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EDITOR’S MESSAGE

“HAPPY 2nd BIRTHDAY” to the Artists Down Under group. This month the Artists Down Under magazine proudly turns two years old and it just keeps getting better and better. The talent of our artists just keeps growing each month as they take their journey through the art world. I would just like to take this opportunity to personally thank everyone involved with the production of this magazine and to all the fabulous artist that send their work in each month to make this magazine as successful as it is. A big special thank you especially to our teacher and mentor “Sebastian Michaels”, without you this journey we are all on would not be possible.

So here is “Cheers” to everyone involved, as we all venture into year three of this amazing magazine.

The Landscape 2019 exhibition is now in full swing at Gallery Pejean in Launceston, Tasmania. The exhibition runs through to the 30th March and is a must see if you are in the area.

The 2019 Art Of Birding Wildlife and Nature Photography Challenge is now in full swing and Judi Lapsley Miller shares with us some images sent in from the January challenge entrants.

Andrew Haysom continues part 2 of his Pen Tool And Paths Photoshop tutorial, titled “Wish Upon A Star”. I am sure everyone is going to love this easy to follow tutorial.

Trish Hoskins delights us all with a very special interview with the much loved and very talented photographer “Colby” from Colby Files.

Colin Killick shares with us the program he uses for his art called “Affinity Photo” and gives us all his perspective on this program and the comparisons he finds to Photoshop.

The Redlands Digital Artists share another of their “Chinese Whispers” series, this month called “Believe It Or Not”. Such a fun collaboration and so interesting to see the beginning to end transformations that actually take place.

I am delighted to introduce this month’s Feature Artists - Dale Botha, Rochelle Marshall, Ali Oppy and Viki Murray. I am sure you will all enjoy the very talented art produced by these four amazing artists.

What a month of achievements for our artists it has been, their talent is simply outstanding. Congratulations to you all on your special achievements, be proud of yourselves.

I hope you enjoy this “Birthday” edition of our “Artists Down Under” magazine as much as I did preparing it for you.

Stay safe & see you all next month.

Pam Henderson

Backgrounds: Foxy Squirrel, Laitha’s Designs - Jai Johnson - White Lane Studio
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Want to Learn How to Create Art Like The Work in This Magazine? You Can. Just Visit:

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- Beginner through Advanced
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- 60-Day Guarantee!

Image by: Janet Sipl, Photoshop Artistry Student (USA)
Portfolio at: http://www.flickr.com/photos/janetsipl/
Care for Africa

The raffle image has been kindly printed and donated by Print 2 Metal in Melbourne in support of the Care For Africa Foundation. A huge thank you to Marie and Frank for their ongoing support.

The raffle image is titled “Water Is Life II”. The image is a Unique State image and a collaboration between Nigel Lazenby and myself. The image is 20”x30” printed on ultra gloss white coated aluminium with a floating frame.

The raffle will be drawn on a date TBA.

Raffle tickets are available 1 for $5, 3 for $10. Tickets are available by emailing Dean at dean.hohn@bigpond.com.

You can also purchase tickets online direct from Care For Africa.

Direct deposit into: Care for Africa:
BSB: 037608 Acc: 387249 or Email: jennysaunders122@gmail.com

Will ship to anywhere in Australia.

Dean L Hohn

Digital Art links the Care For Africa Foundation with WorldPix.org!

Never think for a minute people don’t take notice of your art and what you’re doing. Especially if it’s for a good cause!

I got noticed by Mike Goldner, at ArtisanHD, from my ArtBoja page, who in turn told Paul Lynch, the founder of WorldPix.org about the work I was doing with the Care For Africa Foundation, raising funds for drilling fresh water wells. Thank you Mike Goldner for passing my information on to Paul Lynch.

It is coming up 12 months ago that Paul first contacted me to see if I would be interested in joining their group, who are doing similar work to what I’m doing for the Care For Africa Foundation, in various locations around the world.

I said yes and filled out the application form, but I didn’t really meet the requirements of their organization because I have never been to Tanzania and therefore couldn’t provide images of the people or animals from the villages we are supporting.

Combine that with the fact I did digital art instead of straight photography and it took a bit for the board to work out how I could fit into their organization. In the end, we have overcome the hurdles and I am delighted to be a member of WorldPix.org.

My dream is to visit the Tarime District of Tanzania and spend time with the villagers and attempt to capture their stories and include them in my gallery.

The Care For Africa Foundation, that I am raising funds for is based in Launceston, Tasmania. As a result of not having been to Tanzania, the board of WorldPix has been gracious enough to allow me to use my digital art images from around Tasmania, until such time as I’m able to actually visit Tanzania. I thank them for this privilege.

You can see my gallery of images at https://worldpix.org/galleries-2/

Dean Hohn
As many of you will know, my “WHY”, is using my art to support the Care for Africa Foundation to drill fresh water wells in the 6 villages it supports in the Tarime District of Tanzania. These villages are off the tourist route and therefore received no form of aid until the Care For Africa Foundation heard about their plight and decided to do something to help.

It was the middle of June 2016 when a friend and fellow photographer posted some of her designs on Facebook that the idea of using my art for designs on clothing and scarves hit me. I asked her if she would mind if I copied the idea, of using my art on clothing and she said no.

The end of June 2016 I launched my Nuna Collection, with designs originating from my rock art that dated back to the Nuna Era. As a designer I receive a commission of 10% for each piece that is sold and I in turn donate all proceeds to the Care For Africa Foundation.

My designs have evolved over time and my latest designs are more contemporary and varied. You can view the collection at https://tinyurl.com/yc5ar9gw

I also do custom designs and if you would like something created especially for you, you can contact me at dean.hohn@bigpond.com and I will be glad to discuss it with you.

The scarves are available in Modal, Cashmere Modal, Cashmere Silk and 100% Cashmere. If you find a design you would like in a fabric other than shown, please contact me and I’ll add it and let you know when it’s available to order.

I’m truly grateful for the support I’ve received to date and would appreciate any support you can give me in the future.

Dean L Hohn

Below are samples of some of my latest designs.
When I first heard about endometriosis I felt a deep compassion and need to do what I could to help. Women with endometriosis suffer debilitating pain, disruptive symptoms and often endure multiple operations simply to function normally. Few people are patient when listening to descriptions of pain, symptoms or illness. This can have the effect of silencing people who are ill.

My compassion inspires my photoart which I show in presentations to raise awareness. I joined Awake to teach me advanced Photoshop skills, specifically to expand my photoartistic skills to create imaginative and dramatic images.

My photoart opens dialogue enabling freer expression of hidden feelings, experiences too private to mention in ordinary conversation. I create photoart inspired by the concerns of women with endometriosis. Several women have said that the process of imaging their suffering has helped them to face their pain and illness. There is immense strength in being heard. I want my photoart to become visual screams!!

Unfortunately endometriosis is relatively common: an estimated 1 in 10 women living with endometriosis, being over 175,000,000 women worldwide! And an estimated 500,000 women in Australia! Their experiences are heart-breaking. Regular illness and debilitating pain result in missed education and poor career opportunities leaving them women vulnerable to poverty.

Women with endometriosis need real medical progress to reduce their suffering. I passionately desire to raise money for endometriosis research so that faster diagnoses are made and more effective treatments are found. To raise money for endometriosis research, I host events and sell products on Redbubble. Recently I gave $3,000 to Canberra Endometriosis Centre!

Share ‘EndoWomanArt’ with your friends on social media to raise awareness and money for women’s health!

We all need clothes & household goods. Buy yourself a treat or buy a special gift for your friends. Make your shopping count! Remember 50% of profit goes to endometriosis research!

Follow ‘Life with Endometriosis’:
https://www.facebook.com/LifeWithEndometriosis

See Margaret Kalms photoart, ‘Life with Endometriosis’:
http://www.endowomanart.com

Margaret Kalms
WHAT’S ON

Dean Hohn  Landscapes 2019
4 February 2019 - 30 March 2019

Gallery Pejean
57 George Street,
Launceston, TAS 7250

“LANDSCAPES 2019” EXHIBITION

Stairway To Wonderland
Unique State, sublimination print with semi-gloss finish, mounted
in a silver art box frame. Size 79cm x 95cm and selling for $1600

Turmoil
Unique State, sublimination print with semi-gloss finish, mounted
in a silver art box frame. Size 76cm x 127cm and selling for $2000
Artel Gallery • Store now stocks a wide range of artworks by photo-artist Judi Lapsley Miller. Run by artist and bird lover Maude Heath, Artel features a huge range of New Zealand art with a special emphasis on local artists from the Kāpiti coast and Wellington regions.

Currently available is a range of framed and unframed limited edition prints, including “It’s About Time” – which is a 40cm print, edition 2 of 5. Also available are many of Judi’s popular “Tiny Art” pieces, where quality printing and framing offcuts are upcycled into unique affordable works of art that make perfect gifts.

You can find Artel at 9 Mahara Place, Waikanae, Kāpiti Coast.

Photo credit: Judi and Maude in front of some of Judi’s art. Photo by Linton Miller.

https://www.artelgallery.net/
https://www.facebook.com/ArtelGallery
https://www.artbyjlm.com/tinyart
Artists
Down Under
Monthly Achievements

Karen Waalwyk - Draught Horse 5
The Artists Down Under Public Facebook page has been set up to allow the artists in the group to showcase their work and to enable them to share promotional information about themselves, e.g. exhibitions, awards etc...

You can find the Artists Down Under Public Facebook page at this address: https://www.facebook.com/groups/ArtistsDownUnder/

So, if you are an artist in the group, don’t forget to regularly share your work and information here, and to let your friends and family know about the page if they are interested in viewing the latest art and news from the group.

If you are a reader of the magazine who does not have access to the page, please click the link above and request to join. When you request to join you will be asked to answer three simple questions that will allow us to determine if you are an eligible artist who may wish to join the group and therefore be able to post on the page, or a member of the public who can view, comment and like the work on the page.

It’s a great place to see some great art from this vibrant group every day!
Three ADU members receive a special gift

Our very good Awake friends Teddi Rutschman of Foxey Squirrel and Diane Stafford from WhiteLaneStudio continue to give gifts as a reward for members of the Artists Down Under group who contribute to the ADU Facebook page by regularly posting their artworks and supporting other members with their comments.

Teddi, from Virginia, USA, is well known for her fantastic sets of digital designer backgrounds, masks and all kinds of wonderful elements ready for designers to add to or build a wondrous creation.

Teddi Rutschman can be found at
http://www.foxeysquirrel.com/
http://www.oscraps.com/shop/Foxeysquirrel

Teddi has given a $10.00 voucher for one very lucky member to spend in her on-line shop.

Diane Stafford from Chester, UK, designs Photoshop textures and overlays for photo artists and photographers to use in their digital artworks. Diane has created another special kit just for Artists Down Under for the month of March.

Two artists will receive a Diane kit each.

Diane Stafford can be found at
https://www.etsy.com/shop/whitelanestudio

The March lucky winners are

- Clyde Scorgie
- Bernice Fargus
- Judi Lapsley Miller
- Teddi Rutschman (Foxy Squirrel) Gift Voucher of $10.00
- Dianne Stafford (WhiteLaneStudio) texture & Overlay Kit
- Ann Lavin - Just A Bit Of Fun
- Maureen Maxwell - Maine Memories
- Viki Murray - Street Photography
- Ann Lavin - Just A Bit Of Fun
“Cityscapes” Art Exhibition

Special Merit Category

Colin Killick - “Lisbon Tram”

Photography and Digital Media Category

Special Recognition

Andrew Haysom - “Yarra Bokeh”
Rochelle Marshall - “Bridge Over The River Maitai”
Margaret Kalms - “City Structures”
Congratulations to the following artists for their placings in the February 2019 Shift Art Challenge.

“Overcoming Struggle”

Being Noticed
- Rochelle Marshall - Adrift

Rochelle Marshall - Adrift
Gitama Day
- The Kelpie
- The Selkie
Louise Smith
- Dream
Dale Botha
- Into The Light
- Study In Blue
Julie Powell
- The Detectives
Maureen Maxwell
- Holiday Reading
- The Furies
Barbara Dudzinska
- Sunset Dreams
- Sunset Voyages
Rochelle Marshall
- Furian
- Inward
Denise McDermott
- Taking Off
- Shaman
Ann Lavin
- Bygone Days
Viki Murray
- Joy
- Enchantment 11

Ann Lavin - By Gone Days
Barbara Dudzinska - Sunset Dreams
Barbara Dudzinska - Sunset Voyages
Maureen Maxwell - The Furies
Rochelle Marshall - Furian
Gitama Day - The Kelpie
Dale Botha - Study In Blue
living the photo artistic life (cont ...)

Julie Powell - The Detectives

Denise McDermott - Taking Off

Viki Murray - Enchantment 11

Denise McDermott - Shaman

Gitama Day - The Selkie

Rochelle Marshall - Inward

Dale Botha - Into The Light

Maureen Maxwell - Holiday Reading
Canberra artist Margaret Kalms’ photomedia image “Lots Of Blood” won an award of excellence in the Manhattan Arts International’s “The Healing Power Of Art” in New York. Taken from her “Life with Endometriosis” collection, it depicts women suffering from the condition in a series of “visual screams”. 
Congratulations to Denise McDermott for receiving an “Honourable Mention Ribbon” in the Creative section for her image “New City” and for having two other images, “Mirror-Mirror” and “Steampunk Explorer”, receive Acceptances also in the creative section.

Denise also had an image “Graduation Day” receive an Acceptance in the Portrait section.
Congratulations to Mike Kane for receiving 6 “Acceptances” and an “Honourable Mention Ribbon” at the 5th International Exhibition Of Photography in Slavonija - Croatia.

In the Creative section Mike won an “Acceptance” for the following images:
- Shipwrecked
- Steampunk 2
- Woman At Arms 2
- The Reaper.

In the Portrait section mike won an “Acceptance” for the following images:
- Steampunk Girl
- On The Town.

Mike also won an “Honourable Mention Ribbon” for his image “Steampunk 2”.

Steampunk 2
5th international exhibition of photography
Slavonija - Croatia

On The Town

Shipwrecked

Steampunk Girl

Woman At Arms 2

The Reaper
Congratulations to

Dennis Rickard

2018 photographer of the year
Aerial category
(Presented By Panasonic)
Congratulations to Viki Murray for her two portraits “My Mother’s Daughter” and “Now And Zen” for receiving “Highly Commended” awards in the category of Professional Portraits at the Annual International Monochrome Awards.

Viki also received a 2nd Placing for her image “Sanctuary” in the Professional Fine Art category.

A Mother’s Daughter

Now And Zen

Sanctuary
Congratulations to Dean Hohn for the successful sale of his print “Crossing The T” - Edition 1/5, at the Gallery Pejean in Launceston, Tasmania.

The print sold as a 12”x 12” (30cm x 30cm) in size and was a sublimation print on aluminium with an ultra-gloss finish with a floating mount.
MISTY MORNING IN ZHAOXING

EARLY MORNING IN DONG VILLAGE
by SUE MOSS    Australia

http://www.susanmossartandphotography.com/
A STORY COMES TO LIFE

by ANN LAVIN   Australia

https://artboja.com/art/d6au4o/
STORMY NIGHT

by ANN LAVIN   Australia

https://artboja.com/art/d6au4o/
THE FLAUTIST II
by MIKE KANE   Australia

WINTER TOWER
by MIKE KANE    Australia
I SPY
by JULIE POWELL  Australia

https://www.juliepowellphoto.com/
https://artboja.com/art/glul6i/
THAT'S ENTERTAINMENT

by JULIE POWELL  Australia

https://www.juliepowellphoto.com/
https://artboja.com/art/glul6i/
Art of Birding
2019
Wildlife & Nature Photography Challenge
For the second year, join us on a year-long weekly photography challenge, designed especially for nature and wildlife photographers.

Storytelling, wildlife advocacy and creative/artistic photography is where my heart is and I hope to encourage more photographers to not just stop at taking gorgeous wildlife photos, but to take them further.

These weekly challenges encourage you to think about how your images can be composed and used to advocate for our precious wildlife (story), to hook the viewer in with compelling creative images (creative), and to increase your technical skills and development (technical).

I have created each challenge so that most people can participate, regardless of skill level or where you live in the world (though you will notice a New Zealand bias!). Most challenges can be achieved with just a camera phone. Be warned - you will (hopefully!) be pushed outside your comfort zone, and you will likely need to do some Googling to learn more about new techniques, but that's also the point:

This is your challenge - do as much or as little as you want and in your own timeframe - it’s up to you to decide what works best for you. I do encourage you to take photos for the challenges, rather than digging through your archives. You can take photos in advance and “bank” them and you can do them out of order. All I ask is that you try to take the photos intentionally with the challenges in mind, rather than retrofitting an image to fit the theme.

With an emphasis on storytelling and advocacy, I encourage you to post your images to social media (especially Facebook, Twitter, Instagram and Flickr) and to your blog if you have one. Use hashtags to enable us to find and share your images. Challenge hashtags: #artofbirding, #artofbirding2019, #aob2019week1 through to #abo2019week52. Find the hashtags used by the conservation projects you are photographing, e.g. #sharemesealandia, #orokonui, so they can pick up and share your photos too. Use the hashtags commonly used for your critter: e.g., #kaka, #takahe, along with #conservation, #wildlife, and many more general terms.

Join our Facebook group and post your photos, discuss the challenges, and get and give help:

https://www.facebook.com/groups/aobphotochallenge/

Download an iCal (*.ics) calendar or link to the public Google calendar.
FRAME WITHIN A FRAME (CREATIVE)

Week 10: 04 Mar 2019

Frame your subject creatively, by looking for natural (or manmade) frames such as branches, leaves, or other elements.

LITTER (STORY)

Week 11: 11 Mar 2019

Take a compelling photo of how litter is impacting a natural environment. And perhaps take a bag with you to pick some of it up! Advanced challenge: can you use creative and compositional techniques to create a juxtaposition by making the litter look beautiful and ugly at the same time?

PAINTING (CREATIVE)

Week 12: 18 Mar 2019

Take a photo then turn it into a painting. How? You can use painterly effect filters in Photoshop, Topaz Impression, or various apps (many are free or have free trials), or print out your photo and embellish it, or perhaps pull out those paints and brushes and create a painting based on the photo - it’s totally up to you!

SPLIT TONE (TECHNICAL)

Week 13: 25 Mar 2019

Split toning adds a colour cast to the highlights and shadows of your photo. It can be subtle or dramatic. Split toning is particularly lovely with black and white images but it can work for any image and can be a nice way to integrate a series of photos.

Advanced challenge: split tone a set of related photos.
CLOUDS (CREATIVE)
Week 14: 01 Apr 2019
Clouds make for the most beautiful patterns. You can choose whether you keep the horizon and foreground in your photo or whether you shoot just the clouds themselves. Advanced challenge: add a bit of post-processing magic to add a dark and moody look. Hint: try increasing the contrast or clarity setting; try decreasing the saturation and level of the blue channel to darken a blue sky.

SERENITY (STORY)
Week 15: 08 Apr 2019
Counter the bad news cycle by taking a serene image and share it with the world so we can all experience a moment’s peace.

BOUNCE (TECHNICAL)
Week 16: 15 Apr 2019
You don’t need expensive lighting rigs to improve the lighting on your subject. All you need is something white or reflective, e.g. a piece of white cardboard or tinfoil. Find a subject - a flower perhaps - and take a photo. Now without changing anything, use your reflector to bounce light back onto your subject. The light may come from the sun or a lamp. Try moving the reflector around and look closely at how the light changes. Now see if you can improve on your original photo. Hint: use a tripod if you have one so that you have a hand free for the reflector.

HAiku (CREATIVE)
Week 17: 22 Apr 2019
Go out into nature and sit awhile. Soak in your surroundings and use all your senses. Don’t rush to take a photo. When you’re ready, contemplate a photo that might capture some of what you’re feeling, then take it. Now compose a haiku, or if that’s not your thing, a limerick, an ode, a lyric. Share it so we can experience that moment too.

RIVERS (STORY)
Week 18: 29 Apr 2019
So many of our rivers are dying. Tell a story about a local river or stream - a good news or a bad news story - you choose.

BLUE HOUR (TECHNICAL)
Week 19: 06 May 2019
That magical moment just before dawn or just after sunset lasts only a few minutes but makes for some beautiful light. Use a tripod or support as your shutter speeds will be slow. Advanced challenge: take a photo of a crepuscular critter, which are most active at this time of day.

CLIMATE CHANGE (STORY)
Week 20: 13 May 2019
How is climate change affecting where you live? If you haven’t been noticeably impacted yet, document something that is predicted to be impacted within the next few years.

WATERFOWL AND OTHER WATER BIRDS (CREATIVE)
Week 21: 20 May 2019
Can you find a creative way to photograph a bird on the water so that it looks dynamic rather than a passive rubber duck?

OUTSIDE YOUR COMFORT ZONE (TECHNICAL)
Week 22: 27 May 2019
Do something that scares you a bit - feel the fear and do it anyway. Will it be a close-up photo of something with too many legs? Trying flash photography? Photographing a person? Spinning the dial on your camera to Manual mode? Take the plunge and let us know how you fare.

MY FAVOURITE CRITTER (STORY)
Week 23: 03 Jun 2019
This year “My favourite critter” is a “Story” challenge - and specifically a story about a challenge your favourite critter faces in its survival.

VIDEO (TECHNICAL)
Week 24: 10 Jun 2019
Virtually all cameras these days come with video capability, but have you truly explored how it works? (I haven’t!) If you’re like me and just press the red button and hope for the best, this week’s challenge is designed to give us a push. Take the next step and find out how to do something more with video such as changing the focus mode to better suit the subject, use slow-motion or fast-motion capture, or similar. Advanced challenge: create an Instagram IGTV or Story video with overlaid text or effects.

© Concept and Challenges by Judi Lapsley Miller www.artbyjlm.com
MUCKING IN (STORY)
Week 25: 17 Jun 2019
Tell a story about a local group who are mucking in and making a difference. You can either shoot the results of their labour or the people themselves in action. Be sure to get permission from any people you photograph, especially if you post the photo online.

MOTION BLUR (CREATIVE)
Week 26: 24 Jun 2019
Rather than aiming for that tack-sharp image, use a slow-shutter speed to blur motion of an animal or plant in a creative way. Advanced challenge: use panning and a slow-shutter to capture the sense of movement of a bird in flight.

ENVIRONMENTAL PORTRAIT (TECHNICAL)
Week 27: 01 Jul 2019
Hold on to your hats - this may push you well out of your comfort zone (it does for me!). Part of telling stories about wildlife advocacy is highlighting the incredible people doing conservation work. An environmental portrait is a fabulous way to tell a story with a picture of the subject in their environment. Rather than trying to isolate your subject, you’re looking to show them in a setting that describes who they are. Be sure to ask the person permission to use their photo if you intend to post it online. Advanced challenge: use your photo to blog about the amazing work your subject is doing and why it’s important.

SYMBIOSIS (STORY)
Week 28: 08 Jul 2019
Show an example of symbiosis, where two organisms have a close, biological interaction.

BACKGROUND (TECHNICAL)
Week 29: 15 Jul 2019
Controlling a messy background can make or break your photo but there are some hacks you can use if just moving your feet isn’t enough. This technique works well when photographing flowers and fungi. Use a piece of dark card or fabric - matt not shiny - and position it behind your subject, far enough away that it blurs. Advanced challenge: use a textured background that enhances but doesn’t compete with your subject - some photo-artists even print out textures onto boards so that they don’t have to composite in a background afterwards.

BOKEH (CREATIVE)
Week 30: 22 Jul 2019
Last year bokeh was a technical challenge. This year it’s creative. Open up your aperture to its widest setting and look for sparkles. Look at how the size of the bokeh changes depending on how close your subject is to the lens and how far the background is from the subject. Advanced challenge: use an aperture template for your lens to create shaped bokeh - or experiment with attaching a card with a shape cut in it over your lens.

WINGS (STORY)
Week 31: 29 Jul 2019
Tell a story of flight.

RAINBOWS (CREATIVE)
Week 32: 05 Aug 2019
Either take a photo of a rainbow or, if nature doesn’t cooperate, light refracting through a bubble or dewdrop, etc.

STARBURST (TECHNICAL)
Week 33: 12 Aug 2019
Learn how to take a photo with a starburst effect by setting your aperture to be very narrow and pointing it at a point light source (fairy lights, street lights, the sun). DON’T LOOK THROUGH THE LENS if you use the sun! This technique works well with low sun through twigs. You’ll likely find a tripod handy as the shutter speed might be quite long.

SPIRALS (CREATIVE)
Week 34: 19 Aug 2019
Nature is filled with spirals - from sunflower seeds to snail shells and more. Show a natural spiral in a creative, compelling way.

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LET YOUR PHOTO FLY FREE (TECHNICAL)
Week 35: 26 Aug 2019
Give a gift to the world and donate a photo to Wikimedia Commons for anyone to use. We all use Wikipedia so I believe we should all give a little back too. You can choose what level licence to give (I use CC-BY-4.0: free to use including commercially, but with attribution). Think about a subject that is special to where you live or an exotic place you have travelled. Do you have photos of rare species? A sexy slime mold? A rare lichen? The more esoteric the better - just be sure it’s correctly identified!

BUSY BEES (STORY)
Week 36: 02 Sep 2019
Bees are vital to many ecosystems but are imperilled by human activity. Tell a story about either your native or introduced bees.

DOUBLE EXPOSURE (CREATIVE)
Week 37: 09 Sep 2019
Somewhere in your camera menu will be a function that allows you to take multiple exposures and overlay them. Use it creatively to superimpose a second picture on top of your main photos. Advanced/Alternative: using Photoshop, blend multiple photos together using blend modes and masking.

CARBON (STORY)
Week 38: 16 Sep 2019
Carbon footprint, carbon sequestering, carbon sink, ... carbon is the story of our time. Find an angle and help us understand the role carbon plays in our environment. Advanced: carbon dioxide and methane are both invisible gases - can you find a clever way to illustrate them or their effects visually?

COMPLEMENTARY COLOURS (TECHNICAL)
Week 39: 23 Sep 2019
Check out the colour wheel and choose two complementary colours (think red–green, yellow–purple, and blue–orange) and take a photo where those two colours dominate. Don’t get too hung up on exactly which colour model to use - just choose one :). Advanced challenge: go for three colours that are split complementary where one complementary colour is split into two nearby analogous colours.

A CALL TO ACTION (STORY)
Week 40: 30 Sep 2019
Cover a local event that has the environment at its heart - perhaps a protest, an art exhibition, a bioblitz, ... Advanced challenge: blog about the event.

INTENTIONAL CAMERA MOVEMENT (CREATIVE)
Week 41: 07 Oct 2019
Spin your camera round and round or up and down to get an image with intentional camera movement. Aim to do so in a way that adds to the subject you’re shooting (e.g., up and down movement to capture the majesty of a grove of tall trees). Advanced challenge: use the Path Blur filter in Photoshop to add movement in post-processing.

FOOD CHAIN (STORY)
Week 42: 14 Oct 2019
Illustrate the concept of the food chain in a photograph. Advanced challenge: how many different lifeforms in the same food chain can you get in one photograph?

SELECTIVE BLUR (TECHNICAL)
Week 43: 21 Oct 2019
If you have a lens baby or wide-aperture art lens, you will love this challenge! This technique is also easy if you have a tiny macro lens for your cell phone camera. If you don’t have any of these lenses, fear not, you might have to more carefully choose an appropriate subject but it’s still doable. Using a wide aperture, focus on only one small but important part of the subject, letting the rest fall off into blur. This technique works well for flowers: consider the form of the flower in question and see what first draws your eye - is it a curl of a petal, the curve of the stem, the pop of a stamen? Focus only on that. Think carefully about your composition and where that sweet spot of focus will fall. Hint: you can also use Photoshop or apps to selectively blur in post-processing. Advanced challenge: add a painterly texture.

CREEPY (CREATIVE)
Week 44: 28 Oct 2019
Just in time for Halloween, tell a creepy story. It could be about a creepy-crawly, or wherever your imagination takes you.

FOR A FRIEND (TECHNICAL)
Week 45: 04 Nov 2019
By now you will have some stunning photos, so let’s do something with them that you can give as a gift and bring joy into someone’s life. Ideas: design a calendar, print greeting cards, print and frame your favourite photos, make a blurb book, make a handbound book - the sky is the limit! You’ll be surprised at the difference it makes getting your images off your computer and into the world.

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MY HAPPY PLACE (STORY)
Week 46: 11 Nov 2019
Show us your happy place and make us happy too.

REFLECTIONS (CREATIVE)
Week 47: 18 Nov 2019
Double the impact with a reflection. Advanced challenge: show only the reflection in a creative way or add a fake reflection using Photoshop (or similar) and see if we can tell :)

ONE SHOT WONDER (TECHNICAL)
Week 48: 25 Nov 2019
You get one shot - so triple-check all your settings and think long and hard about your composition before pressing the shutter. It’s so easy these days to pray and spray, hoping to get the perfect shot while consigning yourself to an afternoon of deleting a thousand identical photos.

TILL LIFE (CREATIVE)
Week 49: 02 Dec 2019
Arrange a still life scene and photograph it compellingly. Try to tell a visual story that links each element - though it doesn’t have to be an obvious one. Don’t be satisfied with your first photo, try different angles and settings and explore the scene. Advanced challenge: include memento mori to represent the transience of life and feel free to use Photoshop compositing and photo-artistry techniques to turn your still life into a work of art.

EXPOSURE BRACKETING (TECHNICAL)
Week 50: 09 Dec 2019
Do you get frustrated with photos that are either overblown in the highlights or have no details in the shadows? Extend the dynamic range of your photos by exposure bracketing to take multiple photos with different exposures, then combining them in-camera (if your camera does that) or externally in Lightroom or Photoshop either manually or by using the inbuilt features. Most cameras will have an exposure bracketing setting that will automatically take the set of photos at each exposure value. A tripod will also come in handy.

ON THE EDGE (STORY)
Week 51: 16 Dec 2019
Find a region where two ecosystems overlap and meet the locals, e.g. the littoral zone at the beach, an estuary, wetlands ...

PHOTO ESSAY (EVERYTHING)
Week 52: 23 Dec 2019
This is when we bring it all together. Think of the skills you’ve developed this year and create a photo essay of 5-10 photos, related by theme or topic, and use it to advocate for something you care about. Feel free to use photos you’ve taken this year or take new ones. Aim for a consistent look-and-feel across the photoset, while ensuring each picture contributes uniquely to the story. How to present your essay? Possibilities include designing an Adobe Spark presentation, Instagram story, YouTube slideshow with sound track. Make sure to tell the world about your essay through social media posts etc. Advanced challenge: arrange to print and exhibit your photo essay.

BONUS WEEK FOR PHOTO ESSAY (EVERYTHING)
Week 53, 2020: 30 Dec 2019
Week 1: To Boldly Go

Over the Christmas and New Year’s break I had a lot of driving to do getting from Porirua to Whangarei and back. In among the many rest stops I planned to visit Whakapapanui Stream and take a walk to stretch my legs and also see what birds could be found. I’d never walked the track before and I saw and heard tui, tomtit, grey warbler, rifleman and whio which was wonderful. In particular the whio were great to see. I saw a solitary whio on the way north and had the time to play around with shutter speeds to try and get the fast flowing water all silky.

Brendon Doran
Porirua, New Zealand

Week 2: A Worm’s Eye View

Prairie dogs are rodents who live in underground colonies across much of the southwest United States. A prairie dog colony is easily recognized by the numerous holes and mounds of dirt spread out over a large area, as well as the incessant yapping as they poke their heads out of the holes to sound the alarm of an approaching intruder. To get the worm’s eye perspective, I located a prairie dog colony on a small hill. I knelt on the ground near the base of the hill and used a telephoto lens.

Alan Bland
Boulder, Colorado
**Week 3: Mobile phone magic** - still life of a pumpkin

I had to take so many photos to get this one - a very hard object to shoot with light reflecting off the pumpkin.

Jaymez Alexander
Dargaville, New Zealand

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**Week 4: Season**

“Winter season in my country makes the climate hospitable for thousands of birds who migrate here to escape the harsh winters of their homelands. This image is of flamingoes which are stopping over in the lakes across the Indus Flyway in Karachi, Pakistan.”

Pharahnaz Naveed Ashraf
Islamabad, Pakistan

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**Week 5: From my backdoor**

“So lucky to have these Superb Fairywrens nesting in my front hedge. So easy to walk out of my door to get some amazing images of the chicks.”

Rhonda Ramadge
Queensland, Australia
ESME AND THE ELEPHANT

by MARISA LIBERATO   Australia
https://www.marisalphotography.com

NEVE AND THE POLAR BEAR

by MARISA LIBERATO   Australia
https://www.marisalphotography.com
UNDER WATER GIRL

by MARISA LIBERATO  Australia

https://www.marisalphotography.com
THE LIBRARY

by ILONA ABOU-ZOLOF  Australia

https://www.zolof.net/
https://artboja.com/art/4zzu8q/
TRAVEL TIME

by ILONA ABOU-ZOLOF    Australia

https://www.zolof.net/
https://artboja.com/art/4zzu8q/
2019 YEAR OF THE PIG

by SONIA PUSEY  Australia
LISTEN TO YOUR HEART

by SONIA PUSEY  Australia
RED CITY

by KYE THOMPSON  Australia

http://artboja.com/art/xb2kgr/
DON'T LOOK BACK 2

DALE BOTHA
FOCUS

by DALE BOTHA  Australia

https://artboja.com/art/x1e196/
OUT OF THIS WORLD
LITTLE HOUSES

BEACH HIKERS 2

by DALE BOTH A  Australia

https://artboja.com/art/xel96/
A FISHING VILLAGE
by DALE BOTHA  Australia

https://artboja.com/art/x1e96/
I am a digital and mixed media artist living on the Sunshine Coast of Queensland.

Constant inspiration comes from my daily surroundings, my love of colour, music, nature, books, fantasy and life in general. I hope that my work either tells a story, evokes an emotion or invites the viewer to find their own story in what they see.

For me living the photo artistic life is all about curiosity, risk and balance. I love experimenting and learning new techniques in order to make my creative process better and even different, thereby helping me to grow as an artist. Incorporating my mixed media work in my digital art is another way I enjoy working.

Each new day brings its own magic, its own creative adventure, and I am very grateful to be able to embrace all possibilities open to me.

My digital art has been published in a number of Issues of Living the Photo Artistic Life, Artists Down Under and also in Somerset Digital Studio’s Autumn 2015, Spring 2017 and Autumn 2017 editions. Having the honour of being the Featured Artist in Issue No. 27 of Living the Photo Artistic Life was for me a highlight of 2017. Another extremely proud moment was when my image MACAW was featured on the front cover of the January 2018 Issue of the Artists Down Under magazine.

Dale Botha
HARMONY
by SHARON RANKMORE  Australia

https://artboja.com/art/0719aj/
PENSIVE
by SHARON RANKMORE  Australia

https://artboja.com/art/0719ai/
BIRD SONG

by KEVIN SIMS   New Zealand

http://www.kevinsims.co.nz

https://www.artboja.com/art/fx6wd6/
OUTBACK

by KEVIN SIMS    New Zealand

http://www.kevinsims.co.nz

https://www.artboja.com/art/fx6wd6/
BIRD WHISPERER

by JOYCE MARIS  Australia

https://www.instagram.com/jmarisart/
https://artboja.com/art/5y5m3p/
SOFT AS SILK

by JOYCE MARIS    Australia

https://www.instagram.com/jmarisart/
https://artboja.com/art/5y5m3p/
THE BALLERINAS
by JUDI LAPSLEY MILLER  New Zealand
https://www.artbyjlm.com
TWO HEARTS BEAT AS ONE

by JUDI LAPSLEY MILLER New Zealand

https://www.artbyjlm.com
One of the most interesting content contributors to the Kaizen group is a fantastic photographer called Colby of Colby Files. I asked Colby if he could tell us a little about himself and he graciously agreed to be interviewed.

After being introduced to photography during college in the late 60’s, Colby worked as a photographer for the college and local newspaper. During this time, he created a monthly column that featured photo layouts and bio for college co-eds, which became his introduction to photographing beautiful women. The photos were taken with black and white film and Colby also performed the darkroom tasks. After college, living in an agriculturally based community, he was hired to photograph small towns, land parcels, and broadcast radio towers. That period of shooting aerial photography provided for a modest income and made the airplane payment. Photography played an important part throughout his working career until retirement in 2011. After retirement, Colby immersed himself in the art he now considers “more than a hobby, but not quite a real job”. Colby’s work has been published both nationally and internationally, won dozens of contests, and received many other accolades for photography. His highest honour came when his work was published on the cover of Photography Masterclass Magazine.

Colby is based in Phoenix, Arizona.

Do you find the models to create portfolios for, or do they come to you?

I am typically booked about 3 months in advance, so I don’t really have a need to find models. So, most of my shoots are clients who are paying me for photos, or in some cases models working trade when I feel the model, concept, wardrobe, prop is something I really want to shoot.

How long does a shoot on average take - is it an all-day thing, or do you have it down pat now that you can complete one in a couple of hours?

A typical photoshoot runs about 4 hours if shooting in studio. A location shoot might run longer considering the travel time and setting up gear.

Do you have a team that prepares the models' hair, makeup and costumes, etc., or do they come with that all prepared?

Yes, I generally work with hair and makeup artists. Sometimes that is just one person, other times it might be two separate people. Anytime we are shooting Beauty or Head Shots, I require a makeup artist. On location shoots I typically have an assistant to help me with gear and setups. For magazine fashion shoots a stylist is usually on set, otherwise the models come prepared with wardrobe. I also have a fairly large selection of wardrobe, accessories and props at my studio.
One story that I would like to relate is the story of the police pulling Colby up on the cliffs in California and luckily having the dual card in his camera?

Colby was with a beautiful model Peyton Drew on a foggy beach one morning.

The shoot had been planned for a long time and was to include fashion looks and some artistic style poses on the beach. The beach was too busy for the second part.

They drove to a beach access point and on a pedestal ledge they proceeded to take some shots. Peyton wanted a few tasteful elegant shots and so away they went. Colby was adjusting some settings etc., when Peyton ducked down behind a bush.

It turned out that a cop had come up to the shooting set. He demanded Peyton put on her top and to see her ID!! Luckily, he had checked her age beforehand.

The officer wanted to see Colby’s permit and he feigned ignorance about needing one and tried to pretend it was a pleasure shoot. The cop was having none of this. After some smooth talking he managed to get out of being charged and let Peyton off the hook as well. Peyton wanted to give him a hug, but he declined.

The worst was to come - he asked to have the memory card from the camera and was told after paying a fine he could petition the courts for it back.

Colby pleaded and begged for him to not take the card and offered to delete the six topless photos but to no avail. He said he could confiscate everything if he continued to argue etc., so he forfeited the card.

Later that evening to his relief Colby found that he had set his camera to record images on both the SD Card and the CF card. So, he had the entire shoot on the CF card. The funniest part is that Colby has tried to pay for his ticket several times and the courts didn’t have the paperwork!!

He advised that to be safer than sorry - get a permit, find secluded spots for such shoots and make sure your model is definitely 18 and if you have a dual memory card camera - make sure it is saving to both.

I’d like to take the opportunity to thank Colby for his time and hope you enjoy the article.
FLOWER CHILD

by PAM HENDERSON  Australia

https://www.facebook.com/snapnshootdesigns/
https://artboja.com/art/dmfi9d
THE SORCERESS

by PAM HENDERSON  Australia

https://www.facebook.com/snapnshootdesigns/
https://artboja.com/art/dmfi9d
REFLECTIVE TRIANGLES
by PENNY DE JONG  Australia
What appears to be the END of the road may simply be a BEND in the road.

- Robert H. Schuller
I used to think
I was the strangest
person in the world;
bizarre
and flawed
but then I thought... there must be
someone just like me who feels
the same way I do.
I would imagine her, and imagine that
she must be out there thinking of me too.
—Rebecca Katherine Martin

is it all in your mind?

STRANGE MIND
by ANTHEA SCOTTE  Australia
HORSE WITH NO NAME

by CHRIS BARNES  Australia
DEMOISELLE

by ROCHELLE MARSHALL  New Zealand

https://www.darksapphirephotography.com

CARDINAL
BLUEJAY
PIED SHAG

by ROCHELLE MARSHALL       New Zealand

https://www.darksapphirephotography.com
AMARYLLIS

TAYCE
by ROCHELLE MARSHALL  New Zealand

https://www.darksapphirephotography.com
My photo artistry work is an adventure into the possibilities of undiscovered worlds featuring elements of nature, humanity and symbolism.

I am a self-taught artist, starting my photo artistry path in early 2018 after enrolling in Photoshop Artistry and AWAKE very quickly thereafter. When I picked up my first DSLR in late 2016 early 2017 I never imagined I would be right where I am today. Life is full of unexpected twists, turns and surprising roads.

I am lucky enough to be surrounded by supportive people and a world that provides constant inspiration. Recently I have begun using a lot more of my own photography in my work. 2019 is going to be a year of growth, having recently started a new course in Digital painting. I am genuinely excited to see where it takes me. I do hope you will follow along.

Rochelle Marshall
FULL MOON

by BARBARA DUDZINSKA    Australia

https://www.SmartArtPlace.com

https://artboja.com/art/7qn7s6
MAGIC TRAVEL

by BARBARA DUDZINSKA   Australia

https://www.SmartArtPlace.com

https://artboja.com/art/7qn7s6
THE KITE HAS LANDED

PACIFIC HERON

by ANN ALCOCK  Australia
LISBON TRAM

by COLIN KILLLICK   Australia

https://driftingleaves.net
REFLECTED TREES

WILL THEY GO AWAY IF I WAVE MY MAGIC WAND

by PHILLIPA FREDERIKSEN  Australia

https://artboja.com/art/33oOhk/

http://phillfoto.smugmug.com
GESE RETURNING HOME

by PHILLIPA FREDERIKSEN  Australia

https://artboja.com/art/33o0hk/

http://phillfoto.smugmug.com
As a small diversion, but still a related topic to the last article “Pen Tool and Paths”, did you know about the “Star” function that is hidden away in the Polygon Tool?

The Polygon Tool is found amongst the Shape Tools (shortcut key is U), see Figure 1.

It is used to draw a polygon shape with a user selectable number of sides. Specify the number of sides required in the Options Bar before drawing out your shape.

As with all of the Shape tools pay special attention to the second drop-down menu in the Options Bar, where you can choose Shape, Path or Pixel. In most cases you will want to choose Shape or Path because these both create a vector based path that is easily editable (see previous article) and is resolution independent so will scale without causing degradation. Choosing Shape will give you easier access to Fill and Stroke capabilities and will also create a Shape Layer if one is not active.

If you click the little Options “gear” icon in the Options Bar while using the Polygon Tool, you will see there is a Star check box hidden away in there. If you check this box, instead of drawing a multi-sided polygon, the tool will draw a star with the number of points that is specified in the Sides field in the Options Bar.

You can customise the size of the centre of the star, and the length of the points, using the Indent Sides By field. This is a percentage value and the higher the number the longer the points of the star are (and obviously the smaller the centre is).
You can also check the Smooth Corners and Smooth Indents check boxes to modify the appearance of the star if you don’t like the default “pointy” stars.

Figure 3 shows some of the almost infinite star shapes you can draw.

One of the advantages of the resultant star being a vector path is that it is infinitely editable. For example use the Direct Selection tool to drag each individual point of the star to a slightly different length or position.

Obviously you can combine multiple stars (as you can for any shape) into a useful element for your art. The example shown in Figure 4 is a simple sun star I created. It uses 4 24-point stars, two yellow and two white. One of the yellow stars and one of the white stars has been made a little larger and blurred.

So, next time you need some stars for a piece of art you are creating, don’t go looking for clip art, create some of your own!
COWBOY IN BLUE

COWBOY IN GREEN
by LYNN JENKIN  Australia

COWBOY IN DENIM
by LYNN JENKIN  Australia

DREAMY

by THYSJE ARTHUR   New Zealand

http://www.tgagraphics.co.nz/
https://artboja.com/art/wpqa4m/
LOVE IS BLIND

by THYSJE ARTHUR  New Zealand

http://www.tgagraphics.co.nz/

https://artboja.com/art/wpqa4m/
IN SPRING

by AL BAMASS    Australia

https://artboja.com/art/nsthnn/
LITTLE STEM

by AL BAMASS  Australia

https://artboja.com/art/nsthnn/
NOT SO GRACEFUL

STARE DOWN

by LEANNE M WILLIAMS  Australia

https://www.facebook.com/leannemwilliamsimages/
https://www.instagram.com/leannemwilliams333/
MAGICAL MOMENT

ALI OPPY

DOWN UNDER
FALLEN ANGEL

by ALI OPPY  New Zealand

https://www.facebook.com/Mysticsparrows
https://artboja.com/art/lzqpfy/
FUTURE FASHION

by ALI OPPY    New Zealand

https://www.facebook.com/Mysticsparrows
https://artboja.com/art/lzqpfy/
WHEN THE DOVES FLY
SIOFRA

by ALI OPPY     New Zealand

https://www.facebook.com/Mysticsparrows
https://artboja.com/art/lzqpfy/
Ali Oppy is also known as “Mystic Sparrow”.

She was born in New Zealand also known as Aotearoa, the land of the long white cloud. Ali’s interest in art was always something she enjoyed doing and she has tried many different art forms. Her most enjoyable form of art was spray paint art where she would do live shows to upbeat music and paint in front of a live audience and was able to complete a painting within five minutes. After many years of doing this it was time to move to something new.

Ali soon discovered the digital world of creation and was inspired by many artists that created this form of art. She is now enrolled in the AWAKE 2018 class with Sebastian Michaels. Looking for her identity name was something Ali wanted, and it soon came to her through the sadness of her father passing on. At her father’s funeral a sparrow flew in and stayed for the whole time of the service then flew away. This was the creation of her art name ‘Mystic Sparrow’.

Ali now specialises in digital photo manipulation creating images from photos and turning them into a fantasy style artform and only limited by her imagination.

When she first started Ali did many different types of fantasy and surreal type art trying to create her own unique style. Ali is now specialising more in the female portrait and figure type art.

Ali’s world of mystical and magical fantasy art has now moved her to a touch of mystery about them. Bringing her Mystery Sparrow to life in her art. Ali’s creations will have a small sparrow in them, some obvious some not so obvious defining who she is and the creation of the name “Mystic Sparrow”.

Ali Oppy
natural BEAUTY

FUCHSIA

by SUE MAPLES  Australia
“Our memories of the ocean will linger on, long after our footprints in the sand are gone.”

PELICANS IN THE SUNSET REFLECTIONS ON A LAKE

by SUE MAPLES  Australia
PINK BALLOON

by LOUISE SMITH  Australia

https://www.instagram.com/lksmithphotography/
https://www.facebook.com/lksmithphotography/
THE LONELY ROAD

by LOUISE SMITH  Australia

https://www.instagram.com/lksmithphotography/
https://www.facebook.com/lksmithphotography/
BLUE HEAVEN
by ANN WEHNER  Australia
https://www.annwehnerdigitalartistry.com
https://www.flickr.com/photos/annwehnerdigitalartistry/
WHEN THE CRACKS BEGIN TO SHOW

by ANN WEHNER  Australia

https://www.annwehnerdigitalartistry.com

https://www.flickr.com/photos/annwehnerdigitalartistry/
PEONY POPPIES

SILENT GREEN

by ANDREW HAYSOM Australia

https://www.flickr.com/ajhaysom/
https://andrewhaysom.myportfolio.com/
GUMNUTS
by ANDREW HAYSON  Australia
https://www.flickr.com/ajhaysom/
https://andrewhaysom.myportfolio.com/
What is Affinity Photo?

Affinity Photo is image editing software that has much in common with Photoshop. Produced by UK company Serif, it was first released for Mac in 2015, with the Windows version appearing in December 2017.

My perspective

Out of curiosity, I started using Affinity Photo when the Windows version was released. My use of Affinity Photo was initially light. While Affinity and Photoshop are very similar, the little differences between them made it easier to lapse back in to the familiar world of Photoshop.

Last year I completed a course in Affinity Designer, an alternative to Adobe Illustrator. Affinity Designer and Photo are structurally so alike that my skills with Photo improved at the same time. I then found myself opening Affinity Photo ahead of Photoshop.

I had also been uncomfortable with paying a subscription to use Adobe products and was reviewing my options. My annual subscription cost has risen from $120 to $172 AUD over the two years to March 2018 and this 43% rise (significantly greater, by the way, than the currency fluctuations which Adobe blame for the increase) signals a warning to me that there are no assurances about the future pricing of the Adobe photography plan. I have enough bills already.

How similar is it to Photoshop?

Anyone who has used Photoshop will feel reasonably comfortable with the Affinity Photo interface - they have much in common. The usual tools are there. It has panels, with layers, history, brushes, swatches etc. Affinity Photo even has ‘The Move’ (ctl-alt-shift-E).

What Affinity Photo does not have is 3D. This is a feature of Photoshop I never used. But it is something to be aware of if 3D is important to you.

It is in the detail that the differences start to show up. For example, Affinity Photo doesn’t use smart layers - layers are automatically smart when they are created. I find it a hassle when I go back to Photoshop to have to think about smart layers.

Clipping layers in Affinity does not require hovering and alt clicking. Adjustment layers are instead nested within the affected layer. I find this a tidier arrangement than having a stack of clipped adjustments.

It is these small differences that can be frustrating for a new user. The programs look pretty much the same, but where is that ...? And how do I ...?
Using it with Photoartistry AWAKE Tutorials

While applying a technique might differ in detail, on the whole I find the information provided in the Photoartistry tutorials for Photoshop to be generally applicable to Affinity Photo. In my experience any adaptation is minor, and often because a tool or filter is stored in a different location or works in a slightly different way.

On-line tutorials

There is plenty of on-line guidance. Affinity Photo has its own stock of tutorials. As the popularity of the software has grown, many people have also been loading their own how-to-do YouTube videos. Serif also publishes a comprehensive workbook.

What does it cost?

Currently Affinity Photo is sold for $79.45 AUS. This is a purchase - there is no subscription. Updates are free. A free trial version is available.

Companion Software

Serif also produces Affinity Designer, which is similar to Adobe Illustrator. I have a copy of Designer and love working with it. Affinity Publisher, an alternative to Adobe InDesign, is currently in beta and available free to download and test.

Raw Developer

Affinity Photo does have a raw developer, I don’t use it as I manage and develop my photos in ACDSee. I have tried the Affinity raw developer and not been all that impressed, though other on-line reviewers have been more favourable. Raw processing is often a matter of personal taste.
Using Affinity Photo with Lightroom

Here I cannot advise, as I haven’t used Lightroom for a couple of years (I use ACDSee Photo Studio). I doubt you would be able to open raw files with edits, as you can from Lightroom to Photoshop. If I attempt to open a processed raw image from ACDSee into Affinity Photo, it doesn’t recognize the ACDSee edits and asks me to process the raw image again in Affinity. So I only import jpg images from ACDSee into Affinity layer stacks. A minor nuisance.

File formats

Affinity Photo’s native format is .afphoto. Photoshop cannot read it. On the other hand, layered psd files created in Photoshop can be opened without difficulty in Affinity. Work created in Affinity can also be saved as a psd file if you wish, and then opened in Photoshop. However, the different way the programs operate in detail can result in some quirks (for example, smart layers are not used in Affinity, so it won’t recognize them if you open a Photoshop psd containing them).

My verdict

After a slow start I have fully converted to Affinity Photo. It does everything I need, I find it more logically structured and generally easier to use than Photoshop; and I don’t have to pay an annual subscription (I recently cancelled mine). Affinity Photo might still be considered by many to be Photoshop’s little brother, but Serif is making great strides in progressing this powerful software. Affinity Photo works for me.

Will it also work for you?

If you are committed to Lightroom, now that it is only available through subscription you have Photoshop included in the price anyway. In which case moving to Affinity Photo might not make a lot of sense.

If, on the other hand, you want to unlock the subscription shackles and are also willing to move away from Lightroom, Affinity Photo provides an opportunity as a more than capable Photoshop alternative.

There are also abundant alternatives to Lightroom. Examples include ACDSee Photo Studio (which I use), Capture One, Skylum Luminar, ON1 Photo Raw and DxO Photolab. Adobe is far from being the only shop in the street.

In the end, the only way to find out if Affinity Photo is for you is to try it. It needs patience - it isn’t Photoshop and things you are used to doing may work in a different way. And I won’t pretend that changing one’s established patterns of doing things is easy.

But at $79.45 AUD for a lifetime’s access to Affinity Photo, it might just be worth a look.

https://affinity.serif.com/en-gb/photo/
CATHERINE

by KAY EVISON   New Zealand

https://www.facebook.com/artist.kay.evision/
AGING

by COLIN CAMPBELL    Australia

https://colincampbell.myportfolio.com

https://artboja.com/art6bg9cj/
THESE THINGS THAT SPEAK TO ME

by COLIN CAMPBELL  Australia

https://colincampbell.myportfolio.com

https://artboja.com/art6bg9cj/
WINTER TREE

by MARY KNAGGS   Australia

https://artboja.com/art/oc091r/
https://www.facebook.com/MaryK-Photographic-Art-145293185640662/
SUNSET AT SEAFORD PIER, VICTORIA

by MARY KNAGGS    Australia

https://artboja.com/art/oc091r/

https://www.facebook.com/MaryK-Photographic-Art-145293185640662/
A TOUCH OF BLUE

by DEAN HOHN    Australia

https://www.facebook.com/Dean-Hohn-Photo-Artistry-247723325687722/

http://artboja.com/art/yw8ic8/
SWIRLS IN BLUE

by DEAN Hohn   Australia

https://www.facebook.com/Dean-Hohn-Photo-Artistry-247723325687722/

http://artboja.com/art/yw8ic8/
ENCHANTMENT II

VIKI MURRAY

DOWN UNDER

FEATURED ARTIST
ENCHANTMENT I

OBSERVING THE OBSERVER

by VIKI MURRAY    Australia

https://www.vikimages.com.au

https://www.instagram.com/viki_murray/
I'M STILL HERE
JOY

by VIKI MURRAY    Australia

https://www.vikimages.com.au

https://www.instagram.com/viki_murray/
MEPURU I, II AND III

FINDING SOLACE

UPON A HILL

by VIKI MURRAY    Australia

https://www.vikimages.com.au

https://www.instagram.com/viki_murray/
Viki Murray divides her time between the remote outback town of Lightning Ridge, and Eumundi: Sunshine Coast Hinterland.

Her photographic career to date has included commercial portraiture but her focus has always been fine art photography. A background in analogue photography, working out of her own darkroom from 1990-2006; working predominantly in the genre of black and white.

Merging into digital photography in 2007, Viki has been engaged in online professional development in all areas of digital software and camera craft ever since and continues to develop her skills in this ever evolving medium.

Co-owner and director of John Murray Art Gallery since 1992, Viki put aside exhibiting for several years as she garnered the necessary business, management and marketing skills to run a full-time gallery in outback Australia.

Since 2008 she has been in a position to dive back into creativity and has steadily worked on developing a unique voice and style. Her involvement and training with the online community of "Awake" and "Kaizen" since 2014 has had considerable influence in the direction her imagery has taken. She merges photography with painting and digital mixed media to create ethereal representations of her deep connection with the environs around her: particularly the natural environment.

Her work is on permanent display at John Murray Art Gallery in Lightning Ridge where she has a large space.

Born in Victoria 1967
Photography Major HSC – Toorak College Mt Eliza 1985
Media Arts Phillip Institute Melbourne – 1986/7

Viki Murray
DOUBTFUL

by DENISE McDERMOTT  Australia

https://www.imagesbydenise.net
WITCH

by DENISE McDERMOTT  Australia

https://www.imagesbydenise.net
FLYING

FRUIT BATS
by DENNIS RICKARD  Australia
https://ink361.com/app/users/ig-3279276017/dennisrickard/photos
FEMALE RED-TAILED BLACK COCKATOO

by CHRISTINA BRUNTON  Australia

https://artboja.com/art/1pa52g/
WATCHFUL EYES

MOTHER AND CHILD
by KAREN WAALWYK    Australia

https://www.flickr.com/photos/88165766@N05
https://artboja.com/art/i1sahn/
THE WALK
by KAREN WAALWYK  Australia

https://www.flickr.com/photos/88165766@N05
https://artboja.com/art/i1sahn/
By Maureen Maxwell

REDLANDS DIGITAL ARTISTS GROUP
A COLLABORATIVE GROUP OF PHOTO ARTISTS

CHINESE WHISPERS #16
“STOP, GO - OH NO”

STAGE 1

Pam Henderson

STAGE 2

Gerard Whelan
Our editor, and friend, Pam Henderson started this month’s collaborative challenge with a collection of the most unusual elements including a large T-Rex dinosaur, plus traffic lights and a few other disparate elements.

Gerard Whelan then added his creative thoughts to bring in elements from other times - an early steam train engine, ancient rocks and different birds.

I was presented with one of the biggest challenges on our journey of collaboration to finish off this month’s efforts. There was no relationship between the various components which spanned millions of years across history.

After a time of thinking ‘... this is impossible’ I finally get some focus and finished it. Whilst it can be difficult at times, participating in this type of challenge can be a wonderful way to learn and stretch your own creativity.

We hope you enjoy!
THE PINK POSY

by TRISH HOSKIN  Australia

https://www.trishphotography.com

https://artboja.com/art/726rzm/
LONDON EYES IN RAIN

by MARGARET KALMS  Australia

https://artboja.com/art/zg47s6/
LOCKED ILLUSIONS

FIRE FLIES

by SUE JOY    Australia
BAAKORED

by HELEN AKERSTROM  Australia

https://www.facebook.com/helen.akerstrom

https://www.instagram.com/ha2260/