



# Cable Release

Toowoomba Photographic Society

March 2019

The Toowoomba Photographic Society meets on the second Tuesday of the month at De Molay House, 90 Margaret Street, Toowoomba (Opposite Queens Park, next to Park House Cafe.)

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**Member Representatives**

Sandra Adsett  
Allan Rosser  
Edwin Mangabat

**Skills Night:** This group will be held on the fourth Tuesday of the month.

**Contact:** Committee members

## Calendar

March 2019 – Naked Tree/s	
<b>Club Night</b>	12 March 7pm – 9.30pm <b>April entries due by midnight 12 March</b>
<b>Field Day</b>	
<b>Other events</b>	Coffee Catch-up at Jilly's Cafe, Margaret Street 5 March – <i>Lighting Setups</i> 19 March – <i>Low Key and High Key Lighting</i>
<b>Skills Night</b>	26 March 7pm – 9pm
<b>Image Challenge</b>	Hot

April 2019 – Expressions	
<b>Club Night</b>	9 April 7pm – 9.30pm <b>May entries due by midnight 9 April</b>
<b>Field Day</b>	
<b>Fundraising event</b>	6 April – <b>Bunnings Sausage Sizzle</b> . Help support the club!
<b>Other events</b>	Coffee Catch-up at Jilly's Cafe, Margaret Street 2 April – <i>Panning</i> 16 April – <i>Night Sky/Astro Photography</i> 30 April – <i>Action Sports Photography</i>
<b>Skills Night</b>	23 April 7pm – 9pm
<b>Image Challenge</b>	Birds



**Alice Black Award  
for February 2019  
“Harrow Homestead Front Room”  
by Allan Rosser**

## President's Light Reading Column March 2019

Members,

A recent TPS Facebook poll indicated that members resoundingly want to explore more hands-on training. This wasn't only limited to camera work. Post-processing training was also in the frame. This coming competition year will be aligned to the TPS Strategic Plan, but, additionally, interesting training will continue to lead the way.

In response to your polling answers, future field days will be; a Landscape Masterclass, a Speedlight Masterclass (with models) and a trip to Glengallan Homestead. We will continue to have weekly meetings; we have a core group of about 20 members who have attended often and their improvements are visible and notable.

Soon we will be seeking members to support our Bunnings Sausage Sizzle, 6th April. This is one of our major fundraising opportunities for the year. Please try and help out for 2-3 hours on the day. Your support will make a massive difference to TPS.

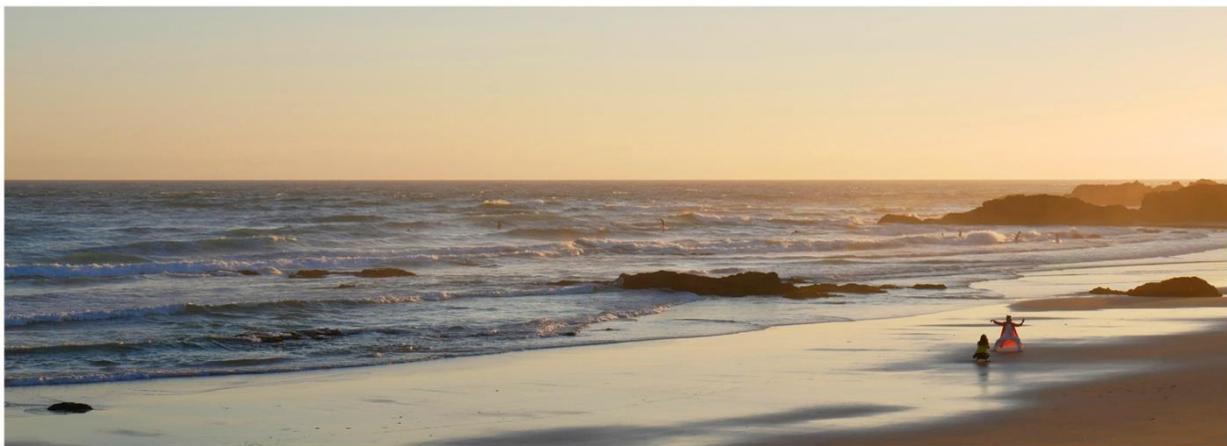
We will be keenly watching for results from worldwide photographic societies, for our members' results in panel honours. I am wishing all well with their endeavours. TPS will also start to assist others curate their portfolios for future entry.

We continue to make a positive & important difference in our local photographic community. As with the current Takatsuki-Toowoomba Exhibition at the gallery, we are the beating heart of photography on the Downs.

Until next month.

Tryg

The Pres.



"Beach portrait" by Dianne Horrocks

### **March Skills Night – Food Photography (26 March)**

March skills night will centre around Food Photography. The June Set Subject is Still Life, so this is an opportunity to learn some skills. Kat Lynn will be sharing some secrets of food photography, so bring along an arrangement of food to be photographed and then we will eat it for supper.

### **Guidelines instead of Definitions**

Set Subject Definitions are no more. The TPS Committee has taken on board John North's comment about Definitions being too restrictive, and will in future be referred to as Guidelines.

## May 2019 competition: Bokeh (*Due 9 April*)

TPS website guidelines: **Bokeh is the aesthetic quality of the blur produced in the out-of-focus parts of an image produced by a lens. Photographers sometimes deliberately use a shallow focus technique to create images with prominent out-of-focus regions. Bokeh is often most visible around small background highlights, such as specular reflections and light sources, which is why it is often associated with such areas. However, bokeh is not limited to highlights; blur occurs in all out-of-focus regions of the image.**



Yacine Bessekhoudad says the bokeh effect is very flattering because it isolates the main subject by separating it from the background. Jaymes Dempsey says, “*Geometric bokeh* is out of focus highlights that actually take on a geometric shape. This particular shape depends on the nature of the lens, but circles, hexagons, heptagons, and octagons are all fairly common. *Creamy bokeh* is the smooth, out-of-focus look that photographers often strive to achieve.”



Tips from Annie Tao and Simon Ringsmuth:

### 📷 Shoot with a wide aperture

The smaller the F-number, the wider your aperture will be, which means photos will have a shallower depth of field and anything out of focus behind your subject will take on a smoother, more visually pleasing blur. Put your camera in Aperture Priority mode (on Nikon) or Av (Canon, Pentax, etc.). Some camera lenses (e.g. prime lenses) have the ability for larger apertures so be aware of the limitations of the lens you are using. Jim Harmer says bokeh is often more aesthetically pleasing if enough detail is left in the background to make out some shapes or objects, so don't blur the background to the extreme.

### 📷 Put your subject far away from the background

Put a lot of distance between your subject and whatever is behind it. Either move your subject to a location where there is a great deal of space behind them or reposition yourself to change to an angle that puts more distance between them and the background. Annie Tao says she sometimes creates bokeh in the foreground because it tells a different story.

### 📷 Position your camera & lens closer to your subject – this creates a shallower depth of field.

### 📷 Zoom in – it's easier to get blurry backgrounds with longer focal lengths.

## CREATING BOKEH

Jaymes Dempsey says shooting the subject in shade with strong front-lighting creates *creamy bokeh* and shooting the subject in shade with strong backlighting creates *geometric bokeh*. Look for objects that filter sunlight (e.g. leaves), elements that reflect light (e.g. water droplets), or small light sources (e.g. street lamps), or bring a string of fairy lights to place behind your subject. Jim Harmer says you can control the shape of bokeh light bursts by creating special cut-outs to go on a lens. Punch out a small shape (approx. the size of a dime) in a black piece of paper and tape it over the front of the lens, with the cut-out precisely in the middle of the lens. When you take a picture, the bokeh will reflect the shape of the cut-out. Kunal Malhotra tells how to artificially create bokeh using a sheet of crumpled foil as the background, lights for the foil and for the subject, and coloured gel on the light shining on the foil to make bokeh more colourful.



Simon Ringsmuth (<https://digital-photography-school.com/how-to-create-a-delicious-blurry-bokeh-background-in-4-easy-steps/>), Annie Tao (<https://digital-photography-school.com/how-to-achieve-nice-bokeh-in-plain-english/>), Jim Harmer (<https://digital-photography-school.com/how-to-achieve-better-bokeh-4-simple-tips/>), Jaymes Dempsey (<https://digital-photography-school.com/four-ways-generate-stunning-bokeh/>), Yacine Bessekhoudad (<https://digital-photography-school.com/3-ways-to-achieve-background-blur-or-bokeh/>), Kunal Malhotra (<https://digital-photography-school.com/create-beautiful-bokeh-background/>).



“Three workmen” by Geoff Adams



“Moeraki Boulders at Dawn” by Sandra Neill



“Breakwater Light” by Brian Kenny



“Monkey” by Nicola Lancaster



“End of an Era” by Robert Brown



“Ball chasing time on the beach” by Barry Whisson

**\*IMPORTANT\* April entries due by midnight TONIGHT (12 March).**

**Submit at <https://toowoomba.myphotoclub.com.au>**

**An explanation of April’s set subject is in February’s Cable Release.**