

Snapshot

January/February 2026



“Early Morning Train” Frank Fleer



“Loyal Friend” Trish McKeown

Dawn Katherine Gorge Mike Lyons



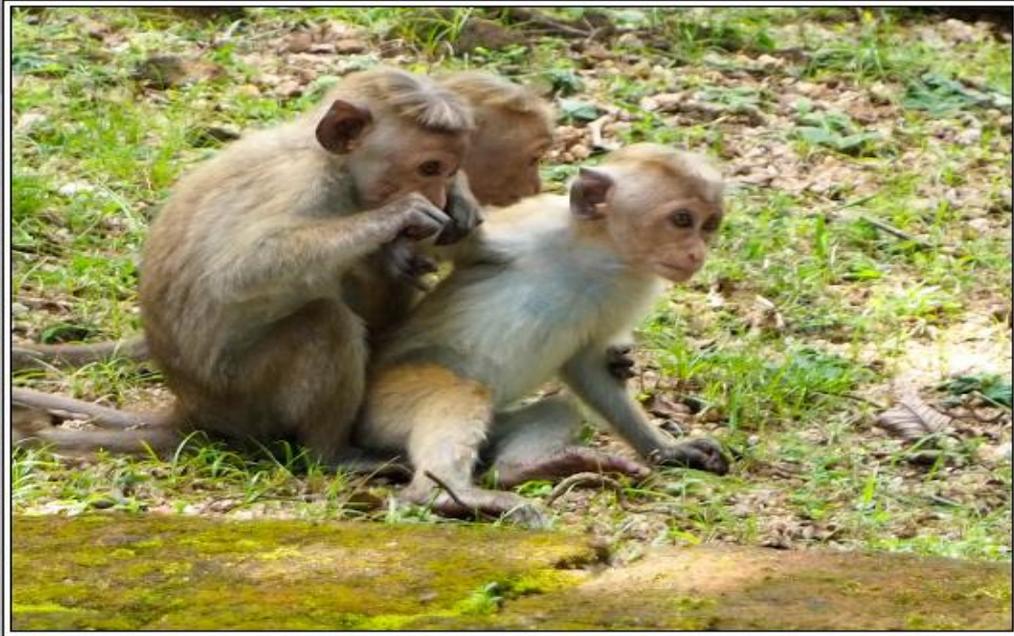
Our Club Meeting on Feb 3 will include YOUR holiday snaps. 2 images per member please!

Please send to Mike by Friday Jan 30
mike.lyons111@gmail.com

DATE	TIME	EVENT	DETAILS
Wednesday January 28	10:00	Social Gathering	Dromana Foreshore
Tuesday February 3	19:30-21:30	Club Meeting	Show holiday snaps-camera craft-intro to creative camera techniques-Lyn & Jeffrey
February 16-22		Photo Shoot	Montalto Winery
Saturday February 28	10:00	Social Gathering	Venue TBA

End of Year 2025 Photographs

Digital



“Three Wise Monkeys” Joy Clayton



“Exotic Asia” John Clayton



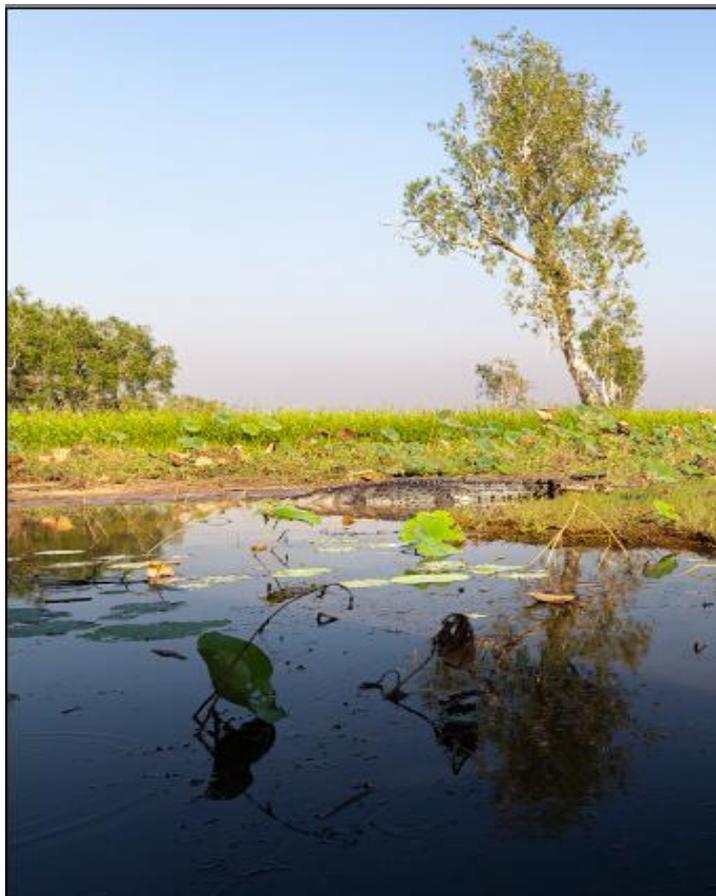
“Crimson Rosella” Trish McKeown



“Fish Eagle” Jeff Nankervis



“An Ent Visits Capel Sound” Deb Edward



“Kakadu” Frank Fleer



“Cape Schanck Sunset” Robbie Biggin



“Still Standing” Paul Sullivan



“Family” Barry Mills



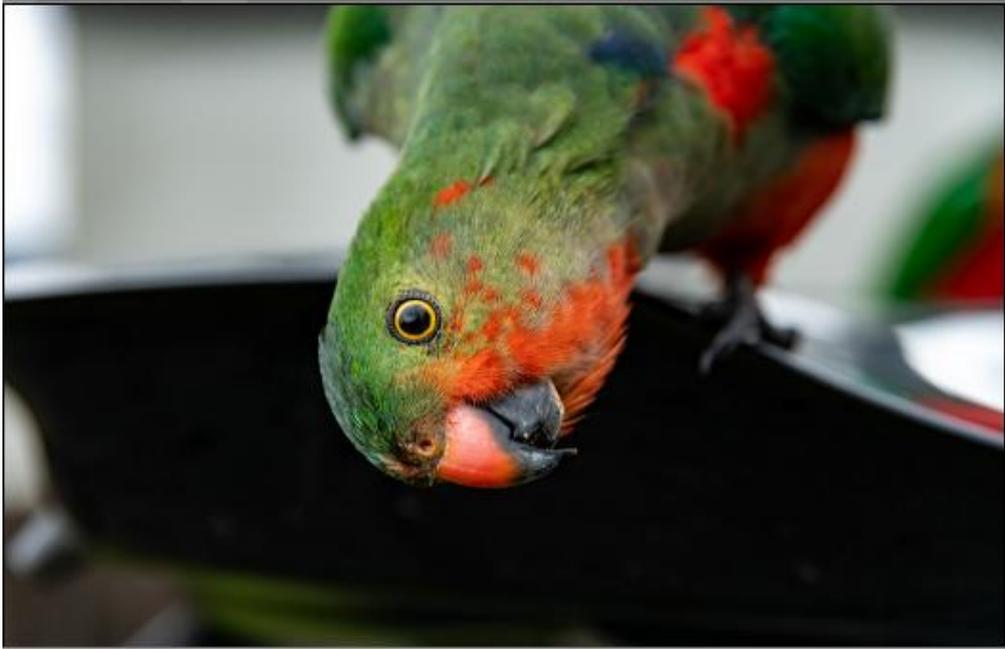
“Aquatic Activit”y Marnie Fitzsimons



“Zoooooom” Pan Constanti



“Curious Goa”t Gundu Wright



“Rosell” a Nick Wolter



“Dawn Kathrine Gorg” e Mike Lyons

End of Year 2025 Photographs

Prints



“Bob & Rob” Marnie Fitzsimons



“Leap of Faith” Henning Hartun



“Morning Glow” Barry Mills



“Grey Skies McCrae” Danny Byrne



“Rainbow Cape” Schank Robbie Biggin



“Marooned Mik” e Lyons



“Dunes” Jeff Nankervis



“In the Da”y Paul Sullivan



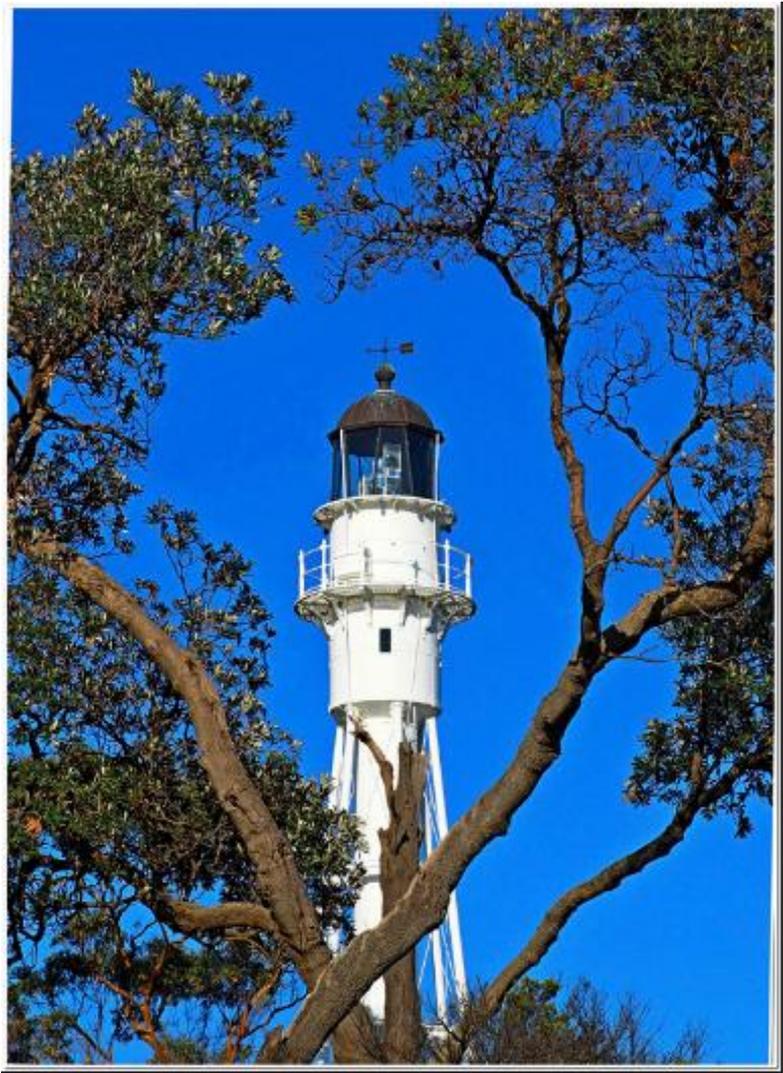
“Thirsty Dove” Deb Edward



“Stevenson Falls” Nick Wolter



“Chisel at Work” Gunda Wright



“McCrae Light Pan” Constanti

" One of the interesting subjects for 2026 is minimalism ... here is a informative article to get your mind thinking about this subject"

Adobe: **Minimalist photography basics.**

Every time you take a photograph, you make choices about how much context to include around your subject. If stark backgrounds, fields of white space or geometric shapes speak to you, you may be a minimalist photographer.

Minimalist photography grew out of the extreme abstract painting and sculpture of late 20th-century artists. With simple geometric patterns, strong lines or painted colour fields, minimalist artists created work that didn't refer to anything in the real world but instead stood only for itself. Minimalist photographers adopted this stress on simplicity and limited compositional elements and then applied these principles to what they saw in the real world.

To make your own minimalist images, you have to be confident that the scenes that appeal to you will also appeal to others. "It's about focusing the viewer's eye on a singular object or subject and eliminating white noise," says photographer Aleks Baharlo. "I've learnt over the years to trust my instinct and just go for it, but it's a fearful thing to make the one subject in the entire frame occupy less than five per cent of the frame while everything else is white."



Focus on your subject.

Because minimalist photography tends to be stark, the subject of every photo takes on even greater importance than in other styles of photography. Without other figures or compositional elements in the foreground or background, the subject has to grab the audience's attention. "The subject matter better be interesting or a minimalistic photo becomes a simplistic photo," Baharlo says. By isolating an interesting subject, you give the audience space to use their imagination to tell their own story.

Pay attention to composition.

Without background noise, the elements you include in the frame and the angles at which you capture them become even more important. To draw the viewer's focus to your subject, compose your photo carefully in your viewfinder. Ask yourself if everything in the frame is essential. "Take an element away and see how you like it," suggests photographer Nicole Morrison. "Does it feel more balanced? Does it feel like your attention is going where you want it to go?" You can do this over and over again, moving the camera or changing your position until only the bare essentials remain.



Remember the rule of thirds. This is more of a guideline than a rule, but it may be helpful to divide your photo into a grid of three horizontal lines by three vertical lines and to move the frame until your subject or other elements sit at the intersections of those lines. "I usually use the rule of thirds to know where to put a subject," Morrison says. "But you learn the rules and then you figure out which ones you like, which ones to push and which to completely ignore. I'll look at the guidelines, but usually I'm just asking myself if it feels right to me."

Baharlo has no problem breaking the rule of thirds. “My photography is often a lot of contrasting lines: a horizontal horizon, vertical subject matter,” he says. “Either everything in the frame is vertical, everything in the frame is horizontal or it’s a contrast of the two.” Experiment with each photo to see what works best with each subject.

Camera settings for minimalist photography.

Any photo can be minimalist if you're photographing the right subject matter but using the right camera settings can give you extra control over the minimalist mood you're trying to convey.

Decrease depth of field.

With a shallow depth of field, you can keep the viewer’s attention on the subject by blurring the background. “I use a shallower depth of field, so the subject matter is in focus and everything in the background is completely blurry,” Baharlo says. You can achieve this by widening the aperture, which lets more light into the camera’s sensor, or you can increase the distance between the camera and the subject and then zoom in on the subject. This will result in a blurrier background. If there are lights behind your subject, a shorter depth of field can create a bokeh effect, turning points of light into blurred circles.

Experiment with different exposures.

Widening the aperture isn’t the only way to increase the light that reaches the camera’s sensor. You can also slow down the shutter speed to create a higher exposure or a more light-filled photo. A higher exposure can turn a cloudy sky into a field of white. “Most of my photographs have a lot of negative space in white, which accentuates the grey or darkly coloured subject matter,” Baharlo says. He recommends bracketing, taking a picture at the proper exposure, then taking one at a much higher exposure and another at a much lower exposure. These variations give you more options when you edit the photo.



Find minimalist shots everywhere.

Quieter settings tend to work best when you're shooting minimalist landscape photos, quieter settings tend to work best. "It's very difficult in an urban environment to take a lot of minimalistic photography, but desert, beach or mountains tend to be more friendly to minimalistic photography," Baharlo says.

You can find minimalist subject matter even if you live in a crowded city. Look for blue skies, blank walls, stretches of concrete or grassy fields in parks. There are blue skies, blank walls, stretches of concrete or fields of grass in parks. "Keep your eyes open in your everyday life," says Morrison. "I did a shoot in my neighbourhood and after I made the conscious effort to pay attention to what was around me, I saw backdrops all over the place."

You don't even have to leave the house to get good photos. For much of her product photography, Morrison uses her flat as her studio and coloured paper for her backgrounds. With proper lighting, you can create dramatic shadows.



Colour and minimalist photography.

In minimalist photography, colour—or the lack of it—can add focus, stir up drama or even evoke serenity in artistic images. Bring your vision to life by experimenting with a range of different palettes.

Try black-and-white minimalist photography.

Colour may be one of the elements you decide is unnecessary for your photographs. Some minimalist photographers see it as a distraction from their focus on form. Most of Baharloo's photos are in black and white.

The best light for minimalist black-and-white photos is high-contrast light, so the very dark and very light elements play against each other. You can shoot in the middle of the day on sunny days to maximise that contrast.

Use colour with intention.

You might find colour an essential part of your minimalist photos. Morrison lives in a neighbourhood full of colourful pastel houses and she uses the coloured walls as backdrops. For product photos,

she gets brand colours from her clients. “I either work within that palette or I get some leeway to work with complementary colours and other pops of colour,” she says.

Though Baharlo works mostly in black and white, he doesn’t rule out colour completely. “There are instances where the colour augments the photograph or the subject matter. Let’s say I photograph a flower with a lot of negative space and the only focus is the flower. If the colour isn’t distracting from the subject, I’ll include it.”





Give your minimalist photos a professional polish.

Whether you're going for a commercial look or experimenting with a different aesthetic in your personal work, you can bring a level of sophistication to images with minimalism's sleek style.

Take minimalism into product photography.

Minimalism works well for product photography. The trick is to draw the viewer's eye to the product while still composing an interesting photograph. Morrison looks for colours that complement the brand or she takes products out of their usual element. "You might see something like a shoe by itself in front of a cement wall and there's something interesting about the contrasting textures of soft shoe

and hard wall. The difference between those two things can really highlight certain qualities of a product.”

With few compositional elements in a product photo, angle becomes very important. Photographers often showcase products with flat lays or shots taken from a bird’s-eye view. “I’m also seeing a lot more three-quarters above shots,” Morrison says. These are shots halfway between overhead and eye level.”

You can also play with lighting to add drama to your minimalist product photography. “Long, exaggerated shadows or mysterious shadows from something off camera are becoming more popular,” says Morrison.

Do your homework with what’s at home.

Constraints are known to increase creativity, so don’t be afraid to give yourself limitations or embrace the ones you’re already working with. “Give yourself random assignments,” Morrison says. “Reverse engineer work that appeals to you.” She also recommends using things you have around the house to see what you can make with it. From artfully scattered tea leaves to drops of oil on paper, the simplest elements can produce beautiful images. “I pulled tea out of my cabinet, took a picture of it and then made tea with it,” Morrison says. Just use what you have and play.

Edit with a light touch.

You’ll find more room for experimentation when you edit your photos after the shoot. Baharlo edits in a minimalist style. “To me, the editing tool is really fine-tuning the photograph,” he says. “I use simple things. Turn colour pictures into black and white and exaggerate the contrast between the subject matter and the negative space.”

With Adobe Lightroom, you can make those small adjustments to contrast, highlights and shadows, but you can also make big changes, like removing an object you don’t want in the photo. Explore the post-processing tools or try a lightroom tutorial and make the most of your minimalist photos.

Contributors

Aleks Baharlo, Nicole Morrison

Robbie's Letter to our President and Snapshot editor



Hi Chief (Mike) and Danny

I was wondering if you think it appropriate, for this to go in the next Snapshot???.....

Heartfelt Australia is an organisation of volunteer photographers who photograph sick children, babies or stillborn in maternity wards.

It is confronting, challenging and life altering.

However, the benefits of making a difference to the grieving mothers and families is very rewarding.

What if you think "I can't do it, it's too confronting". But what if you could?

A photographer walks into a room of grief and tears. But that photographer takes a deep breath, tries to be brave and is ready for the challenge.

You make a difference to that grieving family. You

capture that tiny baby in mum's arms, dressed beautifully, tiny hands, still human.

Those photographs are for life, remembering that little human that was meant for greater things. The only professional photos that baby will ever have.

Heartfelt Australia needs more volunteer photographers across many hospitals. Follow them on Facebook or Instagram or Google for more information.

Your skills and compassion can make a difference.

Cheers

Robbie

heartfelt 

giving the gift of photographic memories

<https://www.heartfelt.org.au/>

One Universal Workflow for Literally Any RAW Photo Editor



by [Andy Hutchinson](#)

Editing RAW photos can feel like piloting an Airbus - endless sliders, flashing warnings, and one wrong move from disaster. In this video, I'll walk you through a clean, logical workflow for editing RAW files that actually makes sense. We'll cover the full process: from demosaicing, lens correction, and denoising, to getting exposure and contrast right, setting colour balance, refining structure with clarity and texture, and finishing with local masks and retouching. I'll explain the why as much as the how, so instead of guessing which slider does what, you'll know exactly when and why to use it. This workflow works in Lightroom, Capture One, DxO Photolab, or pretty much any RAW editor. No presets, no magic buttons, no AI shortcuts - just fundamentals that make your edits look better and your process faster.

The Universal Workflow

Stage 1: The Prep

- Demosaicing
- Lens correction
- Denoising
- Choosing profiles and film simulations

Stage 2: Light

- White balance and tint
- Exposure and histogram balance
- Contrast
- Highlights and shadows recovery
- White and black point setting
- Curves adjustments

Stage 3: Structure

- Clarity and texture
- Dehaze / Clearview
- Sharpening and micro-contrast

Stage 4: Color

- Saturation and vibrance
- Color grading

- HSL and tonal color control

Stage 5: Localised Tweaks

- Masked adjustments (radial, linear, brush)
- Selective tone and color corrections
- Narrative and composition shaping
- Retouching and distraction cleanup

You Tube Link

[One Universal Workflow for Literally Any RAW Photo Editor](#)

Digital Camera Tip Cards

LANDSCAPES
WINTER WATERFALL

Digital
Camera

HOW TO SHOOT...
LANDSCAPES

WINTER WATERFALL

KIT CHECKLIST..
Wide-angle lens, tripod, polariser, ND filters

FOR YOUR FIRST SHOT, TRY...

4
secs

f/16

ISO
80

TIPS FOR GETTING A GREAT SHOT..

- Use the circular polariser to reduce reflections on the water surface. Set your ISO as low as it will go.
- ND filters reduce the amount of light coming into the camera to enable a long exposure and control a bright sky.

Getty/Carlo Alberto Corini

There's a lot more rain in the winter, so the waterfall should look its spectacular best then.

ACTION
BMX

Digital
Camera

HOW TO SHOOT...
ACTION

BMX

KIT CHECKLIST..
24-70mm lens

FOR YOUR FIRST SHOT, TRY...

1/1000
sec

f/4

ISO
200

TIPS FOR GETTING A GREAT SHOT..

- Use Zone metering so that the camera exposes the scene for the sky. This will turn the BMX rider into a silhouette.
- To get a sufficiently fast shutter speed of over 1/1,000 sec, open up the aperture and use a fairly wide-angle lens.

Getty

To add some detail to the riders against a sunset, try using flash to balance the exposure.



Monochrome Moods Rye Victoria