cjhawkins@inet.net.au)) along with their title and (optionally) a short description of the image. Full details of the project have been emailed to all members. Feel free to ask Chris for assistance with your submission.



## BRONZE awards



Glen Moralee

*Little Angel—Silver Gelatin Print*



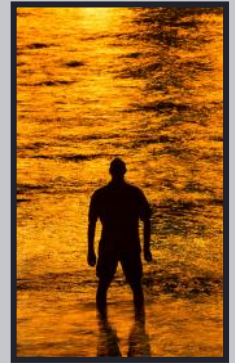
Viki Russell

*Bodnath Stupa*



Greg Hilton

*Supertime Thief*



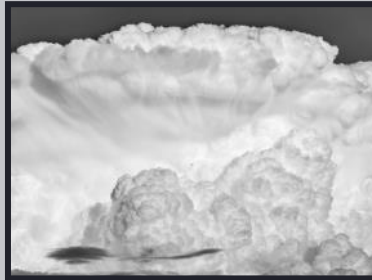
Greg Hilton

*Fiery water*



Kim Stewart

*Boathouse 4*



Frans Hugo

*Cumulonimbus*



Rob Lewis

*Silver City*



Phil Unsworth

*Pied Heron*



Phil Arntzen

*Orange Rose*



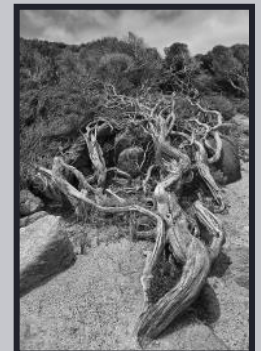
Dennis Friend

*The Embrace*



Richard Sak

*Kapellbrucke*



Nola Summer

*Wind Blown*



Michael Barrett

*Elephant Cove*



Phil Arntzen

*American Bald Eagle*



Theresa Pitter

*Breakfast for the little crested tern*



Catherine Williams

*Dream sunset*



Aleisha Sharp

*In a Tangle*

Catherine Williams

*Not sharing my lunch with you*



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## Workshop Camera Club Committee

**President**  
Jane Speijers

**Vice-President**  
Georgina Wilson

**Secretary**  
Judith Shields

**Treasurer**  
Diederik Speijers

**Program Director**  
Phil Unsworth

**Exhibition Director**  
Gary Louth

**Newsletter**  
Isobel Pearson

**General Members**  
Cynthia Ball  
Robert Ball  
Derek Burton  
Patricia Crosthwaite  
Greg Hilton  
Anne Kuhl

## Special Interest Groups

**Abstractists**  
Leaders:  
Anne Barden  
and team

**Darkroom**  
Leaders:  
Glen Moralee and  
Gregory Bell

## PROGRAM DIRECTOR'S REPORT

Philip Unsworth



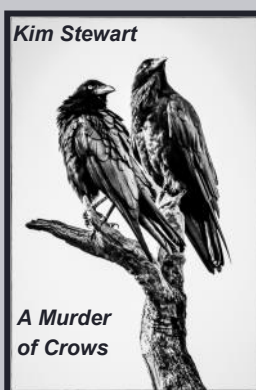
This year the Workshop Camera Club kicked off with an unscheduled visit to Heathcote Point to photograph the total lunar eclipse. We brought forward the planning meeting to accommodate this special event. I believe a good evening was had by all, although I managed to trip at the base of the headland and fall into shallow water at the edge of the river. Fortunately my cameras survived though I lost a rubber foot from one of my tripod legs. We have another trip planned on March 21 to the park land surrounding the new Burswood Stadium. On the 28<sup>th</sup> of March local landscape photographer Leah Kennedy will share some of her knowledge on capturing the essence of landscapes. Leah was recently awarded Creative Landscape Photographer of the Year. What is a creative landscape image? Personally I'm not sure but hopefully I'll find out.

Last night Darren Leal gave us an exposé on his photo tours. I've never done anything other than a day tour or two tacked onto an overseas trip. I prefer to go under my own steam. This way I can change my itinerary at will. Travelling with a group of westerners I would think can be like travelling in a bubble. You may come away with great photos but how many of the locals did you get to meet? Perhaps I'm being unfair in my preconceptions. There have been a few private trips over the years organised by club members to Sri Lanka and Cambodia.

To continue for April we hopefully have Phil English from Terrace Photographers on April 11 to share his experience and knowledge in photographing people. Then on April 25 we have Jimmy Teo from IZO Photography to share his knowledge about post processing portrait images. These two evenings lead up to the WCC portrait exhibition at the beginning of May. Currently we have a gap in the calendar for April 18. Any club members with ideas for that particular evening please speak to me.



Juliette  
Magee  
Desert  
Bighorn  
Sheep



Kim Stewart

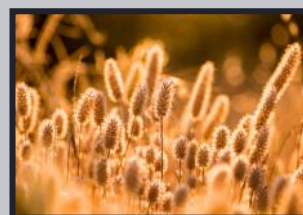
A Murder  
of Crows

## More BRONZE awards

Erika Faust



Dry Creek



Patricia  
Crosthwaite

Field of grass  
at sunset

Phil Arntzen



Yellow Rose



Kim  
Stewart

It's just not  
black and  
white

Phil  
Unsworth

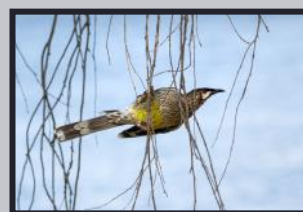


The Prince



Julie  
Rainger  
Beauty

Wendy  
Jacobs  
shining  
bright



Ian  
Sampson  
Suspended  
Wattlebird



## 5 minutes with....

Greg Hilton



I have been taking photographs since before I was a teenager. My dad used to take a lot of photos and used to do his own developing at one stage, but this was before I was born. He mainly took photos for historical records. My photography was along the same lines, recording family events and holidays. A lot of my photos were yachting-orientated, as this was my sport. I used slide film a lot, as it was cheaper than getting prints. Looking back through my LightRoom catalogue, it seems to be around 2009 that I started also taking photographs for purely artistic reasons.



I use Canon gear, because when I went into a camera shop to get advice on dslr cameras, the sales assistant showed me a Canon 50D. This was my first dslr camera, and I have stayed with Canon since then. At that stage, I did not even know the difference between RAW and JPEG. I now have a 5D Mk 111, which I got in 2012, and 6D Mk 1. I bought this last year, when it was heavily reduced as the Mk 11 was just about to come out, and it has a good reputation as a great astro camera.



I mainly like shooting landscapes and have recently become interested in landscape astrophotography. I really love the satisfaction of having a vision of a shot and then having it come to fruition after months of planning. I have more recently also become interested in time lapse photography, particularly at night. I have Syrp tracking and panning devices.



I am more of a technical, rather than artistic, person, so I love the technical side of photography. I do admire, though the artworks that some of our members produce. I would love to improve my skills in other areas, such as portraits.



I have been a member of WCC for just over a year. I love listening to the speakers each week and the workshops. I am learning all the time and it is a lot more inspiring than watching videos at home. I am in awe of some of the members' images at exhibitions and I love learning from the judges' comments.

## More BRONZE awards



Tony Luha Easy Riders



Kim Stewart Cherry Blossom Time

## Another Good One!



The Gods smiled on us for the February Photomarket. We sold every table in the place, had more than 200 through the door and despite the forecast, the rain held off. Waiting inside were forty+ tables full of bargains, the Three Dollar Café played a blinder, so what more could you want? Well, Rod Kerr, one of our long-time sellers, set up a small display of historic Kalgoorlie cameras and a matching 1911 photo. Perfect!

Our buyers came with a rush once the doors opened at 8.30 with many young folk leading the charge and it stayed busy for the next two hours. Which goes to prove that it is entirely possible to get them out of bed on a Sunday morning. And there is no better incentive than the chance of a bargain, like forty+ tables inside that overflowed with everything the keen photographer needs. And lots of other stuff he doesn't; who (except me) needs to own a 1910 stereo viewer.

Cost-sensitive shoppers were very busy among the filters, always a big money saver and a sure way to clutter a camera bag, plenty of bags about, too. There were enough tripods around the hall to support tribes of photographers – tripods being another way to save good money - and they come with the built - in bonus of sharp pictures. Lots of lenses, ancient and modern, and also lots of cameras ditto. On a cultural note, one proud new owner was seen departing with a 1950 Speed Graphic press camera, looking like he had won Lotto, and in a way he had. His fight against digital continues!

The vibe was noisy and cheerful from the jump, lots of meeting, greeting and refuelling at the café. Most traders told me they had made good sales, some of us not too flash, but that is always the way it goes. Buyers are generally the winners on market days, but they can be a fickle breed. Judging by my own meagre sales, nobody reads books any more and not too many shoot film. Note to self, gotta getta Plan B.

Markets are not all about buying and selling, and now I get to say 'thank you' to all those who helped set up the hall and tear it down and clean up when all was finished and to the wonderful cooks and ladies – who - serve at the café and the busy people at the Club Table, and to anyone else that I may have forgotten. That is a lot of "ands" because there are lots of you. You know who you are and make no mistake, you are very good at what you do. This year marks 30 years of Market days and no sign of a halt, so we hope to see you all again when we do the next Market in July.





## Technical Tips with Dennis Friend

### Filters

Filters go between your lens and the subject to enhance the image. There are two physical filter arrangements:

1. Screw-in filters. Your lens will say what size filter it requires e.g. "ø52" means 52mm diameter screw thread.
2. Cokin style filters. These are square shaped and require a holder and a screw thread adaptor for your lens. The advantage of this arrangement is that you don't have to buy a set of filters for every lens size you own, just a different adaptor.

**Polarising Filter** – This is a very useful filter when shooting landscapes in the middle of a sunny day (meaning between 10.00am and 4.00pm). A polarising filter cuts down the brightness of the blue sky so that the clouds stand out. You need to rotate the filter to get the best polarising effect. A polarizing filter also cuts down reflections off water (so you can see under the water) and also improves the appearance of vegetation by cutting down reflections. Be careful when shooting a wide panorama with a polarising filter (either with a wide-angle lens or using stitching) because the polarising effect will be different at different angles to the sun, which can result in the sky have different brightnesses across your panorama.

**Graduated Filter** – This has one half clear and one half darkened and is used to reduce the intensity of a very bright sky (compared to the land). LightRoom has a graduated filter tool which works the same way, however it's best to get as good an image as possible in camera – if the sky is completely blown out LightRoom can't bring it back. With a screw-in graduated filter you're stuck with the graduation starting half way up the image whereas with a Cokin style graduated filter you can slide the filter in its holder to vary where the graduation starts.

**Neutral Density (ND) Filter** – This is basically dark

glass and effectively reduces your ISO to say ISO 10. Why would you want to do this, you may ask. Answer - when you want to use a very slow shutter speed on a bright day. For instance you may want a 2 second exposure when shooting a waterfall to get nice creamy water whereas it would look frozen if shot at 1/125 sec. ND filters come in a range of strengths (darknesses) eg an ND8 filter reduces your exposure by 8 times. There are also variable ND filters – rotate to vary the darkness. Cheaper ND filters may add a colour cast, but that's easily corrected in LightRoom.

### Examples



*Without polarizing filter*



*With polarizing filter*



*Without ND filter – 1/60 second, f19, ISO100*



*With ND1000 filter - 15 seconds, f22, ISO100*

**For further information:** <http://www.techradar.com/how-to/photography-video-capture/cameras/5-essential-photography-filters-and-why-you-can-t-live-without-them-1320801>  
**and specifically for ND filters:** [https://www.professionalphototips.com/2015/03/10-stop-nd-long-exposure-photography/?utm\\_source=Pro+Photo+Tips&utm\\_campaign=078fd59870-EMAIL\\_CAMPAIGN\\_2017\\_PPT50&utm\\_medium=email&utm\\_term=0\\_cdda2aea0d-078fd59870-431542397&mc\\_cid=078fd59870&mc\\_eid=ba05ff5020](https://www.professionalphototips.com/2015/03/10-stop-nd-long-exposure-photography/?utm_source=Pro+Photo+Tips&utm_campaign=078fd59870-EMAIL_CAMPAIGN_2017_PPT50&utm_medium=email&utm_term=0_cdda2aea0d-078fd59870-431542397&mc_cid=078fd59870&mc_eid=ba05ff5020)

## Don't forget the external photo competitions that you can enter.

Competition	Closing date for entries	Contact details
City of Armadale Focus Photography: 'The City at Play' involving historic photos and those taken in last 5 years.	31 March 2018	<a href="https://library.armadale.wa.gov.au/focus-2018">https://library.armadale.wa.gov.au/focus-2018</a>
ClickWest: competition for individuals within WAPF clubs. Four different categories. Winners announced 1 June.	31 March 2018	See <a href="http://wapf.org.au">wapf.org.au</a>
WA Coastline Competition: sponsored by Nikon. Images must include one or more people.	1 April 2018	See <a href="http://wapf.org.au">wapf.org.au</a>
In My View: combined photography and writing. Theme for 2018 is 'I am, you are, we are Australian.'	31 May 2018	See <a href="http://wapf.org.au">wapf.org.au</a>
PrintWest: interclub competition for WAPF member clubs. Begins with selection of both mono and colour images within WCC.	22 June 2018	Lucy Mandyczewsky and <a href="http://wapf.org.au">wapf.org.au</a>
Golden Shopping Trolley: urban landscape competition run by Team Digital.	Date not yet set but winners announced in November.	<a href="mailto:ben@teamdigital.com.au">ben@teamdigital.com.au</a>





## **“Tribes, festivals and tea gardens” Isobel Pearson**

November 2017 saw me heading for Calcutta to join a Wild Photography Holidays tour, to explore tea plantations in the Assam region and the mountainous tribal territories of Nagaland, the most easterly province in India.

The timing for this holiday was linked to the Hornbill Festival in Kohima, the capital city of Nagaland, a week long event where the 16 tribes of Nagaland meet to revive and promote their heritage and to display their culture with food, song, costume and dance. It was the dry season in India so the weather was ideal for photographing the seasonal tea pickers, cultural celebrations, mountain villages and river islands. Our group consisted of 12 photographers, 2 group leaders, a local guide and 5 local drivers.



We stayed in 5 different locations, travelled many hundreds of kilometres on dusty and poorly maintained roads, traversed rivers on creaky wooden boats and had two short air flights; all inclusive of the tour. Each and every day brought a plethora of new and exciting places to see. Most of these locations were small fishing villages, tea plantations, island huts and traditional bamboo cabins. If we had both a flushing toilet and a shower that worked we were very happy!

Local food was plentiful, bananas, pineapples, dahl, curries, eggs, local vegetables (eggplant was obviously in season!) and breads in abundance. The only advice given was to always use bottled water (even for brushing your teeth!) and to never eat the salad (uncooked greens). Seeing a dead pig being barbecued with a blow torch in a market place was enough to turn me into a vegetarian for two weeks!

The beauty of the tea plantations in Assam and of the amazing women who spent their days picking was as overwhelming as it was awe-inspiring. The solidarity among these women is a sight to behold.



The light in this part of India at this time of the year is just sublime. The villagers and the tribal people

were mostly happy to be photographed, especially the children.

I took two Olympus em5 cameras with me – one as a back up: I was so pleased that I had both cameras as one ‘died’ on Day 2 of the trip.

I learned when I returned home that the Image Stabilisation had decided to pack up and more or less rendered the camera useless! Note to self – never travel without a spare camera body!



The lens that I used mostly was the 75-300mm telephoto. It allowed me to get close up portraits of the tea pickers without getting too close to them and it was great for photographing the mountain landscapes too. For the ‘street’ photography, I used, a 12 -50EZ lens. I also took my 45mm f1.8 prime and it was well used too.

An amazing photographic experience; check out Wild Photography Holidays website for more information.



<http://wildphotographyholidays.com/>

## **..and more BRONZE awards**

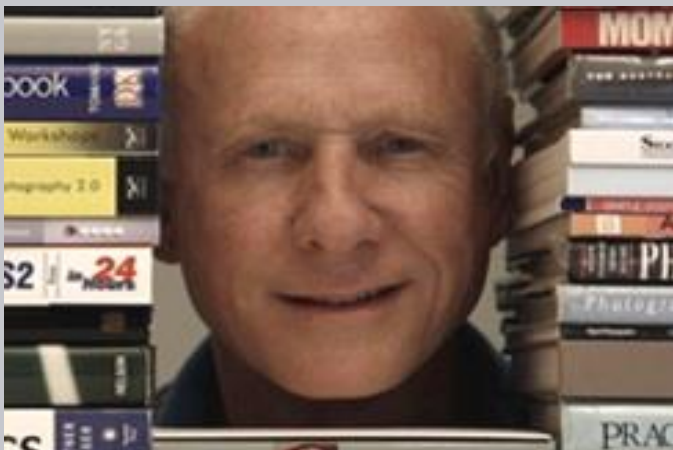


**Ian Sampson**  
*Suspended wattlebird*

**Rob Lewis**  
*Silver City*







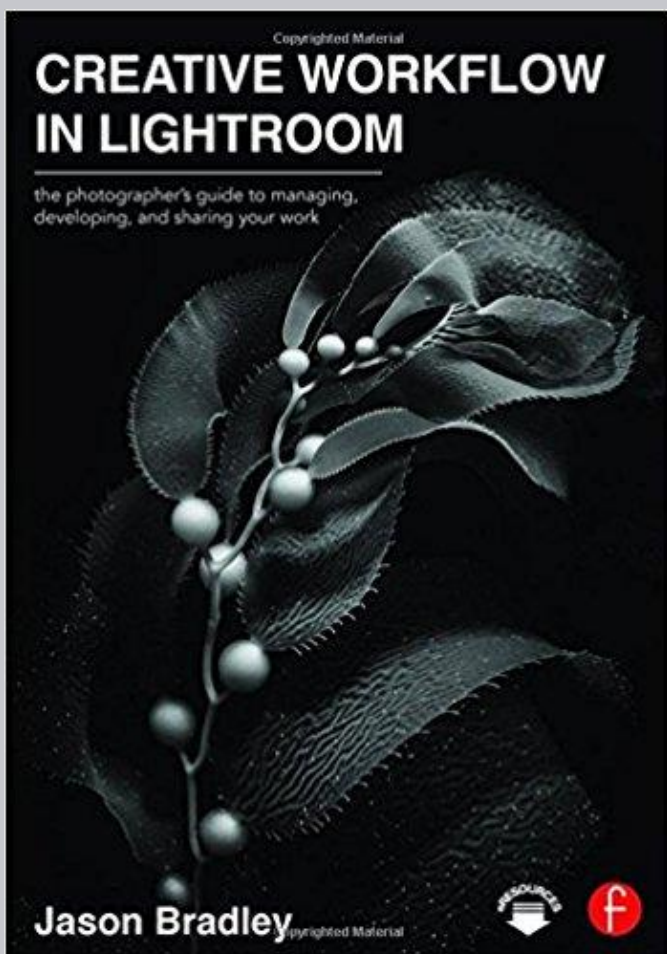
## BOOK REVIEW

**Al Edgar** Librarian

**Creative Workflow in LightRoom**  
Jason Bradley

Focal Press 2016  
Workshop Camera Club Book 1179

*'A Guide to Managing, Developing and Sharing your Photographs'*



Adobe Photoshop LightRoom is the must-have software for editing and organising your photographic adventures. It has been designed to be intuitive for photographers new to digital workflow and yet it can

handle the complexities demanded by the professional. A photographer's workflow typically encompasses several major steps or modules including file storage, image development and editing through to printing and sharing. LightRoom was probably the first to combine these key steps into a single program with seamless transition between modules and after many years of development is now the most world's most popular photo editing software.

This book by Jason Bradley is aimed squarely at the serious photographer who wishes to learn how to use LightRoom to organise, develop, print and share images. A major reason to switch to LightRoom is that it uses the same raw image processor as Photoshop and of course, unlike a roll of film, raw files can be developed many times without ever affecting the integrity of the source file. So if you're not shooting in Raw and processing the images in LightRoom, you're missing out on a whole range of opportunities to re-process your images over the coming years as your editing skills improve.

Creative Workflow in LightRoom is a detailed book, intended for the serious reader who wishes to gain a thorough understanding of the program. Although it is not the sort of book that most people read from cover to cover, it is well suited to a browsing style and certainly worth a look next time you're in the club library.

## Workshop Camera Club Library



Come talk to Al—in the book room at the back of the club. He is there most Wednesday nights before the start of the evening and is a wealth of information about what is on the shelves.

