



Reg #A0013634



# Newsletter: February 2025

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Website: [www.waccfoto.com](http://www.waccfoto.com) Facebook: [www.facebook.com/WACC.Photography](https://www.facebook.com/WACC.Photography)

## January Meeting

Our January meeting was well attended and we continue to grow with 5 new members being welcomed.

A/V season kicked off with 3 outstanding pieces: Wendy Stanford's "*Masters of the Sky*", Malcolm Goodes "*Birds of the Great Southern Ocean*" and David Willis's "*North East Silo Trail*".

Member's submissions for last year's season challenge were shown and placegetters announced, well done to all who participated.

Judge Tuck Leong from Waverley Camera Club was in attendance to critique our images for the set subject: Backlit-Backlighting, thank you Tuck.

Comprehensive, thoughtful and constructive comments were given for each image and many members (including the editor) will now have a better idea of what constitutes an effective backlight image. Amongst the entries that had achieved the backlight effect there were dramatic landscapes using the starburst technique, some images with see-through qualities and architectural photos reminiscent of the work of M.C. Escher.

Amongst the stand out images were some beautifully composed shots of flowers, an ethereal river scene and a stunning image of a majestic German Sheppard.

See all the images and results here

<http://www.waccfoto.com/index.html>

## Diary Dates

### Please note new start time for Monthly Meetings

#### February

##### General Meeting

Felltimber Community Centre

Monday 10th February 2025

**6.45pm for 7.00pm start**

##### WACC Committee meeting

Monday 24th February

**7:30 pm**

#### March

##### General Meeting

Felltimber Community Centre

Monday 10th March 2025

**6.45pm for 7.00pm start**

##### WACC Committee meeting

Monday 24th March

**7:30 pm**

## WACC Competitions

Enter via WACC My Photo Club Webpage

<https://waccfoto.myphotoclub.com.au>

### Up-coming competitions

Due February 10 2025

April Meeting – Open

Due March 10 2025

May Meeting – Nature

Due April 14 2025

June Meeting - Image of the Year

Due May 12 2025

July Meeting - Rainy Day/ Night

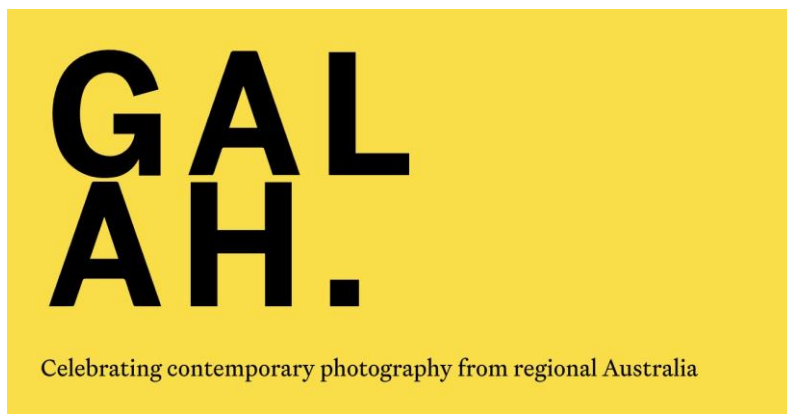
Due June 16 2025

August Meeting - Open

Definitions for the above competitions can be found

at our website <http://www.waccfoto.com/docs/programmes/setSubjects.pdf>

Since we are Regional residents, members may be interested in this



**Entries close midnight Monday 10 February 2025**

**Winner receives \$25,000**

**The Galah Regional Photography Prize** has been created to encourage excellence in contemporary photography from regional Australia. The intention of the Prize is to celebrate, support and advance the practice of regional photographers.

If you are an Australian photographer living outside of the major capital cities, this prize is for you.

## **Key Dates**

Entries open November 2024

Entries close 10 February 2025

Finalists announced 28 February 2025

Prize announcement and party 3 May 2025

Exhibition duration 11 April - 8 June 2025

## **Location**

[New England Regional Art Museum](#)

106 - 114 Kentucky Street Armidale NSW 2350

Opening hours Tuesday - Sunday 10am–4pm

## **Who can enter?**

The prize is open to regional photographers making any type of still photography – fine art, photojournalism, portraiture, landscape, documentary, collage etc.

To be eligible, you must live in regional Australia. We are using Regional Australia Institute's definition – "everything beyond the major capital cities of Sydney, Melbourne, Brisbane, Perth, Adelaide and Canberra."

More details and entry here:

<https://www.galahpress.com/competitions/regional-photography-prize-2025-entry>

## **Other Competitions**

Competitions coming up approved by the APS are provided by VAPS on their Website.

<https://www.vaps.org.au/competitions/australian-national-competitions.html>

David Skinner

## Competition Secretary's words of wisdom

Since we have Rainy days/Rainy nights coming up, (Closing in May) here is some information on the subject. Let's look forward to some rain by then!

**Definition:** An outdoor or indoor shot in which it is or has just been raining.

### 10 Tips for Taking Beautiful Photos in the Rain (according to Ross Martin, Photographic Life)

#### 1. Use a Golf Umbrella

I prefer a large golf style umbrella for taking pictures in the rain compared to typical, smaller umbrellas I have seen and tried. The golf umbrellas are large enough to keep all of you and your gear dry (including a larger telephoto lens), and they tend to be better constructed to withstand some wind.

In the past, I would use a clamp to attach the umbrella to my tripod, but I learned the hard way that any breeze sends vibrations in the open umbrella down into the tripod and results in a softening of the images at many common shutter speeds. There is also the risk that a big gust of wind can take your tripod and precious gear quickly to the ground – don't ask me how I know :-). I now prefer to slip the umbrella shaft inside my tightly zipped jacket and tuck the bottom into my belt or waistband, providing a stable hold for the umbrella without the potential problems of tripod attachment. Other times, I've found I can hold the umbrella with one hand while still operating my camera with the other, and on occasion I've had a partner with me on the shoot who serves as the umbrella holding assistant.



NIKON D850 + 24-70mm f/2.8 @ 55mm, ISO 800, 1/10, f/16.0

## 2. Hand-Hold Using Image Stabilization

As I drive an area scouting for good landscape photography opportunities in the rain, I sometimes just want to stop and make an image quickly to minimize my exposure to nasty weather, or avoid the extra time and effort setting up a tripod if the composition I want to make is along the roadside where vehicle traffic would be a concern for slow methodical work. And sometimes I just want my shooting to be more free and spontaneous.

For these situations where I'm working fast, hand-holding the camera is a great option. With the prevalence of optical image stabilization built into many lenses, as well as image sensor stabilization on most mirrorless cameras, hand-holding is much more effective than it used to be before these technologies and can produce very sharp images. Additionally, modern cameras produce quite good image quality in the ISO 400-1600 range with less noise compared to older digital cameras, so raising ISO to enable a faster hand-holdable shutter speed when needed works well. And in the rain, it can be needed quite often.



NIKON D850 + TAMRON SP 90mm F2.8 Di Macro VC USD F017N @ 90mm, ISO 800, 1/250, f/11.0

### 3. Use a Raincoat Instead of Umbrella

There are times when it's more efficient to use a raincoat instead of umbrella, tucking the camera inside when not taking an image (or use a rain cover on the camera/lens combo for further protection). This works well with my previous tip to hand-hold, allowing me to stop when I come across a great scene and get out to take a picture with reasonable speed – then back into the warm, dry vehicle. Especially when wind makes umbrella usage a serious problem, I find a large rain jacket well-suited to protecting both me and my gear for shorter periods out in wet conditions.



GFX100S + GF30mmF3.5 R WR @ 30mm, ISO 100, 5 seconds, f/16.0

### 4. Photograph From Inside Your Vehicle

When your chosen subject can be seen from an overlook or the side of the road, photographing from inside the vehicle can be a viable option and one that effortlessly keeps you and your camera gear dry. A scenic drive with views can be perfect for this, as I found along the Blue Ridge Parkway which offers more than 200 overlooks along its 469-mile length.

One rainy evening, I presumed I was finished shooting for the day as darkness approached. But as I drove back toward my campground, I spotted a potential composition as rain clouds slowly rolled down a mountainside blanketed with fall colors. I was able to use a pullout, roll down my driver's window, and take pictures of this fantastic scene while staying out of the drizzle.



NIKON D850 + 70-200mm f/2.8 @ 200mm, ISO 800, 1/50, f/8.0

### **5. Minimize Lens Changes in the Rain**

When photographing in the rain, I often keep my photo backpack in my vehicle and take just the camera with one lens out into the elements. Choosing your lens before you get out will keep your camera mount and rear lens element from getting wet. Zoom lenses work really well here. Based on the scene I'm getting ready to photograph, I might put on a 24-70mm, 70-200mm, or whatever will be the most likely range needed to take that picture. A wide range 28-200mm zoom could be perfect, especially if it is relatively well-sealed against moisture.

### **6. Small Accessories Can Make a Big Difference**

A few little things in your camera pack can add up to making a rainy day shoot more enjoyable. I always attach the matching hood onto each of my lenses and find them effective at keeping raindrops off the front element. The rain cover included with most photo backpacks helps keep all my camera gear dry when I take the pack into the rain. And a large, soft cloth (not the typical thin microfiber cloth) is something I use all day to dry off any rain on camera and lens after each photography session.



NIKON D300 + 16-85mm f/3.5-5.6 @ 26mm, ISO 500, 1/50, f/9.0

### **7. Use a Weather App to Track Storms**

You've got a great tool in your pocket to help plan your shots during rainy weather – your cell phone. A good weather app will allow you to view the satellite image with animation showing projected cloud path, and the latest default weather app in iPhones often shows an estimate of when a drizzle will end and a lull begin. Having information about what the storm is doing will help you maximize your shooting opportunities. (For specific suggestions, here's a list of our favourite photography apps, which includes multiple weather-related app recommendations.

### **8. Watch for Special, Photogenic Conditions**

My favourite thing about a rainy day is that it often brings additional conditions that benefit photography, sometimes in a quite spectacular manner. Waterfalls that are otherwise small or dry will be full and beautiful during and after rains. Autumn colours will be deeply saturated, and rocks and earth that may normally look dull will have newfound richness.

Driving into higher elevations on a rainy day can immerse you in fog-like conditions full of atmosphere, or you may see breaks in the clouds where sunbeams stream down. I'm always watching for rainbows, lightning, hail, and the potential for rain to turn to snow. These special weather conditions can bring the drama we photographers crave, and they've provided me with some of my favourite images on a day that began with just rain.





NIKON D850 + 24-70mm f/2.8 @ 70mm, ISO 64, 1/40, f/8.0

### **9. Optimize Your Post-Processing**

Photographing in the rain can produce files out of your camera that appear dull and lack contrast and punch, so I like to compensate in the development to bring the images back to the full life I perceived when I made the compositions. I will usually add some extra contrast, clarity, and vibrance above my standard workflow, and this makes a big difference when rainy conditions have given me a flatter image. I prefer to shoot RAW, not in-camera JPEG, to give me the widest latitude for post-processing work.

Other times, the images produced from a rainy day inspire me to run with the misty atmosphere and convert to black & white during post-processing. For someone like me who normally loves color, this opens up an entire new world of inspiration and creativity, and a black & white interpretation can make the right scene really sing.



NIKON D850 + 24-70mm f/2.8 @ 24mm, ISO 400, 1/10, f/11.0

### **10. Adopt an Attitude of Adventure**

This tip may be the most important for me! I'm predisposed to desiring comfort and sunshine so am usually not thrilled when it's rainy, and if my attitude starts tending toward the negative, my day of photography does not go as well. It's something I will always need to remind myself of: When I adopt an attitude of adventure and positively engage with the conditions I've been given, I'm able to better see the opportunities available and make the most of them.



PENTAX 645Z + 45-85mm f/4.5, ISO 200, 2 seconds, f/16.0

## Conclusion

While rainy days can seem dreary and at times make me want to hole up indoors, I've learned that they hold great potential for producing beautiful photographs. Armed with these tips and ideas for taking pictures in the rain, you will most likely be rewarded for pushing out of your comfort zone and engaging with the weather conditions. I hope you find inspiration in this article for your next rainy day outing, and please feel free to share in the comments your own tips that have worked for you.

## About Ross Martin

I'm Ross Martin, and I've had a camera in my hands since the age of 12. I started my career in photojournalism, and for the past two decades have been pursuing my passion of photographing the landscapes of America. My portfolio can be seen at my website <https://www.rossmartinimages.com/> and I'm active on Facebook [www.facebook.com/RossMartinPhotography/](http://www.facebook.com/RossMartinPhotography/)

## Photographic Travel

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or for more information please email [norfolkislandstargazing@gmail.com](mailto:norfolkislandstargazing@gmail.com)

## Photoshop/Elements Course

The course runs on Friday mornings from 9 to 12 noon.

Requirements: Have to be or get registered with My Aged Care.

Need to be reasonable at Elements and/or Photoshop. (Know your way around one of them).

The course is for Elements, however people could adapt it to Photoshop.

The last term will be on Audio/visuals. The course starts on the first Friday in February.

Register with LiveBetter and find out about My Aged Care requirements.

Talk to David Willis if interested

## 2025 APS Australian Cup "This is Australia"

The club will again enter the APS Australia Cup for 2025. We definitely want to improve on 2024!

In MPC, there is a place to enter your selections. Please select your images (max 5) from now to the closing date, 14th April 2025. Between now and the closing date, you have the time to take your photographs. We live in a very good area for Australian photographs, as well as from your travels around the country on holiday, visiting friends and relatives etc. You can replace images as you feel you have a better one as time goes on.

Here are the rules for entry. (Not our rules, but those set by APS)

### TOPIC DEFINITION

"This is Australia"

Any image that shows a flavour of life in Australia, including landscapes, people, events and places including architecture, birds and animals.

Images may be taken in any of Australia's territories.

Entries must be a single image as captured by the camera.

Images must not be 'composite images' that combine subjects or elements from different scenes – replacing a background or sky, for example.

HDR, focus stacking etc. that has been performed in camera is permissible.

### Image Specifications

– 1920px by 1200px

HORIZONTAL Images must be 1920px wide and let the height take care of itself as long as it does not exceed 1200px.

VERTICAL Images must be 1200px in height.

SQUARE oriented images must be 1200px by 1200px.

– The maximum file size is 2mb.

If you need any help on creating your image to the above specs, please speak to David Skinner at meetings or phone 0409 525 283, email: [davidmskinner51@gmail.com](mailto:davidmskinner51@gmail.com)

I recommend you also save/export your image at 300dpi to maximize its viewing size.

David Skinner

Competition Secretary

[View last year's entries here](#)

[2024 Australian Cup](#)

## **Matthew Scherf: Free Medicine**

In this new body of work, *Free Medicine*, Albury-based photographer Matthew Scherf takes inspiration from the architecture of the local area, exploring the qualities of hard light and stark geometry. The exhibition presents moments of light and shadow on the mundane and overlooked facades of familiar buildings, while also serving as an examination of the artist's sense of belonging to the Albury area.

**MAMA**  
Murray Art Museum Albury

31 January – 27 April 2025

### **Pre-Meeting Meal**

All welcome to join in a chat and meal  
prior to the monthly meetings at

Edwards Tavern

6.00pm

<https://edwardstavern.com.au/>



## Buy Swap Sell

**SELLING: Canon EOS 5D MkIV DSLR Camera with Canon EF 24-105mm F4 L IS USM Lens**

\$2,500

Selling due to upgrading to Mirrorless. In excellent condition.

Comes with:

- 2 x batteries
- 4x 16GB CF cards
- Canon battery charger
- Original manual
- Lens cap, Lens hood, Camera cap
- Original boxes for both camera and lens

Contact Mark Slater on 0458 058 328

**Canon EF 100mm f/2.8 L Macro IS USM Lens**

\$925

As new, hardly used.

Comes with:

- Original Box
- Tote bag
- Lens Hood
- Front and rear lens caps
- Protective filter
- Canon Lenses CD

The Canon 100mm f2.8 L IS USM offers the best in optical and build quality. The 100mm focal length combined with 1:1 magnification is perfect for highly detailed macro photography. The lens is also capable of producing eye-catching portraits, with edge-to-edge sharpness.

Contact Mark Slater on 0458 058 328

## **SELLING: Voigtländer Perkeo E and Zeiss Ikon Box Tengor**

### **Voigtländer Perkeo E**

Country: German Years Produced: 1955 – 1957 Body Type: Folding

Film Type: 120 or 620 (still available)

Lens Type: Color-Skopar 80 mm f/3.5



Rarely seen medium format range finder from Voigtländer. Camera is in excellent condition and operates perfectly with only a few small marks on the leather case. Recently tested by Foto Supplies with test photos available on request.

\$500 slightly negotiable

### **Zeiss Ikon Box Tengor**



From the 1930's this German version of the "Box Brownie" is suitable for display purposes or possible restoration. The film that it uses is no longer available.

\$50

Contact Ann

0438 327 449

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