www.gemcameraclub.com.au

GEM Imagineering

Official newsletter of the GEM Camera Club, W.A.

Volume 8 Issue 5 August 2026

GOLD - Set Subject: Monochrome 'Shades of Light'

Labouring Hands
Irma Ferreira

Magazine printing sponsored by
MIDLAND camerahouse

Special Edition for PhotoWest
11 ~ 13 September 2026

This Month's Cover Photo

One of the privileges of being the newsletter editor is that I get to select the image for the front cover; and, to dispel any ideas of favouritism, this is a blind choice. I don't know whose images I'm looking at when making that selection.

However, it should come as no surprise that arguably our most prolific member should have an image selected for this inaugural 'Front Cover Image'. Well done Irma Ferreira.

Not only is it a superb image, in my humble view, the subject matter is well suited to monochrome. It also helps that it is a striking image well suited to the front cover of a publication.

Technical details are as follows:

Shot on a Nikon Z8 with a Nikkor Z 24-70mm f2.8S lens set at 70mm. Exposure was 1/400th at f8.0 and speed set to ISO64. Metering was centre-weighted.

What's in this issue

This Month's Cover Photo.....2

Upcoming Exhibition Set Subjects 2

Book Review 2

From the President.....3

July Exhibition Set Subject Results 4

PhotoWest.....5

PhotoWest Speakers..... 6~7

July Exhibition Open Results.. 8~9

Editor's Corner ..... 10~11

Events coordinator 12

Upcoming Exhibition Set Subjects

September 2026

Phone Photography: Pocket Perspectives

Brief:

Smartphones have become powerful creative tools, and this set subject challenges members to explore what can be achieved with the camera that's always with them. Whether it's landscape, portrait, street, macro or abstract — the subject matter is open. What matters is the ability to see creatively and make strong photographic decisions using a mobile phone only. Pay attention to composition, light, and storytelling — the fundamentals that matter regardless of equipment. Clever use of angles, leading lines, reflections, or interesting lighting can elevate a simple everyday scene into a compelling phone image.

Requirements:

- All images must be captured entirely on a mobile phone (any brand/model).
- Editing on the phone or computer is allowed (exposure, colour, cropping, etc.).
- Composite or AI-assisted images are not allowed and will be disqualified.
- Subject matter is open — creativity, technique, and quality of execution will be key judging factors.

Submission Date: 20 Sept 2026

Book Review

As we are fast approaching Christmas and with presents in mind (especially our own) I have a terrific book to review this month.

But first the bad news, it is expensive at AUSD96.00 (but then you knew it would be because of the red dot).

However, it is an exceptional book that really will inspire you to get out there. Highly recommended - I got my copy from Amazon.

Cont'd in the next column.

Final Exhibition for 2026

October 2026

Creative/Abstract: Beyond Reality

Brief:

This subject encourages experimentation and non-literal interpretations. Think patterns, textures, reflections, intentional camera movement, composites or manipulated imagery. The goal is to evoke curiosity or emotion rather than document reality.

Requirements:

- Image must be non-literal or creatively stylised.
- Interpretation is open—editing, composites, ICM or in-camera effects allowed.
- Original photographic capture required (no AI images).

Submission Date: 18 Oct 2026

Some words from the publisher:

"Inspiration Leica Akademie" is a compact, visually driven book that gathers creative guidance and photographic examples inspired by the Leica Academy. It's best suited to readers who enjoy learning through curated work—studying composition, light, and approach—rather than dense theory. The tone feels practical and motivating, with enough variety to spark ideas, especially for enthusiasts looking for fresh visual perspectives.

I do urge you to have a look. [Ed.]

From the President

Welcome Members

Well we start the three events at the end of this month:

- PhotoWest 2026
- SITH 2026
- Weekender with MCH

WEEKENDER with MCH
(Aug 28th, 29th 30th)

So we kick of the end of August with this year's Photo Road Trip.

If past events are anything to go by, this will be another amazing weekend away. Remember to pack some warm gear, as guaranteed to be cold in the mornings. A surprise for Saturday's night dinner will be a highlight. Remember your tie! Looking forward to images from the weekend and the stories made.

Huge news that an off-grid battery setup is going to be won by one attendee.

Last minute bookings still available Remember to put in your discount code mentioned on our member's only page.

PhotoWest 2026
(Sept 11th -13th)

Friday 11th September it kicks off, until Sunday 13th September. We are asking ALL MEMBERS to give us a few hours of your time over the weekend, so we can fill all the positions to make this one of the best events ever.

Whether it is lending a hand in the kitchen afterwards to clean the dishes or assisting with the workshop events.

SITH 2026 (October)

Well what a year this will be. A massive congratulations to Alun Powell for getting the greatest prize pool ever. Entries now closed.

We have the largest number of entries ever received, think the prize pool has something to do with that. Cameras, Drones and much more in the prize pool.

Your President
Stephen Lane

Recent Trip to China

Recently I was lucky enough to visit China and Vietnam with my beautiful wife on a 17 day holiday.

On our honeymoon, many years ago

now, we did a day trip into China, into Canton. With my lack of knowledge, wanted to see the Great Wall, but was no where near it. It has always been a want to get back and walk the wall.

Well that dream came true, but I was unaware of how hard it was to actually climb. Even harder when you take your backpack with extra lenses up with you. Not to forget the water bottle you left on the bus. I had to grab some water on the way up. What they never tell you is that all the steps are not the same size. Some are single steps, then you get a double spaced on. But the hardest are the three high step. Apparently done, so no-one could charge once on the wall.

Well, I did make it to the top after several stations (towers) thinking it was the last, only to find another when I looked up. There are many places to view the wall, and this is only one location. But the scale, the steepness, the lack of oxygen as you did get closer to the top. I did stop around ten steps short of the top tower, and thought I would not make it. I was out of breathe and finding it hard to get any air into my lungs. Lucky for me a marathon had been run earlier that morning and the finish line lay ahead. As well as paramedics, just in case. Then it was the long task of coming down again. I must admit there were not a great deal of photo opportunities, firstly, as the lack of oxygen was not helping me concentrate and compose the photo. But secondly, you do not see all the wall. You get to see sections, so it is hard to get the actual scale of the wall. But a journey to see and conquer, highly recommend. No pictures, stories or shows can make you ready for the climb. Good advice, don't take a backpack, but do take good shoes, your camera or phone and lots of water.

Some dates for your calendar in 2026

- **PhotoWest**
  Fri 11th – Sun 13th Sept
- **GEM + MCH* Weekender**
  Fri 28th – Sun 30th August
- **Spring In The Hills**
  Date to be announced
- WORKSHOP
  2nd Wed of each month
- EXHIBITION NIGHT
  Last Wed of each Month
- AGM & End Of Year Award Night
  Last Wed NOVEMBER

* Midland Camera House

(Check on our Facebook page for the latest events and dates)

July Exhibition Set Subject

Monochrome 'Shades of Light'

Judged by: Craig Franke

Gold — Bruce Fraser

Gold — Irma Ferreira

Silver — Caroline Trenfield

Silver — Shane Ellison

Gold

Bruce Fraser ..... Istanbul
Irma Ferreira ..... Labouring Hands

Silver

Alun Powell ..... Snowfall Solitude
Caroline Trenfield ..... Where the Grain Turns
Carolyn Toleman ..... Shelley Beach
Jill Westenberg ..... Ballerina
Neil McFadden ..... Modern Architecture
Shane Ellison ..... Forked

Bronze

Aaron Gibbons ..... A Bit of Murray
Alan Francis ..... Flowers of light
Amanda Barker ..... Reflecting Conversations
Angela Appleby ..... Holiday Fun
Brian Thompson ..... Pensive Moment
Donna Dobson ..... Storm Tide
Edwin Tharby ..... Old Doorway
Fiona Dartnall ..... Not Captioned
Lesley Florey ..... Shipwrecked
Melanie West ..... Into the Spiral
Roger Lancaster ..... Pacers
Stephen Lane ..... On the Move
Stuart Meachem ..... Walkway View
Tamara Wilkes-Jones ..... Puddle
Tony Hopkins ..... Black Faced Cuckoo
Wally Fonda ..... Shoeing
Will Schmitz ..... Where to

Silver — Neil McFadden

Silver — Alun Powell

Silver — Jill Westenberg

Silver — Carolyn Toleman

PhotoWest 2026

PhotoWest 2026 is the West Australian Photographic Federation (WAPF) conference—an annual photography weekend hosted by member camera clubs. This year, the GEM Camera Club of Kalamunda welcomes photographers to Boya Community Centre for 11–13 September 2026. Across the conference program you'll enjoy engaging presentations and key moments designed to inspire, inform, and spark new creative directions, followed by practical workshop sessions on the Saturday and Sunday. Whether you're refining your camera skills, developing your editing workflow, or simply eager to learn from fellow photographers, PhotoWest 2026 is a welcoming, energising experience for all levels. Come along, meet the community, and leave with fresh ideas to take your photography further.

Of course, all this would not be possible without our **Sponsors**; and the committee as well as all members of the GEM Camera Club would like to thank them for their generous support, helping make the event possible and supporting photography in the community.

Programme overview (competition results excluded)

Friday 11 September

- Registrations open: .....5:00 pm
- Welcome & Conference Outline: .....6:30 pm
- Conference opener / start: .....7:00 pm
- Speaker: Wendy Mitchell ..... (from 8:00 pm)
- Close: .....9:30 pm

Saturday 12 September

- Registrations open: .....7:45 am
- Welcome & Conference Outline: .....8:15 am
- Face/segment breaks and talks: multiple segments through the morning (including "Conference Outlines/segments" and timed breaks)
- Morning tea: .....10:40 am
- Additional presentations/talk segments: late morning into lunch
- Lunch / afternoon session build: midday
- Workshop Travel: .....2:00 pm
- Workshops (see list below): .....2:30 pm
- Break/tea blocks and later programming: continues through ..... 4:00 pm and 5:00 pm
- Conference Dinner: .....6:00 pm

Saturday Workshops

- Steve Wise – ..... Slowing the Portrait
- Steven Heath – ..... "Bums on seats": you won't have time to sit down
- Stanley Aryanto – ..... Anatomy of an
- .....Award-Winning Image (Part 1)
- Paul Irvine – .....The 3 P's of Macro Photography
- Beth Baker – .....Capture the Natural Beauty
- Seng Mah – .....Lighting Outdoors

Sunday 13 September

- Workshop travel: .....8:00 am
- Workshops (see list below): .....8:30 am
- Travel to conference venue: .....10:00 am
- Morning Tea: .....10:30 am
- Presentations: .....10:45 am onward
- Keynote address: .....11:00 am
- Wrap up: .....12:00 pm
- PhotoWest 2026 "People's Choice" and wrap announcement: .....12:00 pm
- Conference close: .....1:00 pm

Sunday workshops

- Liz Barker – .....Architecture Photography
- Claire Gilham-Martin – ..... Advanced Lightroom
- Stanley Aryanto – ..... Anatomy of an
  ..... Award-Winning Image (Part 2)
- Team Digital – .....Bring Your Prints to Life

Keynote Speaker

Stef King is a multi-award-winning Australian advertising, commercial and editorial photographer working nationally and internationally across portraiture, beauty, fashion, sport and lifestyle photography.Her work has been recognised with numerous awards and accolades, including the 2025 PADC Diamond Skull for Advertising Photographer of the Year. She has also been named Western Australian Commercial Photographer of the Year and Western Australian Portrait Photographer of the Year, with further recognition from the Australian National Portrait Gallery, Head On Portrait Prize, and internationally via One Eyeland, Spotlight Awards, Luerzers Archives top advertising photographers and Lucie foundation.

Claire Gilham-Martin

Claire is no stranger to the GEM Camera Club having hosted a number of events for us. She is an award-winning Perth photographer, videographer and educator, and the founder of Gilham-Martin Media. Passionate about helping photographers grow their skills, Claire delivers hands-on workshops across Western Australia, specialising in photography, videography and Adobe Lightroom.

Claire has received recognition through photography awards and is known for her practical, engaging teaching style. She is passionate about helping photographers move beyond the basics, develop their own creative vision and edit with confidence.

Steve Wise

Steve is an accredited medical photographer, videographer and graphic artist at RPH, where he leads the Medical Multimedia Design department. His practice is grounded in a deep commitment to art and visual narrative, expressed through collaborative portraiture that centres relationship, trust, and shared lived-experience storytelling. Steve has received numerous awards for his portrait photography at state, national, and international levels. He has presented multiple solo exhibitions centred on narrative portraiture and has co-authored nine peer-reviewed publications arising from the Depth of Field body of work (a collaborative growing body of Health Humanities research that integrates art (photography, fine art, music, film and literature) and patient narratives to foster new ways of seeing, knowing, and understanding health), including research featured in *The Lancet Planetary Health.*

PhotoWest 2026

Featured Workshop Host

Beth Baker is an award-winning photographer across multiple genres. Beth has built a reputation for creating stunning images that celebrate the beauty, diversity, and delicate detail of the natural world. Her passion for photographing Western Australia's spectacular wildflowers and landscapes has earned her recognition from photographic communities both locally and nationally.

Beyond her photographic achievements, Beth is a highly regarded workshop presenter who enjoys sharing her knowledge and enthusiasm with photographers of all skill levels. Through her presentations and hands-on workshops, she encourages others to explore the natural environment with curiosity, creativity, and a greater appreciation for the unique beauty that exists all around us.

At PhotoWest 2026, Beth will share her approach to nature and landscape photography, offering insights into her creative process, techniques for capturing compelling images in the field, and the inspiration behind her award-winning work. Attendees can look forward to an engaging and informative workshop that will inspire photographers to see the natural world through a fresh perspective.

Stanley Aryanto

Stanley's journey has taken him across 31 countries, photographing some of the world's most spectacular locations. From mountain summits and frozen lakes to vast wilderness landscapes and star-filled night skies, his work captures not only the beauty of the natural world but also the spirit of adventure and discovery.

His photography has been featured by major international organisations and publications including Canon, Canadian Geographic, PetaPixel, and Global News. His dedication to his craft has also earned him more than 100 international photography awards, establishing him as one of the most respected landscape and adventure photographers working today.

Stephen Heath

Stephen Heath is a professional photographer based in Perth, Western Australia, with more than 16 years' experience working across performance, production, corporate, community and creative industry photography. A significant part of his practice is centred around theatre and live performance, where he photographs productions, rehearsals, dancers, actors, backstage environments and the many moving parts that come together before an audience ever sees the final show. Stephen's connection to theatre began long before he picked up a camera professionally. His earlier career as a theatre carpenter gave him a practical, hands-on understanding of stagecraft, scenery, lighting, timing, backstage pressure and the controlled chaos that sits behind every polished production.

Tace Stevens

Tace Stevens is a Noongar and Spinifex photographer and filmmaker based in Perth. A self-taught documentary photographer with a film degree from the Australian Film and Television Radio School, her practice is grounded in community, education, and the principles of story sovereignty and autonomy.

In 2023, Tace received a Magnum Foundation and World Monument Fund grant to collaborate with Survivors of the Kinchela Boys Home—a state-run institution that forcibly removed hundreds of Indigenous boys from their families between 1924 and 1970. The resulting project, We Were Just Little Boys, debuted at the Centre for Contemporary Photography during PHOTO 2024 and went on to feature in On Country: Photography from Australia at Les Rencontres d'Arles 2025, co-produced by PHOTO Australia and Rencontres d'Arles.

In 2025, Tace was selected for the Tall Poppy Press Open Call to publish her debut monograph, *We Were Just Little Boys*. That same year, she was awarded the prestigious Olive-Cotton Award for her portrait of Uncle Bill, a survivor of the Kinchela Boys Home.

Wendy Mitchell

Wendy Michell is a storyteller, conservationist, diver, and expedition leader whose deep connection to nature was shaped by the wild landscapes she experienced growing up in Western Australia.

Over the past decade, she has spent much of her life on or beneath the ocean - sailing, teaching diving, and documenting remote ecosystems and the growing human pressures they face.

Through powerful imagery and narrative, Wendy captures the beauty of the natural world while advocating for its urgent protection.

Her work is driven by a belief that wild places and biodiversity are among the most precious parts of our planet and must be preserved for future generations.

July Exhibition Open

Gold

Alun Powell ..... Snow Patrol
Alun Powell ..... Stdokksnes
Bruce Fraser ..... A Touch of Italy
Carolyn Toleman ..... Shout Out

Silver

Alan Francis ..... Silent Calm
Brian Thompson ..... Veil of the Rainforest
Carolyn Toleman ..... Sanur Sunrise
Donna Dobson ..... Salt and Pepper
Edwin Tharby ..... Windows Sunshades
Fiona Dartnall ..... Perth Lights
Irma Ferreira ..... Escalating
Irma Ferreira ..... The Marketplace
Jill Westenberg ..... A Solitary Moment
Lesley Halligan ..... Grange Colonnade
Melanie West ..... Living Lace
Neil McFadden ..... In Full Flight
Roger Lancaster ..... Girl at the Window
Shane Ellison 1Fish, 2Fish
Tamara Wilkes-Jones ..... Feed Me
Tony Hopkins ..... Cold Morning

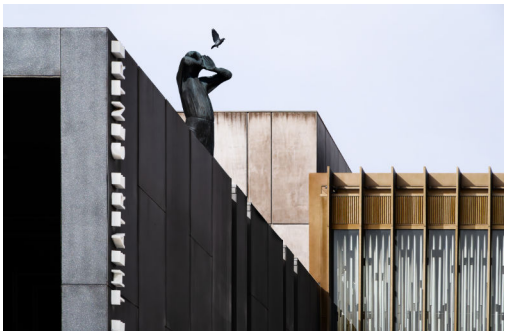
Bronze

Alan Francis ..... Fostering
Amanda Barker ..... Pretty in Pink
Amanda Barker ..... Silent Whispers
Angela Appleby ..... A Lake Called Louise
Angela Appleby ..... Photo Bomber
Brian Thompson ..... A Life Etched in Light
Bruce Fraser ..... A Night at the Railway
Caroline Trenfield ..... Autumn Grebe
Caroline Trenfield ..... Geck Off
Donna Dobson ..... Reach for the Sky
Edwin Tharby ..... Distorted
Fiona Dartnall ..... Open July
Jenny James ..... Geometric
Jenny James ..... Polo
Jill Westenberg ..... You Can't Clip These Wings
John Mill ..... Cathedral Roof
John Mill ..... WA Sand Dunes
Lesley Florey ..... Abandoned and Broken
Lesley Halligan ..... Mine Worker
Neil McFadden ..... Orchid
Stephen Lane ..... Nobel Falls
Stuart Meachem ..... Street Ex
Stuart Meachem ..... Stress Test
Tamara Wilkes-Jones ..... Colour fields
Wally Fonda ..... Matagarup Sunrise

Gold — Alun Powell

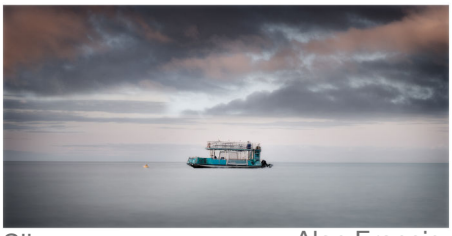
Gold — Alun Powell

Gold — Bruce Fraser



Gold — Carolyn Toleman

Silver — Fiona Dartnall



Silver Alan Francis

Silver Donna Dobson

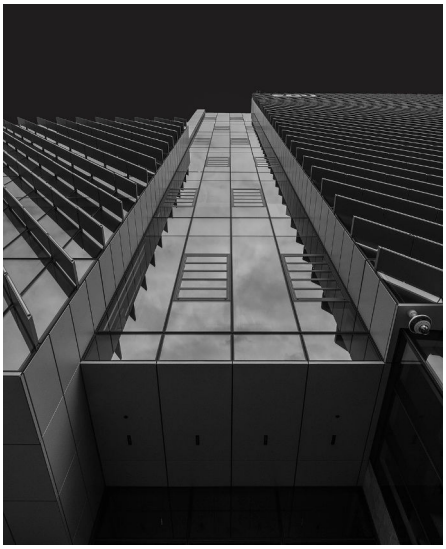
Silver Brian Thompson

Silver Jill Westenberg

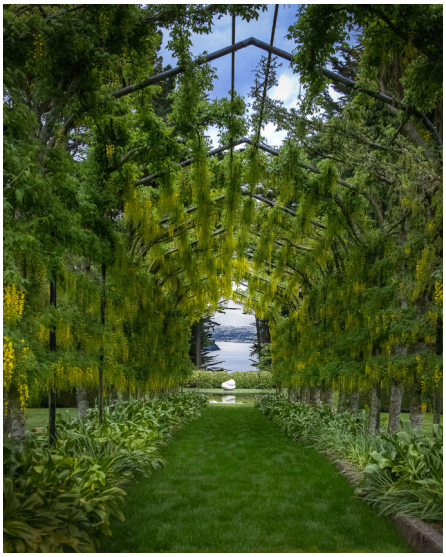
Silver Neil McFadden

Silver Tamara Wilkes-Jones

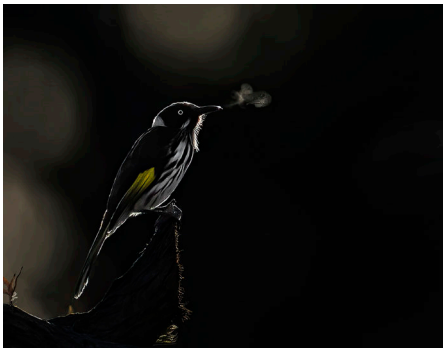
Silver Irma Ferreira



Silver Edwin tharby

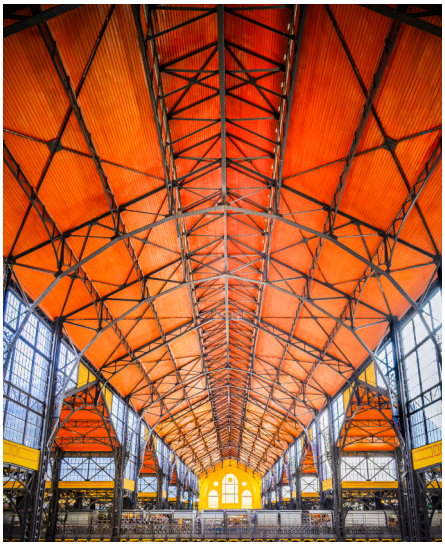


Silver Lesley Halligan



Silver Tony Hopkins

Silver Carolyn Toleman



Silver Irma Ferreira

Silver Melanie West

Silver Roger Lancaster

Silver Shane Ellison

Editors Corner

Critique That Improves Photos (and Keeps the Fun) - Part 2

In Part 1 of this two part article, we looked at photography as it related to beginner photographer. In Part 2 we will consider critique techniques more suited to advanced or more experienced photographers.

For skilled photographers, critique can become ineffectual if feedback stays at the craft level. At higher skill levels, the more useful critique addresses such areas as:

Intent alignment

Do the image's strongest visual choices actually serve the concept? For example:

- If the concept is isolation, does the composition emphasise separation—or does the environment dominate?
- If the concept is motion, does the shutter strategy support motion as meaning, or is it just accidental blur?
- If the concept is texture, is the frame designed for a close visual reading?

Visual hierarchy and rhythm

Where does the eye travel—and how does it move?

Skilled critique might look at:

- Subject prominence vs. background texture.
- Leading lines that either guide or distract.
- Repetition (shapes, tones, patterns) that creates rhythm.
- Contrast placement: where contrast is strongest and why.

Composition as narrative and not decoration

Beginner compositions can be "pretty." Skilled compositions can be readable and intentional.

Critique questions:

- What is the decisive moment?
- What does the viewer need to notice first, second, and third?
- Is the framing giving the viewer enough context without losing the point?

Consistency within a series

Single images are one thing. A series reveals whether your critique is helping you grow a coherent voice.

If you critique someone's project, try to:

- Identify the project goal in one sentence.
- Compare how each image either supports that goal or complicates it.
- Suggest experiments that deepen the project, not just improve one frame.

The "kind but useful" critique rule

A critique can be kind without being vague, and direct without being mean. Here's a practical way to do it:

- Start with something that's working (specific).
- Point to what's limiting impact (specific).
- Offer one or two solutions (specific).
- End with an encouragement tied to action.

A template you can copy:

- "What I like is ___ because ___."
- "What seems to hold it back is ___, especially ___."
- "Try ___ next (and if it doesn't work, try ___)."
- "I think your next version could be even stronger by focusing on ___."

This keeps your critique from drifting into "You should…" and turns it into "Let's try__".

Critique examples you can learn from

Included below are a couple of example critiques in the tone and structure that works for mixed skill levels. Notice how both are grounded in visible elements and end with a next experiment.

Example 1: Street photo (busy background)

"Your subject's posture is really expressive, and the light gives the scene energy. What competes with that is the background texture—there are several high-contrast areas close to the subject that pull attention away. Next time, try stepping to a slightly different angle to reduce background detail behind the subject, or shoot a tighter frame where the background becomes simpler. For your next walk, do one photo the usual way, then one with the subject isolated."

Example 2: Landscape with flat contrast

"The composition has good balance—your leading lines guide the eye nicely. The image feels flat mainly because mid-tones dominate; there isn't enough tonal separation between foreground, mid-ground, and sky. Try bracketing exposure or adjusting your exposure to protect highlights while bringing up shadow detail selectively. If you reshoot, wait for a moment when light rakes across the foreground texture and gives it contrast. Your goal for the next shoot: create a visible difference between foreground and background tones."

A checklist for critiquing photos (and giving feedback)

Use this as a scoring guide—not to "grade" people, but to structure your observations. If you only have time for a few checks, choose the most relevant ones.

Composition

- What is the primary subject, and how quickly can I identify it?
- Does the framing support the story or feeling?
- Are there elements competing for attention?

Light and exposure

- Where does the viewer's eye go first (brightest/most contrast)?
- Does the lighting match the mood you want?
- Are highlights or shadows drawing attention away from the subject?

Focus and depth

- What's intended to be sharp?
- Is the background blur helping the subject, or distracting?
- Is blur accidental or purposeful?

Colour and tone

- Are colours harmonious or intentionally clashing?
- Do tones separate foreground/mid-ground/background?
- Is the image cohesive, or does it contain multiple conflicting moods?

Technique (only if it serves the critique)

- Sharpness: is it appropriate for the goal?
- Motion: does it emphasise intent (freeze or blur)?
- Perspective: does it exaggerate or support the narrative?

The "so what?"

- What does the image want the viewer to feel or understand?
- Is the visual structure delivering that message?
- Finally, convert your observations into one action:
- If you could only change one thing next time, what would it be—and what experiment will you run?

Critique as a habit: making it fun instead of fearful

One of the main reasons people avoid critique is not that feedback is painful, it's that feedback feels like it has no endpoint. If you don't know what to do next, critique is no longer useful. So build critique into your workflow with tiny loops:

- Take a series of 5–10 frames with one variable changed (angle, distance, time of day, background position, focus point, exposure setting__
- Critique only one thing per frame

  Example: for five frames, critique subject clarity. For the next five, critique tonal separation.
- Pick one "next attempt" instruction and write it down like a mini mission.

After a few cycles, critique stops being a verdict and becomes a practice: and practice is fun because you can feel progress.

How to receive critique without getting discouraged

If you are being critiqued, protect your motivation by using a simple filter:

- Translate each comment into a possible experiment.

  Even if the suggestion isn't perfect, you can still extract a test: move, crop, change focus, adjust exposure, reframe, wait for cleaner light.
- Look for repeated themes.

  One person might be off. Three people pointing to the same issue is data, not destiny.

Keep the intent you're committed to. Critique should challenge how you execute, not erase who you are as an artist. If you love the mood but it's technically muddled, you can keep the mood and adjust the craft. And.a useful question to end any critique session:

"What is one change that would make this photo more like what I wanted?"

That question turns discouragement into direction.

A newsletter-friendly closing challenge

To help you take action immediately, I have included a short group assignment. This is something you can do no matter your skill level.

The 20-minute 'Critique Loop' challenge

Choose one photo you've taken recently.

Write three observations:

- one about composition,
- one about light/exposure,
- one about focus/subject clarity.

Write one sentence about what you want the viewer to feel or notice. Choose one change you could test next time (move position, crop tighter, isolate background, focus on a different point, adjust exposure__If possible, recreate the scene once with that change.

Then ask yourself: "did the viewer's attention move where you wanted it to go"? And that's the whole point: critique that improves photos and keeps the fun.

From the Event Coordinator

Welcome Members. The highlight of the month for me, was obviously having Virat Shah, well-known Perth Astro and Sunrise and Sunset photographer, come and speak to us about his amazing photography and give us lots of tips!! It was also great to get in early and secure my ticket to PhotoWest. It will be an amazing event as Gem CC is running it this year, and there are some wonderful speakers presenting and workshop to attend.

July Club Events

VIRAT SHAH WORKSHOP

Sunrise, Sunset and Astro Photographer Extraordinaire!!

Wednesday August 12.
Clubhouse. 7- 9pm

Many thanks to Virat Shah for a very interesting and informative presentation on his photography journey, and particularly his astro photography. There were plenty of great examples and tips for those who were most interested in the astro side as well as the sunrises and sunsets. He also introduced many of us to using a number of apps like Photopills and Aurora Photography. So all in all, a very comprehensive overview of all things astro.

A sad note at the end of the night, was Virat receiving a call to say his dad had had a heart attack back in India. That was why he left in a bit of a hurry. He was on a plane in the morning and did message to say he had enjoyed the evening at the club and thanked me for the opportunity. Sadly, his dad passed away, although he had been experiencing some health issues for some time beforehand. Sincere condolences to Virat and his family. I did reach out to Virat and pass that on to him.

CITY NIGHTLIGHTS WALK

Sunday August 16. 7- 9pm.
Meet at 'Paperclip' Sculpture, Elizabeth Quay, 6.45pm

It turned out to be a nice night for a photo walk, although not the best one, as Friday would have been better as for one thing, the Merry Go Round in Lizzie Quay is working then, and the 'Paperclip' Sculpture is lit up too. We did do a walk around in Lizzie Quay and Irma posted some lovely shots she took, as well as of the Big Ferris Wheel along in front of the carpark, just a short way along Riverside Drive. That was really humming, with lots of brightly coloured lights pulsating to the music in many different patterns A lot of people were coming to take photos and have a ride. If you want to get some photographs of it too, I believe it is only there until August 28.

September Events

SOPHIE XIANG WORKSHOP – WILDFLOWER SMARTPHONE PHOTOGRAPHER

Wednesday September 16.
Clubhouse. 7- 9pm

On her Linkedin profile, Sophie says she is a self-taught smart phone photographer, with a passion for taking wildflower photos. She started in 2019 and is now very sought after for flower shows and festivals, as well as by libraries and many other organisations and art shows, both for her amazing wildflower photos, but also as an expert smart phone photographer and mentor.
At this Workshop and the following Outing, you will learn the following:

- Photography Mindset: See the world through a creative lens.
- Core Fundamentals: Master lighting, composition, subject choice, and photo editing.
- Mobile Tools: How to master your phone's camera features to get the most out of your smartphone. Unlock your smartphone's hidden camera features and maximise its potential.
- Put your new skills into action right away! This interactive workshop keeps you moving, learning, and creating—with plenty of opportunities to share your progress along the way.
- Bring your Smart Phone charged and ready to go...!!

PLEASE NOTE: This workshop is on the 3rd Wednesday of the month, not the usual 2nd one, as Sophie is very busy and sort after. She has been very generous in fitting into her schedule, both a Workshop highlighting her photography and smart phone expertise and an outing to Kings Park on Sunday 20 September, See below for details.

Outing

SOPHIE XIANG 2 – OUTING TO KINGS PARK

Sunday September 20. 9- 11am.
Meet at main carpark, behind the café area.

For this outing, Sophie will be continuing from the Workshop Night and adding to your expertise and experience of using a Smart Phone to take great photos. Here is what you'll be continuing to learn in the hands-on environment of Kings Park:

- Photography Mindset: See the world through a creative lens.
- Core Fundamentals: Master lighting, composition, subject choice, and photo editing.
- Mobile Tools: How to master your phone's camera features to get the most out of your smartphone. Unlock your smartphone's hidden camera features and maximise its potential.
- Put your new skills into action right away! This interactive workshop keeps you moving, learning, and creating—with plenty of opportunities to share your progress along the way.
- Bring your Smart Phone. Have it charged and ready to go!!

For those who are keen, early risers or both!!
BREAKFAST AT 8AM, BOTANICAL RESTAURANT, NEAR THE MEMORIAL.

Happy Shooting
Cheers Stuart

Stuart Meachem *(0412 878 834)*