From the President

It’s has been a great honour for me to be elected as the President of NSW’s largest camera club – The Castle Hill RSL Photography Club. The position of elected President is for a term of 12 months and for a maximum of 2 terms, as per our club’s constitution.

In a brief introduction of myself, I have only been with the club since February 2013. Over the last 4½ years I have held various positions in the club including being Vice President in 2016/2017. Prior to that I was part of the competition committee for 2 years (2014-2015). I have also been providing technical support to the club as part of the set up / pull down team and operating the sound desk and competition voting systems as required.

First of all, I would like to thank all the previous and current committee members and club members for all their support and encouragement to me to take up this leadership role. I will do my best to lead and promote our club and carry on the good work of our past office bearers who had strived hard to give the club its current status in the camera club community. It is good also to report that all committee positions have been filled on the night of the AGM, or shortly afterwards, as well as most of the non-committee positions. Many of the committee appointment holders are new to their roles except that we now have Mr Graham Gard who has stepped up to take up the role of Vice President on an interim basis, which was previously held by myself. Graham was instrumental in getting me to take on the Vice-President role two years ago and he has wealth of knowledge from his previous experience in Club management roles. We are very lucky to have him on our management committee team and we certainly look forward to his continued contributions.

We have also increased and restructured the club management committee positions to better manage a complex environment and streamline our reporting structure. The Program Coordinator is now called Lecture Coordinator and is now part of the Management Committee and will report directly to the Vice President along with the Training Coordinator and Competition Coordinator. We have created the position of Webmaster, which Mal Hobson has volunteered to take on. This role has two components; the first being to manage the current website and secondly, to oversee the development of the proposed replacement and updated website. The Treasurer role remains part of the club executive. The Membership Secretary, who is responsible for our new member signups/renewals as well as web calendar entries, will now liaise with our Treasurer and the Webmaster.

At this point, I would also like to thank Jason Pang for his leadership for the past 2 years as our President. During his tenure as our president, Jason has worked hard to maintain the club as one of the premier camera clubs in NSW and has been instrumental in creating the Special Interest Groups (SIGs) that have revitalised the club photography interest. These additional SIGs, over and above the Audio-Visual and Portfolio groups that had been in operation for some time have got more people taking more photographs (and better photographs) as part of their interest or hobby.

As part of our leadership tradition, I have invited him to take up the role of our Immediate Past President, an important management committee role in which he will oversee some of the key projects that our club will be undertaking in the next 12 months.

Lastly I would like to stress that even though we are the largest camera club in NSW, we still need everybody’s continued effort to make it a great club. This is your club and its success will depend on how many people are willing to contribute to its future. As such I look forward to everybody’s ideas and enthusiasm to help out in the betterment of Castle Hill RSL Photography Club.

Happy snapping

Roger King
President,
CHRSL Photography Club
Hello Readers

*Spring is here and so are the competitions*

You have a choice

- The Orange Blossom Festival
- The FCC Interclub 2017
- The Axholme - Castle Hill Interclub 2017
- The monthly club competition

And don’t forget

- The Members Voting competition

So get busy and enter some or all of them and while your at it, send some of those amazing images to me for inclusion into Viewpoint magazine

Rosa Doric
editor@chrslphotographyclub.org

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Viewpoint - September 2017 - Issue No: 132
August 2017 - Set Image of the Month - Digital

“NO WINNER” by NO MERIT

As there was no Merit category awarded in this section there is no winning image of the month

Judge - Club members
August 2017 - Set Image of the Month - Print

“Church on the Hill” by Karen O’Connor

Judge - Club members
August 2017 - Open Image of the Month - Digital

“Illuminated River” by Adam Chang

Judge - Club members
August 2017 - Open Image of the Month - Print

“Stormbringer” by Paul Prouzos
Meet your committee...

Steve Castle  
CHRSLPC Training Coordinator

Please tell the readers something about your position in the CHRSLPC committee;

How long have you been a in the CHRSL Photography Club Committee as Training co-ordinator?  
This is my first committee position as Training co-ordinator.

Tell us a little about what your role entails and what responsibilities as Training co-ordinator are?  
My role entails making sure that the club runs training programs and workshops that are suitable for all levels of club members.

How did you get into this role and have you held other committee positions?  
Stupidly, I volunteered!
In my corporate life I spent 12 years as a Senior Technical Instructor in both the aviation and computer industries so I have a considerable training background.
Other corporate roles involved me running seminars and workshops throughout Australia and New Zealand.
I was the club’s second president and served in that role for 5 years. Obviously, it’s not the money so what do you find rewarding in this role?
After I retired from corporate life in 2013 I was looking for some way to give back to the community. I find it rewarding to pass on my knowledge to newer photographers and to be able to provide help to all photographers to further their skills.

Tell us a little about yourself as a photographer;

How did you first venture into photography?  
My father and maternal grandfather were both avid photographers so I guess it was a foregone conclusion I would follow in their footsteps!
I received my first camera (see below) at around age 8, although I had used my father’s camera before that.
What was your first camera, and what do you use now?

The first camera I owned was a camera called a VP twin [http://camerapedia.wikia.com/wiki/V._P._Twin](http://camerapedia.wikia.com/wiki/V._P._Twin). I still have many of the b/w negatives from that camera. I own a multitude of cameras now, my main workhorse though is a Nikon D800.

What would you like to achieve with your photography?

This is a difficult question, I have been taking photos for a very long time and have shot most genres, both as a hobby and commercially. I am not an expert in Photoshop by any means, so would like to become much more proficient in Photoshop to enable me to exhibit successfully at an international level. I have had some successes though in international salons.

Tell us about how you first came to CHRSL PC and what the club means to you?

I first joined the club in 1994 when it started. Around 2000 I left the club due to work and family commitments then re-joined in 2011. The club allows me to build long lasting friendships with other photographers and to share knowledge of our hobby.

Are you drawn to one specific genre of photography and can you tell us why?

I mainly like landscapes and portraiture, although at the moment I am embarking on a specialised area of forced perspective, using models of classic cars photographed in real life situations to make them look real.

Do you have a favourite photographer/s whose work you admire and why?

Outside of the club, Ken Duncan, he is an excellent photographer who also to stands up for our rights as photographers to shoot what we want when we want.

Inside the club, Monica Mulder (who was in fact my Vice President 1994 -1999) for her excellent b/w portrait work, Sam Bihancov for his work with models and Fred King for his Photoshop skills.

Do you have a photographic ‘moment/adventure’ you could share?

Too many! Many years ago I was in the Lamington National Park in QLD and my film was not winding on. I thought it had broken and did not have a dark bag with me, so I climbed into the boot of my car, had my wife close the boot so I could retrieve the film. On opening the camera I discovered I had not loaded any film!

Another one was when I was shooting a wedding; I stepped backward to get better framing and stepped right on to the bride’s dog (a Corgi)’s back!

Do you have any other interests outside of photography?

I’m an electronics technician by profession so computers come naturally to me.

I maintain all our household’s computers and electronic gadgets. I am also an avid tennis player and fan.

Have you had a special event that you have photographed and what made it stand out?

Again, too many to single out. Probably my son’s university graduation ceremony, he was awarded top student for his university course.

Can you tell us one thing we don’t know about you?
I’m married to my wife Barbara, with two children, both left home and living with their partners.

Are there any comments you would like to add or anything else you would like to tell us about yourself?

The club is a great club and one of the best in Australia!

We need to find ways of bringing younger blood into the club to keep the club progressing over the next few decades.

On Time Every Time
“... I mainly like landscapes ...”
Lake Macquarie Sunrise
“... and portraiture, although at the moment. . . ”

Woman in Blue
Desert Princess
“... I am embarking on a specialised area of forced perspective. ...
... using models of classic cars photographed in real life situations to make them look real".
(above) - Mossy Point

(right) - Milky Way Over Barrenjoey
Keep your eye on the ball!

*Article and images by Steve Castle*
FOR THOSE WHO LOVE THE PHILOSOPHY OF AMBIGUITY, 

AS WELL AS

THE IDIOSYNCRASIES OF ENGLISH:

1. ONE TEQUILA, TWO TEQUILA, THREE TEQUILA...FLOOR.
2. ATHEISM IS A NON-PROPHET ORGANISATION!
3. IF MAN EVOLVED FROM MONKEYS AND APES, WHY DO WE STILL HAVE MONKEYS AND APES?
4. THE MAIN REASON THAT SANTA IS SO JOLLY IS BECAUSE HE KNOWS WHERE ALL THE BAD GIRLS LIVE.
5. I WENT TO A BOOKSTORE AND ASKED THE SALESWOMAN, "WHERE'S THE SELF-HELP SECTION?" SHE SAID IF SHE TOLD ME, IT WOULD DEFEAT THE PURPOSE.
6. WHY DO SHOPS HAVE SIGNS, 'GUIDE DOGS ONLY', THE DOGS CAN'T READ AND THEIR OWNERS ARE BLIND?
7. IF A DEAF CHILD SIGNS SWEAR WORDS, DOES HIS MOTHER WASH HIS HANDS WITH SOAP?
8. IF SOMEONE WITH MULTIPLE PERSONALITIES THREATENS TO KILL HIMSELF, IS IT CONSIDERED A HOSTAGE SITUATION?
9. IS THERE ANOTHER WORD FOR SYNONYM?
10. WHERE DO FOREST RANGERS GO TO "GET AWAY FROM IT ALL?"
11. WHAT DO YOU DO WHEN YOU SEE AN ENDANGERED ANIMAL EATING AN ENDANGERED PLANT?
12. IF A PARSLEY FARMER IS SUED, CAN THEY GARNISH HIS WAGES?
13. WOULD A FLY WITHOUT WINGS BE CALLED A WALK?
14. WHY DO THEY LOCK GAS STATION BATHROOMS? ARE THEY AFRAID SOMEONE WILL BREAK-IN AND CLEAN THEM?
15. IF A TURTLE DOESN'T HAVE A SHELL, IS HE HOMELESS OR NAKED?
16. CAN VEGETARIANS EAT ANIMAL CRACKERS?
17. IF THE POLICE ARREST A MUTE, DO THEY TELL HIM HE HAS THE RIGHT TO REMAIN SILENT?
18. WHY DO THEY PUT BRAILLE ON THE DRIVE-THROUGH BANK MACHINES?
19. HOW DO THEY GET DEER TO CROSS THE ROAD ONLY AT THOSE YELLOW ROAD SIGNS?
20. WHAT WAS THE BEST THING BEFORE SLICED BREAD?
21. ONE NICE THING ABOUT EGOISTS: THEY DON'T TALK ABOUT OTHER PEOPLE.
22. DOES THE LITTLE MERMAID WEAR AN ALGEBRA? (This one took me a minute)
23. HOW IS IT POSSIBLE TO HAVE A CIVIL WAR?
24. IF ONE SYNCHRONIZED SWIMMER DROWNS, DO THE REST DROWN TOO?
25. IF YOU ATE BOTH PASTA AND ANTIPASTO, WOULD YOU STILL BE HUNGRY?
26. IF YOU TRY TO FAIL, AND SUCCEED, WHICH HAVE YOU DONE?
27. WHOSE CRUEL IDEA WAS IT FOR THE WORD 'LISP' TO HAVE 'S' IN IT?
28. WHY ARE HEMORRHoids CALLED "HEMORRHoids" INSTEAD OF "ASTERoids"?
29. WHY IS IT CALLED TOURIST SEASON IF WE CAN'T SHOOT AT THEM?
30. WHY IS THERE AN EXPIRATION DATE ON SOUR CREAM?
31. IF YOU SPIN AN ORIENTAL MAN IN A CIRCLE THREE TIMES, DOES HE BECOME DISORIENTED?
32. CAN AN ATHEIST GET INSURANCE AGAINST ACTS OF GOD?

THANKS TO BOB COOK FOR EXCERSING OUR BRAINS WITH THESE ONE LINERS
CREDENTIALS;

Kira Likhterova (M.Photog I-AIPP)
Art Photography by Kira
AIPP NSW Creative Photographer of the Year 2011
AIPP NSW Wedding Photographer of the Year 2011 Runner-up
SWPP International Glamour and Beauty Photographer of the Year 2010
2010 AIPP Australian Wedding Photographer of the Year Runner-up
AIPP NSW Wedding Photographer of the Year 2009
SWPP International Wedding Traditional Photographer of the Year 2008
SWPP International Bridal Portraiture Photographer of the Year 2008

Web:
www.artphotobykira.com.au
www.creativephotographyclasses.com

Creative Photography Classes
www.facebook.com/
creativephotographyclasses

Instagram:
@artphotobykira

Facebook:
Art Photography by Kira
www.facebook.com/Art.Kira

Discover Sensual YOU
www.facebook.com/DSYOU
How can I show you that you're beautiful when the world is not enough & a million voices fail to change your song unable to silence the doubt that beats away is not enough when the world show you that you're beautiful.
What is boudoir?

If you were to poll 100 people and ask them what boudoir photography was to them you would more than likely get comments such as “trashy lingerie”, “half naked women” and “porn”. But just like with any other genre of photography there are different styles for shooting the same thing.

OK so what does history say?

Boudoir comes from the 18th Century. It is a French word and the meanings were: a private sitting room, a woman’s bedroom or a private room adjacent to her bedchamber, used for bathing or dressing. The room of a “Lady” or upper-class woman. Later, it was also used as a private drawing room and also room where you would spend time with your lover. Rooms like that would be ordinarily found only in Grand Houses.

Lately some of the particular style of furniture can be described as boudoir. Furniture that would be ornate or busy and often would be of bedroom pieces.

Boudoir can also be referring to a type of photography. The concept of Boudoir Photography is not new and was very popular in 1920-1940's.

Typically they were images of semi-naked or lingerie wearing women, sexually suggestive, taken either in the photographer's studio or in hotel.

In modern times it became a very popular type of photography in the wedding market as brides-to-be are having bridal boudoir done as a gift to their future husband.
Nowadays your client can wear a lot of things that will still suit the “boudoir” look and feel. From just fabric to play with, to shorts or jeans with a simple singlet. Robes, lingerie, boy shorts, corsets, heels, just jewellery, men business shirt or just his watch – anything goes. A lot depends on your personal shooting style and what your client is comfortable wearing.

**So what is boudoir to me?**

You don’t have to be naked to have a photographic boudoir session.

And... you don’t have to be in your 20’s. Who said that at some age we need to stop feeling beautiful, feeling desirable? Feeling sexy?

So for me – Boudoir is an Intimate Message from your Beautiful Soul in a sensual, storytelling way.

It is a celebration of everything about You in photographic form - your hopes, dreams, fantasies, your insecurities and vanity, your sadness, tears and disappointment. Your vulnerability.

I want every woman to discover how glamorous and sensual she is; to be a seductress or the girl next door; Queen or a dancer; cheeky or stay still in anticipation.
And there is no age limit or size limit to this beautiful discovery of Your Soul, of your very Essence.

People say - Boudoir sessions are only for women who have someone to share them with: Who said you have to give these images to anyone? Don’t you deserve to have beautiful photos of yourself that you can look at anytime you want to feel good about yourself.

While there are a lot of women that will book a boudoir session to give as a gift to their significant other – there are many more who need this to do something special for themselves.

They want to celebrate a milestone, a new phase in their lives, or just embrace their womanhood.

A voyage of personal discovery where you can safely explore your true personality; bring out the playful person inside. Perhaps you have lost faith in yourself, perhaps life has been cruel to you and you are not feeling that vibe you used to have. Perhaps your confidence has taken a beating.

Perhaps you just want to have fun!

**So how do we approach shooting boudoir?**

As I mentioned before - for me - it is a visual storytelling of one’s soul. A Soul that is vulnerable, sensual, often fragile, exposed in its innocence.

We need to use all our photographic and personal skills to emphasize the best and hide other features.

Using props, using light and shadow, angles and different focal points. Even psychology to bring out the best in people.

Both colour or black and white should be considered to convey different messages of Boudoir - Classy, Timeless and Storytelling or Sensual, Sexy and Provocative.

Fine art, Art Nude, Outdoor, Pin-up, Glamour, Vintage, Natural, Candid - all those types of Boudoir Photography should be considered for your clients needs, depending on your set of skills and preferences.

Boudoir Photography must be approached with Love, Patience and Passion.

It should be based on our burning desire to prove to each and every woman that she has that special Light and Confidence that touches everyone around her in that special, magical way.

To make a Difference in people lives. A real difference. Inside and Out.
A Mirror and a WOMAN

What my clients don’t see is the way I see them, they way the world sees them.

I see my role in showing women the way the others see in them, what they really project to the world. They way they look, when they listen intently, when they look at somebody with love, with intelligence and humour, with that beautiful sparkle in their eyes.

So what I do - I make sure that I show them their image in camera, early in the shoot, instead of them looking into the mirror. Because what I see is so different to what that mirror reflects.

My camera shows them that beautiful, frozen moment in time when they were looking relaxed, confident. When they see their new reflection on camera - first they can’t believe it, they are in shock; they say - it is not me...

But there are no tricks, no Photoshop, they have to face it - it is all there in front of them and they are now have to come to terms with what they see - a beautiful, confident woman.

My clients often cry at that moment and then it is like a revelation to them - I AM beautiful, I AM that woman.

And the shoot only becomes better from that point on-words as their new confidence makes them straighten their back, makes them more playful and more willing to try new things and poses, boosts their confidence and like a snowball effect - their images become even more powerful.
For me, to create that rapport, to make a client happy, loving their images - I need to know as much as possible about that client before I start shooting.

So first, before the shoot You need to gain some information. And then, after asking your questions - you need to listen. Listen, not only to their answers but what might be hiding behind them.

Talking to them beforehand and discovering what sort of person you are dealing with will help you decide on how much to use Photoshop for post-production; what to focus on when you are shooting and what, if anything, to hide. So Talking to your client before the shoot. Researching. Knowing what your client is about and what she needs even if she doesn’t know it yet.
My clients come for pre-consult either days before the shoot, I do the pre-consult on the phone and they also come at least an hour before the morning so we can chat. I have to get inside their head, I have to know what do they really need out of it.

Talking to them beforehand and discovering what sort of person you are dealing with, will help you decide on how much Photoshop to use for post-production; what to focus on when you are shooting and what, if anything, to hide.

Some people are more vain than others and will hate seeing themselves being big in the photos. Others will hate being “fixed” noticeably with Photoshop. It is a lot to do with psychology and learning how to deal with each individual.

Some girls will be very happy with their curves, proud of them and that would be a mistake for you to try and hide them.

Some will hate their curves and will want to hide them.

You need to know all of it before the shoot as it will help you tremendously with the direction, lighting and posing of your client.
A lot of your clients will be very vulnerable, even fragile. They will need a lot of support, sometimes - “convincing”.

Talking to them about the way they feel about themselves, about their insecurities, their dreams, their fears will help you a lot in knowing what sort of images to create, what sort of poses will suit a particular person.

You need to know if they want to be somebody who is sexy and confident, but life got in their way; maybe they want to show their strength as they believe they are perceived to being “meek”, or they want to show their feminine side as they lead an “Alfa” or male-role in life; maybe they want to be playful and provocative, but they think they have forgotten how it feels.

Or they might want to feel romantic and innocent in their photos, and glamour poses or dominant poses might be too much for them. You don’t want to create images that they won’t be able to associate themselves with. So - no tight corset ;)

By asking questions - you are gaining their trust.

If they are doing the photo shoot for their partner – you need to ask even more questions to find out what their partner loves about them, what their partner wants to see them in, what sort of feel and mood their partner would want.

Coach your client on what to wear before they come unless you provide the wardrobe in the studio.

As a general rule - no baggy, shapeless clothes. Fitted clothing is much better as it will help you when you pose to create lines, spaces, curves. No patterns. No logos, no stripes.

Have some props - even if you don’t provide the wardrobe - that will always help you with any client and create boudoir images that everybody loves, feels comfortable with and also that help you pose and hide all the imperfections.

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**Exclusive OFFER to Members-Only**

50% off the Annual membership of Creative Photography Classes
Normal Price AUD$247
For club members only - $125
**coupon code to use: TAKE50OFF**
Go to this link: [http://creativephotographyclasses.com/store/membership](http://creativephotographyclasses.com/store/membership)
Spend a full day workshop with Kira in the picturesque gardens of Milton Country House Hotel and Spa.

Milton Estate Gardens are world renowned and are arguably the best gardens in Australia. They are a photographers' dream with three giant Weeping Birches estimated to be the oldest in Australia.

There are ponds, waterfalls, statues, gravel walkways, wisteria arbours, mass plantings of bulbs, blooms plus Kira's models will be in costume.

To view the Estate log on to http://www.miltonpark.com.au/

Kira will supply models and costumes and this will allow you to both watch and learn how Kira works, poses and directs her models as well as how she takes her images. **Not only that** but you will get a chance to take your own photos. You will come away with some fabulous images.

* The date is TBA pending interest but estimated to be a weekday at the end of October.
* The duration of the workshop will be from 9:00 am to 6:00 pm (or until we run out of garden light)
* Cost will be $200 per person for the days tuition.
* A class of 20 is required to make this a viable proposition

Please register your expression of interest by sending Kira an email on kira@artphotobykira.com.au or by sending a message on Facebook.
What better elements for some magical images?
We wish to thank all of our members for their overwhelming support, as we have received a record number of entries.

To ensure the success of this exhibition and to support our club members, the

we STILL require 10 VOLUNTEERS from Wed 13 Sept.

This is an opportunity for you to make a significant

YOUR HELP WOULD BE

Chris and John will be at club meetings with all

or call - John on 0408 610 3...
We need support for this event and are delighted to inform you all that entries for this photography competition.

To properly showcase the works submitted by community and schools VOLUNTEERS for each day

Registration is due to Monday 18 Sept

A significant contribution to the success of this event.

WE ARE GREATLY APPRECIATED

Carefully fill in the details and take your name and availability,

65 or Chris on 0407 774 422

THANK YOU!
What is a CONTENT-AWARE SCALE

Have you ever tried to resize an image to make it wider or taller so you can have more space around the sides only to find that stretching distorts everything making people, buildings and animals shorter and fatter.

The Content-Aware Scale feature in Photoshop resizes an image without distorting important content but will stretch the other parts of the image such as the sky, hills, trees, ocean or sand without visible distortion (most of the time).

Normal scaling affects all pixels uniformly when resizing an image, but content-aware scaling mostly affects pixels in areas that don’t have important visual content. If you want to preserve specific areas when scaling an image, Content-Aware Scale lets you use an alpha channel to protect content during resizing.

Content-aware scaling works on layers and selections. Images can be in RGB, CMYK, Lab, and Grayscale colour modes as well as all bit depths. Content-aware scaling doesn’t work on adjustment layers, layer masks, individual channels, Smart Objects, 3D layers, Video layers, multiple layers simultaneously, or layer groups.

Why Resize an Image

Sometimes you might like more space on the top or side of the image to be able to add text for advertising or to improve the composition, other times you might want to change from portrait to landscape mode, or you may want the image to fit a specific size without cropping out important details.

Content-Aware Scale lets you upscale or downscale images to improve a composition, fit a layout, or change the orientation.
How to use the Content-Aware Scale Feature

EXAMPLE 1 - Change image from Portrait to Landscape mode

1. Create a copy of the Background Layer by pressing Ctrl+J
   (If you don't create a Layer copy the process will not work).

2. Then you need to increase your image to a larger size. Normally the Crop tool is used to reduce the size of
   the image – in this example it is used to increase the canvas size to fit the expanded image. Using the Crop tool,
   select the entire image, then drag the right handle to the right to make the image twice the size, press Enter to com-
   plete the process.

3. Next, select Edit, Content-Aware Scale. Photoshop then places handles around the image, drag the right han-
   dle to the right to fill the empty canvas – press Enter to complete the process.
This technique is suitable for images where there is foreground/background detail which is inconsequential if it has been stretched. This technique will work in some other instances but be aware you may have distorted objects such as the leaning tower, flattened car, the twisted lamp post and some rather distorted people in the background and fat trees.

EXAMPLE 2 – How to reduce Distortion.

When stretching the dog image, the dog (because it is not in the middle of the image) is distorted to the point where it starts to look like a sausage dog.

Whilst you are stretching there is a point where it works perfectly then it starts to distort. Before it distorts stop the stretching, press Enter, then select the Content-Aware Scale tool again and continue stretching, repeat this process until it is stretched to your requirements, this will minimise the dog stretch.

Below is a second method that works better but there are more steps.
1. Press Ctrl+J to make a copy of the background layer.

2. Increase the canvas to double the size by using the Crop tool as shown above.

3. With the Lasso tool very roughly select around the dog

4. Go to the Channels palette, if you can’t find it go to Window on the menu bar then select Channels.

5. Click on the Mask (circled) and a new channel will be created called Alpha 1.

6. Press Ctrl+D to deselect the Dog.

7. Select Edit, Content-Aware Scale or the shortcut Ctrl+Alt+Shift+C

8. On the Tool Options select from the Protect dropdown box the Alpha 1 option. This will stop the dog from stretching (poor thing).

9. Stretch the image to the required size and press Enter to complete the process.
EXAMPLE 3 – Change the Stretch Direction.

In the above examples the image was always dragged to the right which stretched the left side of the image. If you wish to stretch the opposite direction, when you have increased the canvas size with the Crop tool, move the image to the right hand side of the canvas or to the centre of the canvas.

If you moved it to the centre you can stretch the image evenly on both sides by holding the Shift key while you drag the handle.

Features of Content-Aware Scale

Here are some explanations about the Content-Aware Scale which is found in the EDIT menu item, the shortcut is Ctrl+Alt+Shift+C.

Once you have selected Content-Aware Scale the Toolbar will change to display the following options,
Reference Point Location: Click a square on the reference point locator to specify the fixed point around which the image is scaled. By default this point is at the center of the image.

Use Relative Positioning For Reference Point: Click the button to specify the new position of the reference point in relation to its current position.

Reference Point Position: Positions the reference point at the specific location. Enter X-axis and Y-axis pixel dimensions.

Scaling Percentage: Specifies the image scaling as a percentage of the original size. Enter a percentage for the width (W) and height (H). If desired, click Maintain Aspect Ratio.

Amount: Specifies the ratio of content-aware scaling to normal scaling. Specify a percentage for content-aware scaling by typing in the text box or clicking the arrow and moving the slider.

Protect: Chooses an alpha channel that specifies an area to protect.

Protect Skin Tones: Attempts to preserve regions that contain skin-tones (does not work very well).

If you would like more information watch this YouTube clip from PiXimperfect.

https://www.youtube.com/watch?v=jzVfQJMYJ_w

Good Luck

Les Harvey

Castle Hill RSL Photography Club
Social Club Members Voting Result

Mountain Bike Downhill Event

Report and Members voting results from our Mountain Bike Downhill event in July.

A good turn up for a chilly start to the day at Ourimbah. After a bit of standing around holding our coffee cups for warmth more than caffeine we set off to find locations for our shoot of the mountain bikers competition in the fourth Round of the fox Rollercoaster series of events.

While we spread out to cover the course all our members found their ideal spot for shots which included, hard cornering, aerial, and zig zag sections of the event. We were fortunate to have good clear skies and the day warmed up nicely.

The Members Voting competition shows the diversity of the shots achieved which I think are a great representation of the Sports Photography skills of our members.

Congratulations to;

Colin Beadell for achieving first place in the Members Voting Competition, for his image; “into battle”.

Also attaining equal first place was Mike Russell for his image “Time to Turn”
A very close second was John Tibben - “MTB Downhill 1”

Other great images were also received from John Tibben - “MTB Downhill 2”
(above) - Mike Russell also entered “Passing Fad”

(above) - With Colin Beadell also entered “xcountry1”
Other great images were received by members were:

(Left)
Barry Ormond - “In the Air”

(Right)
Barry Ormond - “Rocky”
Ian Moore - “Number 206”

Ian Moore - “John”
A big thanks to Ian Moore for organising this event.

All members had a great day out.
Winner: animal portrait
Windblown Egret
Little egret, Egretta garzetta
A little egret (Egretta garzetta) in breeding plumage was feeding in a shallow section of Herdsman Lake on a windy day when he turned and the breeze ruffled his feathers.
Location: Herdsman Lake, Perth, Western Australia
Nikon D7200, Sigma 150-600 mm Sport at 440 mm, 1/1000, f/6.3, ISO 100, monopod

Photo credit: Jennie Stock, Western Australia

To view the other finalists log on to;
Social Club Members Voting Result

Balmain East Walking Tour

Report and Members voting results from our Mid week Outing held in July Walking Tour Balmain East.

A good turn up of around 20 people turned up for our Mid Week outing walking around the Foreshores of Balmain east.
The day started at Circular Quay with an obligatory Coffee followed by a Ferry ride to Balmain East Wharf, during the journey a few members started a model posing class just to pass the time.

Arriving at the wharf we commenced touring through the foreshore and back streets ending up at Birchgrove Wharf.

During the tour we visited Peacock Point progressing to Propeller Park, the site of the Ferry dockyard and the old Colgate factory converted to residential accommodation.

At this stage lunch was taken with a few cleansing ales at the Dry Dock Hotel

We then toured along visiting Mort Bay Park and Ballast Point progressing to Birchgrove Park and our final point Birchgrove wharf
Members Voting Results

The members voting has some great images from the members with **first place** achieved by;

**Pam Rhodes** for her lovely image “old Building”
Coming in second was;

**Tom Brassil** for his Image - “**mini me**”
David Groundwater’s lovely treatment with his image;

“Mort Bay Steps“ achieved third position
Other members also submitted great images

**Above**

*Pam Rhodes* second image - “Over the Edge”

**Right**

*Tom Brassil*’ second submission was - “Bromeliad”
Below;

With David Groundwater also submitting a second image - “Muscles”

Below

John Tibbens submitted - “Tank “
John Tibben’s second image being - “Selfie in the Making”

Steve Castle’s image - “Scarborough”
Right;

**Steve Castle’s** second image -

“Anchors Aweigh”

Below

**Peter O’Brien’s** second image being -

“Poinsettias”

Left

**Peter O’Brien** submitted -

“No junk”
All in all a great day out organised by Fred King,
Thanks very much Fred !!
“The CHRSL Photography Club once again volunteered to be the photographer for the RSL Luncheon this year.

The RSL luncheon is organised for veterans and club members who have been with Parramatta or Castle Hill RSL club for at least 40 years. Any members with more than 40 years with the clubs are considered to be life member as I was told.

Liz Padlan, a club member of 3 years has volunteered to be the photographer for the Parramatta RSL Luncheon on the 13th August. Unfortunately Liz could not be the photographer for the day as she fell sick so I was the last minute photographer and had the privilege to sit next to our club’s patron Rick Cumming and his lovely wife Pam. Rick Cumming is also the VP of Castle Hill RSL Club.

The luncheon started from 11.30 am and ended roughly 2.30 pm. It was attended by about 70 people. The oldest member attended in this luncheon is 96 years of age. After the luncheon there was a band recital. It was a great performance by the band.

As I understand from Rick, in order to be a life member of the Castle Hill or Parramatta RSL Club, you need to be a continuous member of these clubs for 40 years. So in summary by the time you get the life membership, you will be in the 70s or 80s.”

These images are just some taken on the day, to see all the full detailed images log on to;

https://www.facebook.com/pg/castlehillrslphotography/photos/?tab=album&album_id=801023796747323
HORNSBY HEIGHTS CAMERA CLUB
Invites you to join us for the
2017 Audio Visual
Night of Nights

Come along and enjoy a great night of Audio Visual entertainment!

Where:  Mount Colah Community Centre – Pierre Cl, Mount Colah
When:  Tuesday 5th September
Time:  7:30pm – 9:30pm
RSVP:  22nd August via your AV team

We hope to see you there!
Tuesday 5th September 2017 - Lecture Night

Change in Photography: - It’s a Positive Storm!

Presenter; John Swainston

John Swainston was born in London, and migrated to Australia in 1979, by way of Chicago. His career started with Bell & Howell, then the world’s largest manufacturers of 8mm & 16mm motion picture equipment. He was co-founder and managing director of then Nikon distributor, Maxwell, for 24 years, prior to Nikon Australia being established in 2006.

Then, until 2015, he was Senior Vice President of DayMen, owners of the Lowepro and JOBY brands, responsible for international distribution in Asia & then Europe. John is an Advisory Board member of the Head On Foundation.

He presented the Australian Press Photographer of The Year Awards for 19 years and published Light Reading magazine for 15 years.

John is currently involved in an 18-month program, shooting work for an exhibition of architectural images of the cathedrals of England and Wales for 2018. He is a Board member and Treasurer and an Honorary Fellow of the AIPP (Australian Institute of Professional Photography.)

DECISION ALERT ! ! !

AV VISUAL OR LECTURE
The Guys in Dresses Did know Something

Presenter; Mitzi Vardill

What can the Cannon of Western Art offer the contemporary photographer?

Painters and Photographers are alike.

We share the aim of creating an illusion which is presented on a flat surface

How does this happen? What are structures and theories? Can those who have gone before give the contemporary practitioners useful tools.

Theories have been developed over centuries and the painter knows that these are fundamental

The aim of this lecture is to introduce to you some of the theories that have governed art making and hopefully offer you some new ways to approach your image making.
Tuesday 19th August - Portraiture SIG meeting

Koen Van den Beld

Portrait SIG Coordinator

Email: vk2zha@gmail.com

Time: 7.30pm

Venue: Phoenix Room
Tuesday 26th September 2017 - Competition Night

Digital Closes: 24th September 2017 <> Prints Close: 26th September 2017

Judge: Susan Buchanan

The set subject for this month is “Monochrome”

This is the definition of “Monochrome” according to Wikipedia:

“Monochrome photography is photography where the image produced has a single hue, rather than recording the colours of the object that was photographed. It includes all forms of black-and-white photography, which produce images containing tones of grey ranging from black to white.[1] Monochrome photography is mostly used for artistic reasons in the contemporary world.”

Monochrome photography is also called black and white photography but monochrome images don’t necessarily need to be black and white. However most of them are.

Black and white photography can give certain scenes a striking, timeless quality when done well. Not every shot will work in B&W, just certain shots look more beautiful in monochrome than in colour. To get the best B&W photos, try planning for that difference.

When it comes to monochrome imagery, being able to ‘see’ how your final shot will look is a key skill. It’s important to understand how the colour image you see through your camera’s viewfinder will translate into a monochrome image. To get the best results, you have to look beyond the colours, and instead try to visualise how a shot’s shapes, textures and tones will be recorded.

Because of the lack of colour the success of your monochrome images relies mainly on three different factors. Those are:

- Tone
- Contrast, shape and form
- Texture and detail

To download a detailed description refer to the pdf here
Tuesday 3rd October 2017 - Lecture Night
Landscape Photography & One of a Kind Adventures

Presenter; Timothy Poulton

Timothy Poulton is an acclaimed Landscape photographer who is known for his captivating and beautiful panorama images.

Timothy will discuss how he started in Landscape photography, his current photographic works and also his photography Tours - One of a Kind Adventures.

I know that you will find Timothy not only interesting and inspirational but also motivational!
Viewpoint Contributions

Viewpoint depends on them!

If you have any articles that may be of interest to our members, please email them to:
editor@chrslphotographyclub.org

Articles could include:
Camera hints, Photoshop hints, Holiday photography and/or Local Photo-shoots, awards, competitions, exhibitions, upcoming events, workshop and Lecture reports, recommended Book reviews, reports etc.

Don’t be limited by this list. Anything that might interest photographers is acceptable.

Please send articles in Microsoft word or plain text format with photos attached as separate files. Submitted images should be a jpg file with a maximum size of 1mg to 2mg.

In order to ensure your article is included in the next newsletter, please submit it by the 20th of the month.

**Disclaimer:** No responsibility is accepted by the Castle Hill RSL Photography Club (The Club) for the accuracy of any information contained in the text, photographs or advertisements in any issues of Viewpoint. Information contained within does not necessarily reflect the opinion of The Club, nor does it infer endorsement by the club.