

THE LEADING LINE

THE LATEST NEWS & VIEWS FROM
LAKE MACQUARIE CAMERA CLUB



February 2024, Issue No.9

Happy New Year

Written by Julie Brooks

Greetings from Delhi, India! As I prepare this newsletter, I find myself immersed in the vibrant culture of this captivating city. Thanks to the gracious invitation of a friend, I have the privilege of attending two family weddings, and let me tell you, it's been an experience of a lifetime.

Every corner of Delhi is alive with a symphony of sights, smells, sounds, and colours, offering me a perspective beyond that of a typical tourist. Being guided by my generous hosts has provided me with insights into the essence of India that go far beyond the surface.

Exploring the city alongside locals has been an eye-opening journey, offering a glimpse into the varied lifestyles, from the affluent to the less fortunate. It's been fascinating to learn about India's efforts to support those living in poverty, as well as witnessing the generosity of those who lead comfortable lives assisting others in need.

Despite the stark contrasts that exist, there's an overarching atmosphere of acceptance. This spirit of embracing differences is truly heartwarming and adds another layer of richness to my experience here.

I look forward to continuing to delve deeper into the intricacies of Delhi and to sharing more insights with you in the coming months.



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President's Message

With Dennis Archibald

I'm writing this introduction to our newsletter a little earlier than usual. Fair to say our club has hit the ground running this year. I went along to one of our new activities this morning, the monthly coffee catch-up at the Lake Macquarie Sailing Club and it was great to see such a good rollup of members at this first event.

The club night in January was significant for welcoming a new member to our print competitions, Stephane Thomas who did very well with his first entries in our print competitions. Well done, Stephane.

Roy Killen spoke to a new activity, the 2024 Photography Challenge which will provide members with the opportunity to develop their photographic skills in capture and editing with a series of group based mentored sessions throughout the year. You can find the full details of this activity by following the link in Roy's recent post on our website.

Our next club night will be held at the Valentine Bowling Club (VBC) on **Thursday 15th February at 7.00pm. Please note **Thursday** rather than the usual Wednesday night. The VBC Function Room is booked on Valentines Day, Wednesday 14th February.**

What's On?

February

Wednesday 7th
Committee Meeting
7pm via Zoom

11:00pm Sunday 11th
Competition Entries Due

NOTE: Thursday 15th
Competition Print Night
7pm at VBC

Monday 15th
Coffee Catch-up
9:30 at Lake Macquarie Yacht Club

NOTE: Thursday 21st
Zoom Night
Making the most of
Collections in Lightroom
7pm with Greg Carruthers

Wednesday 28th
Safari Cape Buffalo
with Peter Ryan
7pm at VBC

March

Wednesday 7th
Committee Meeting

11:00pm Sunday 11th
Competition Entries Due

Tuesday 13th
Hunter Wetlands Expo
9:30-12:30

Wednesday 14th
Competition Print Night
7pm at VBC

Wednesday 20th
Zoom Night
Copyright and your Images
7pm with Anthony O'Brien

Wednesday 27th
**Capturing and Processing
Nature Images**
7pm with Roy Killen at VBC

Judging and EDI Set Subjects

With Di Schofield & Roy Killen



Print Competition Evening

7pm **Thursday** 11th February 2024

Entries **must** be submitted online by:

11:00pm Sunday 7th February 2024

Judges this month

Prints: Bill Chambers

EDI Colour:

Chris Prior – A and B Grade

David Richards – Advanced Grade

EDI Mono:

Chris Mannweiler – A and B Grade

Shane Waxwork – Advanced Grade

Set Subject: Carol McGrath

Set Subject - Petals

Your image should highlight the beauty of a flower's petals. The image can be colour, mono, or composite but all elements must be photographed by the author.

Judging Criteria

The image will be judged on its aesthetics and creativity. The image should isolate the petals from the background or any distracting elements. A story is not compulsory. Technical elements such as sharpness may be sacrificed for aesthetics.

Good to know...club competitions...

With Julie Brooks

Want to know more about the rules of our competitions?
To 'hard' trying to find it on our website? (hint click the link)

We have solved the problem you never new you had with a new regular column providing important details about our monthly competitions and the rules you are bound to.

There are two types of competition held in the club. The normal monthly competition is held from January until October, and an Image of the Year (IOTY) competition is held in November.

As a Club member, it is your responsibility to ensure that your competition entries comply with all the relevant competition rules. Images that do not comply with these rules will not be accepted in club competitions and that would be very disappointing.

Important things to note:

1. Only financial members of the Lake Macquarie Camera Club can enter our club competitions.
2. Any images you enter must have been taken by you.
3. Printing can be done by you or someone else, including store based printing.
4. Digital images may be edited by you or, by someone else acting under your direction.



Image Creation and Ownership

- Computer-generated images (for example images generated from text prompts without photographic input from you) are not allowed.
- Images created by anyone else, including: clip art, replacement skies, stock images, or images created by Artificial Intelligence (AI) are **not** to be included in competitions.
- Editing of images is permitted as described by each competition section definitions, which you can find in Appendix A.
- AI software may be used to enhance or modify images that start with one or more of your own photographs.
- Exceptions to these rules may apply to the Electronic Digital Image (EDI) Set Subject competitions - make sure you read all the details here.

Good to Know - Continued

Grading

To enable our members to develop and hone their many skills in taking, processing, printing and presenting their images with other photographers at a similar level.

The club offers three grades:

- Advanced
- A grade
- B grade.

All club members are graded and if you are a new member you cannot enter competitions until you have been graded.

How do I get graded, I hear you ask. Well, as it turns out, it's pretty easy. All you have to do is upload six images, no bigger than 1200px high and 1920px wide and 2MB, to the club website so that you can be reviewed by the Grading Committee.

You can also request to be placed in Advanced Grade, A Grade or B Grade for your first year of competition. These requests will be considered by the Grading Committee when your six images and any other requested information is reviewed.

Once graded you must only enter in that grade applies to all competition sections in which the member enters images during the competition year.

If you consider that you have been inappropriately graded you may apply in writing to the Secretary for regrading. This application should set out your reasons for the request.

If you change grades during a competition year you will NOT be able to transfer accumulated competition points to your new grade.

The Membership Subcommittee reviews the grades of all members at the end of each competition year. Highly successful B Grade members may be required or, invited to move to A grade. Highly successful A Grade members may be required or, invited to move to Advanced grade.

Hunter Region Seniors Festival Expo

With Dennis Archibald and Greg Carruthers

Hunter Wetlands Centre will be celebrating the 2024 NSW Seniors Festival by holding an expo style information morning on 13 March, 2024 in the Conference Room from approximately 9.30am to 12pm.

Our club has been invited to participate and we will have a promotional presence at the event. If you would like to come along and spend a little time during the morning "manning our desk" and exploring the expo please contact either myself or Greg Carruthers.

Photography Society of America - PSA

With Roy Killen

PSA Interclub Round 1 Results

Thank you to all the club members who submitted images for possible selection for our club entries in Round 2 of the PSA Interclub competition.

These members had images selected to represent our club:

Colour

Alan Hinde, Bob Todd, Carol McGrath, Margot Hughes, Sheila Stanley and Stephane Thomas.

Monochrome: Allison Hayes, Bill Chambers, Carol McGrath, Chris Prior, Jennifer Carrigan and Margot Hughes.

Photojournalism: David Richards, Helen Walker, Jennifer Carrigan, Margot Hughes, Stephane Thomas and Trevor Cotterill.

Photo Travel

David Richards, Dennis Archibald, Chris Prior, Helen Walker, Margot Hughes and Roy Killen.

Nature

Alan Hinde, Bill Chambers, Bob Todd, David Richards, Jennifer Carrigan, Roy Killen

The results for the Round 2 competitions should be available towards the end of February.

Entries for Round 3 (the final round for this season) are open on the club website. Please submit your best images for possible selection to represent our club. Entries will close on 30th March.

Full details of the PSA Interclub competition, including the rules and the definitions for each section can be downloaded from the Club Documents page of the club website.

If you have any questions about these competitions please contact Roy Killen.

POST SCRIPT UPDATE:

Individual awards – Alan Hinde – Honourable Mention.

Whilst in India and preparing this newsletter I showed my Indian hosts this image. They explained to me that this image has even more significance. I have cropped the image so you can see that the God, Shiva, is sitting on a bull, as all Gods have their own animal who is their mode of transport, and it appears that the cow has come to pay it's respects to Shiva.



RAW Challenge

With Greg Carruthers

Welcome back for the RAW challenge 2024!

These are the usual instructions that you will need to follow:

Make sure you download the Raw image from the website and then edit with your favourite photo editing program and upload by end of the month.

You will be able to see all the entries when scoring is open and you can judge all the edited entries. Judging will be available for all members just keep an eye out for there blue scoring button.

Select the competition from the members area and download the raw file. Then use your editing software and upload your edited image before the end of the month. Club members will then vote on the winning image. If you see the blue scoring button beside the competition then feel free to look at the images and give them a score from 1 to 5 (follow the simple instructions). Just make sure you score all of the images for your vote to count.

Any questions or issues please let Greg know.



NEW

Coffee Catch Up 12th February 2024

With Greg Carruthers



Our first regular Coffee Catch Up to discuss all things photography, share locations, tips, travel or anything else that might take your fancy was a huge success. Plenty of members taking up the opportunity to relax and enjoy the conversation.

So come along to our next catch up over coffee (or tea if you prefer) in a cozy cafe, taking a break from your everyday to spend time together and discuss the things that are of interest to you.

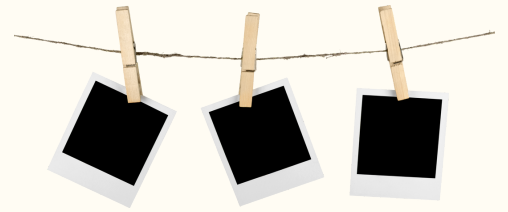
When? Monday 12th February 2024, 9:30am

Where? Lake Macquarie Yacht Club



Just Three

With Phil Whiteman



Bruny Island Lighthouse

Behind The Lens

Location: Inside the Bruny Island Lighthouse whilst on holidays in January 2020. Bruny Island is south of Hobart, the capital of Tasmania, Australia.

Time: Taken around midday 10 Jan 20

Lighting: Ambient internal lighting

Equipment: Sony a6000, 18-135 lens at 18mm, hand-held, no flash. 1/250s @ f4, 2500 iso. I used the flip screen of my Sony a6000 to get the position as close to centre (upward) as possible.

Inspiration: I spotted the opportunity as soon as stepped inside the lighthouse. Fortunately, I was part of a small group, which allowed me to stand directly under the staircase.

Editing: In post-processing, I tried different formats and settled on square as it seemed to complement (or perhaps contrast) to the circular shape. There was little colour inside so I converted to B&W to control the colour balance.





Camel Rock

Behind The Lens

Location: Camel Rock - Wallaga Lake, NSW

Time: It was early morning, one of the best times of the day

Lighting: My intent was to capture the hues of pre-sunrise whilst getting movement in the ocean.

Equipment: Camera: Fujifilm X-T1 Tripod

Inspiration: Was on my "bucket list"

Editing: Yes, Photoshop. The original RAW file was a little overexposed so obviously had to fix that. Spent quite a bit of time balancing the shadows with the general exposure and enhancing the wave action over the rocks. The Fuji sensor captured all the data, and it was up to me to bring out the best.



Wing Walkers

Behind The Lens

Location: Avalon, Vic, during Avalon International Airshow. Purely opportunistic.

Time: February/March 2019, late afternoon.

Lighting: Close to Golden hour/available light

Equipment: Sony A7ii with Canon 200mm manual lens with adapter

Inspiration: I grew up with a “madness” for aircraft and, since discovering photography, will rush around to take photos of any aircraft, either airborne and or on the ground (sometimes in a smoking hole!!)

Editing: Originally taken in colour but the colours recorded were a bit unrealistic, therefore, I converted to mono. In my opinion, the output is more pleasing.

Contributions for Just Three

With Dennis Archibald

The Just 3 segment in each edition of The Leading Line is an opportunity for a club member to showcase three of their favourite images and to include a paragraph for each image explaining why the image is important to the photographer. This is an opportunity to share your passion and to perhaps reveal a little about yourself that other members may not know. You may wish to share how you captured or processed the image.

Contributions to the Just 3 segment can be sent to myself or our editor Julie and will appear in a coming edition of our newsletter. You can see some recent contributions by looking at some recent editions of The Leading Line and if you need a hand to prepare your contribution just let Julie or myself know.

I know that you all have a myriad of amazing images that you could add to our show and tell. So, don't be shy you only have to pick 3!

Did you know?

1952

Woman magazine

by *Woman* magazine photographer

from Kodachrome transparency

presented by ACP Magazines Ltd, 2008

ON 388/Box 057/item 080

The first colour 35mm roll film, Kodachrome, was introduced to Australia in 1937. Because the film was complicated to develop and process, it took a long time to make its way into the mainstream. In 1952 the *Melbourne Argus* became the first daily newspaper in the world to publish colour photographs. This photo of a fashion model was taken in the same year as a potential cover image for *Woman* magazine. That magazine, owned by the same company as *Pix*, folded two years later.



The Accidental Photographer

With Phil Whiteman

THE ACCIDENTAL PHOTOGRAPHER

This is a true story.

As a 17 year old farm boy, I achieved my dream to join the Royal Australian Air Force. However, not as I envisaged! My intent was to be an Airframe Fitter. After the mandatory induction testing, I was informed that there wasn't any training available, in my trade of choice, for 12 months (I had missed the start dates of the course).

The Recruitment Officer mused that my test results showed that I had the attributes needed to train as a photographer. He asked what my photographic experiences were. I said that I liked collecting photographs of WW2 aircraft, then would draw the aircraft. He thought that should work! With five seconds fore-thought, I accepted the offer!

The journey was different than expected. Thirty three weeks of comprehensive training, with a couple of close calls off failing, I endured. I think those struggles set me up for the remainder of my Air Force career where hard work and resilience saw me promoted through to Sergeant rank fairly quickly and I eventually gained an Officer's Commission in the trade.

After 27 years service, I won the annual WT Riggs award (best Air Force photograph), met some very talented photographers, met some great people who remain close and distant friends, represented the Air Force photography trade, represented the Air Force and the Australian Defence Force at international level in the sport of squash. I had numerous great experiences and some sad ones as well.

There was a subsequent break in my enjoyment of photography. I think working higher in the bureaucracy and corporate world robbed me of the pleasures of photography. Apart from family photos, travel pics and the odd sunrise, there was 10 year gap before I re-engaged with the craft in earnest.

Digital photography grabbed my interest and has been a constant companion since then. Without being immodest, I achieved distinctions in a comprehensive Freelance Photography course, won awards at local, National and International photography competitions. However, I don't see myself as a talented photographer, just one that tries to make series of photographs that make me contented and raise a response (positive or negative) out of those who view them.

The real benefit of photography for me in recent years has been in managing my mental health. I lost my best friend and sole-mate in 2015 and I found the act of photography helped me take my mind off the trauma and bring some pleasure in life. Close friends have also helped me with my journey.

A bit off track in some of the dialog but photography has been a common thread.

Now, onto my next photo!!



Newcastle Show March 1st to 3rd 2024

With Katherine James

Our club will be helping to organise an exhibition of images at the upcoming Newcastle Show from the 1-3rd March.

In order for this to be a great exhibition I'd like people to contribute around I need around 6 to 8 mounted images that you may have entered in any print competition.

The images must be on a mat board 50cm X 40cm - just as you would have entered them with name and title etc.

Please note: the Show Committee have requested the images are **NOT** of portraits of people, anything else is fine!

If you are interested in being involved and having your images on display then bring them along to our January or February print nights at Valentine Bowling Club and I will collect them.

If this doesn't suit please drop them off to me at my house.

Any questions please contact Katherine.

Set Subjects 2024

February- Petals – Judge Carol McGrath

Your image should highlight the beauty of a flower's petals. The image can be colour, mono, or composite but all elements must be photographed by the author.

Judging Criteria

The image will be judged on its aesthetics and creativity. The image should isolate the petals from the background or any distracting elements. A story is not compulsory. Technical elements such as sharpness may be sacrificed for aesthetics.

March - Photojournalism – Judge Jamie Wicks

Photojournalism entries are images with informative content and emotional impact, reflecting the human presence in our world.

The journalistic (storytelling) value of the image should receive priority over pictorial quality.

Images that misrepresent the truth, such as those from events or activities arranged specifically for photography, or of subjects directed or hired for photography, are not eligible.

When Human Interest is specified, those images depict a person or persons in an interactive, emotional or unusual situation, excluding sports action.

Editing Guidelines

Processing or editing must be limited to making the image look as close to the original scene as possible, except that conversion to grayscale monochrome is allowed.

Editing techniques – Allowed:

- Cropping, straightening and perspective correction.
- Removal or correction of elements added by the camera or lens, such as dust spots, noise, chromatic aberration, and lens distortion.
- Global and selective adjustments such as brightness, hue, saturation, and contrast to restore the appearance of the original scene.
- Complete conversion of colour images to grayscale monochrome.
- Blending of multiple images of the same subject and combining them in camera or with software (exposure blending or focus stacking);
- Image stitching – combining multiple images with overlapping fields of view that are taken consecutively (panoramas).

Set Subjects

March - Photojournalism – Judge Jamie Wicks continued

Editing techniques - Not Allowed

- Removing, adding to, moving, or changing any part of an image, except for cropping and straightening.
- Adding a vignette during processing.
- Blurring parts of the image during processing to hide elements in the original scene.
- Darkening parts of the image during processing to hide elements in the original scene.
- All conversions other than to complete grayscale monochrome.
- Conversion of parts of an image to monochrome, or partial toning, desaturation, or over-saturation of colour.

April - Low perspective – Judge Roy Killen

Shooting from a standing position gives a certain perspective to your images. The challenge for this Set Subject is to shoot with your camera lower than normal eye level to capture images from a different perspective.

The images will be evaluated on four criteria:

- Is the image something that could NOT have been captured from normal eye height when standing?
- Does the low perspective make the subject matter more interesting and engaging?
- Is the composition strong?
- Is the image of a high technical standard?
- Additional requirement: The image must be captured after 1st January 2024.

May - Framed – Judge Ruth Keech

“Framing in photography refers to the composition style of using natural or artificial elements to create a visual frame inside your image. The technique helps you focus viewers' attention on your subject while adding depth, context, and a story to your image.” Examples can be found at the following sites:

<https://www.makeuseof.com/what-is-framing-in-photography/>

<https://livesnaplove.com/blog/framing-in-photography>

<https://digital-photography-school.com/frame-within-a-frame-photography/>

Judging Criteria

Does the frame suit the image, not dominate the subject, but still is obviously a frame?

Does the frame add story, mood, context or depth to the image?

Imaginative idea for the frame or use of the frame.

Technically sound.

Taken within 6 months of submission date.

No images which only use negative space or blurred background as the frame.

June - Exploring AI – Judge Roy Killen

The challenge for this Set Subject is to demonstrate how you can transform one of your photographs into a more interesting and engaging image through the use of AI technologies such as the Generative Fill feature in Photoshop.

You will be required to upload two images to the club website:

A screenshot or unprocessed JPG of your original capture – resized to fit within 1920x1200 pixels.

The processed version of the image that you have enhanced with AI.

If you do not have Photoshop, you can use any of the AI tools that are available on the internet, such as Adobe Firefly.

Note, that the ‘original’ image cannot be an AI-generated image – it must be a photograph that you captured.

The judging criteria that will be used are:

The degree to which the AI processing has added interest and impact to the image.

The quality of the technical application of the AI techniques.

July - Recreate an Iconic Photograph – Judge Bill Chambers

A great way to learn and take amazing photos is to reproduce the works of great masters while training. You don’t need to come up with new ideas as the first step, just try to recreate the most iconic photos taken by a famous photographer.

This type of photography challenge will help you find your own authentic style.

Simply find an historic photograph either on-line or in a book, then attempt to re-create it (similar lighting etc).

When you upload your image for the competition, you will also need to upload a copy of the historic photo for comparison purposes. Be sure to identify which is the original!

The aim of the exercise is to reproduce the original as closely as possible. No A.I. permitted in this competition.

August - People at Work – Judge Susan Slack

Definition: Work can involve mental or physical effort in order to produce a specific outcome.

Judging Criteria

I want to see at least one human engaged in a work situation where physical effort is demonstrated. This might range from workers in industry, services, construction. etc.

Photos should show the worker in an action shot, no static pics of workers.

Other than these criteria, photographic excellence.

September - Sports Photography – Judge Dennis Archibald

Show me the action.

Your image should be in colour and should capture a moment in competition.

Judging Criteria

Images that will score best are those that not only capture the action in sport but also indicate the emotion of competition whether it be elation, disappointment, anger, joy or celebration. Amateur or professional, junior, or senior.

October - Seasons – Judge Dave Richards

When we think about of seasons, we immediately consider the four traditional seasons - Spring, Summer, Autumn, and Winter. For this Set Subject, I want you to consider the possibilities across traditional, indigenous, or cultural seasons.

Traditional seasons - these can cover a way of behaving or doing something by people in a particular family, group, or society for a long time (eg Christmas Carol singers).

Indigenous seasons -these can relate to naturally occurring events in a particular region or environment (eg Spring - snow melt).

Cultural seasons - these can relate to Religious or Cultural seasons (eg Lent, Thanksgiving).

For inspiration, do an internet search on any of the above, and you will be amazed at the range of possibilities available to you.

Judging Criteria

Depict a characteristic of a Season, either Traditional, Indigenous, or Cultural. Your image should have a clear and obvious connection to a Season, which is easily identifiable to your viewers. Think outside the square, images that depict a strong and unique characteristic in relation to a Season will result in higher results.

Do You Suffer From GAS?

With Bill Chambers

In a recent conversation with another photographer, I was struck by a phenomenon that I think a lot of us as photographers have seen or experienced – GAS!

The concept of "Gear Acquisition Syndrome" (GAS) is prevalent in the photography community. This refers to the obsession with acquiring ever-better equipment, under the belief that it will substantially improve one's photography.

Focussing on gear can have psychological implications for many photographers. GAS can lead to a cycle of constant dissatisfaction with one's current gear and the belief that success is just one more purchase away.

For newcomers especially, the acquisition of such gear not only comes with significant costs, but the focus on gear can also sometimes overshadow the development of fundamental photographic skills.

There's also the risk of becoming so preoccupied with acquiring and mastering the latest equipment that the essence of photography – capturing moments and telling stories – becomes secondary. Cameras and lenses become collectibles, status symbols, rather than tools.

Lighting is arguably the most critical aspect of photography. The understanding and manipulation of light can dramatically alter the mood and aesthetic of an image. Master photographers can create stunning imagery with natural light or simple lighting setups, challenging the notion that complex, high-end lighting equipment is necessary for quality photography.

Storytelling is the ability to convey a message or emotion through a photograph. This doesn't rely on the camera's quality but on the photographer's vision and creativity. A simple, well-executed photograph taken with basic gear can tell a more powerful story than a technically perfect image with no soul or narrative.

Remember that a photographer with 10,000 hours of practice and a \$100 camera will beat a photographer with 100 hours of practice and a \$10,000 camera any day.

While high-end photographic gear may offer certain technical advantages, its impact on achieving photographic mastery is often overrated. The essence of great photography lies in the mastery of fundamentals, the photographer's creativity, and their ability to tell compelling stories.

History has shown us time and again that remarkable photography is possible with any equipment, as long as the photographer possesses the vision and skill.

If you're new to photography, your focus should be on honing your craft, understanding the basics, and developing a unique perspective. In the end, it is not the camera that makes a great photograph, but the photographer behind it.

NEW



Frame Today Club Sponsorship

We are pleased to announce that our club has accepted a sponsorship arrangement with Frame Today at Warners Bay. In return for promoting Frame Today at our club events, on our website and in our newsletter, Frame Today will provide:

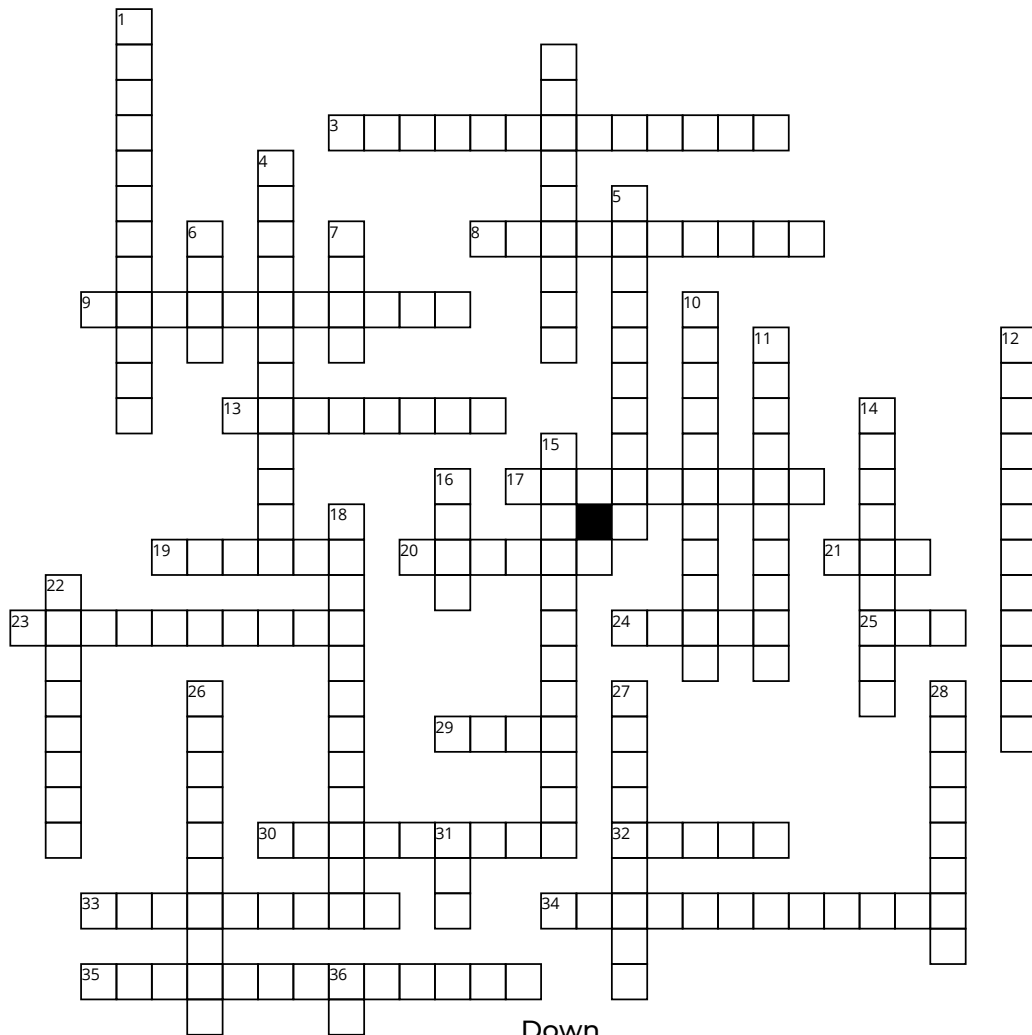
- one monthly print voucher of up to A3 size.
- an annual ready-made frame to fit an A3 print valued at \$129.
- a 30% discount on printing, backing and mounting services to members of our club when they join the free Frame Today's Art Society.
- Members can apply on the following [link](#).

Each month the print voucher will be awarded by lucky draw to one of the Judges Choice winners for that month, includes all EDI and print competitions.

The annual frame prize will most likely be awarded as part of the prize for the overall Image of the Year (IOTY) winner at the end of the year.

If club members have any specific questions about the services that Frame Today offer, they can have a chat to Peter Treloar and Laurie Connolly.

Photography Fun



Across

3. most convenient for taking photos on vacation
8. storage devices
9. use this if your flash is producing too harsh or flat light
13. The space from the tip of a person's nose to edge of the frame
17. Green AUTO indication is for ____ setting
19. The retina of the eye is reflected by the camera flash
20. is not a colour correction
21. From a certain Point Of View
23. storage devices
24. Programmed Exposure mode sets the aperture and shutter speed automatically, but not the flash or ISO
25. The uncompressed original file format of a digital camera
29. lens is most versatile allowing multiple focal lengths
30. Caused when light reflects off the lens element in the lens barrel
32. a subjects eyes would turn red when using a flash if they were this colour
33. for outdoor portraits with harsh shadows
34. controls the amount of motion blur in the image
35. snaps to the highest contrasting edge near your cursor

Down

1. makes selections in form of a shape
2. A digital distortion, often square and blocky, usually unintended.
4. Too much light hitting the image sensor
5. Miniature representations of pictures. Used by photographers on a proof sheet.
6. collects and bends light to focus the image on the sensor
7. Digital single lens reflex camera
10. Uses the camera lens to physically (not digitally) magnify the image. 11. A device to measure light intensity
12. When a digital sample is enlarged to the point that square pixels are noticeable
14. graph that measures all tones in an image
15. When the camera automatically adjusts for lighting and focus with no manual controls
16. best file format for internet screen display
18. Composition principle that uses lines to lead the viewer to the main point of interest
22. Used to control the principal amount of light on a subject
26. sees the same as your eye sees
27. Useful Photoshop tool for working on skin blemishes
28. allows the flash to pop up and fire when its needed
31. the screen that shows the images you just shot
36. storage devices

The MarketPlace



Email me a photo or two of your item, a brief description including the important tech specs, your price and contact details.



Just for Laughs





It's Your Birthday?

If it's your birthday this month we wish you a day full of laughter and happiness and a year that brings you much success.

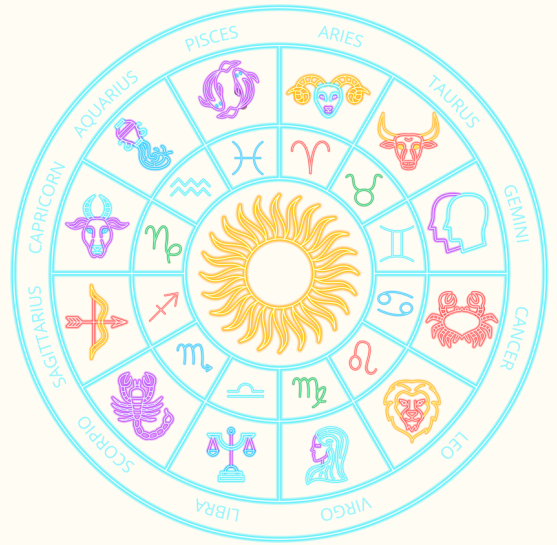
LMCC Socials



What's your photography horoscope?

Aquarius (January 20 - February 18)

Aquarius isn't toward the bottom of the list because they're not funny, it's just that they prefer to enjoy the humor of others rather than popping in with jokes of their own. Aquarians can tend to close themselves off to others at first, preferring to share their humor only with a tight-knit group, because sharing with strangers makes them feel exposed. There's nothing wrong with preferring to give laughs rather than receive them, but be sure not to dim your own light in the process.



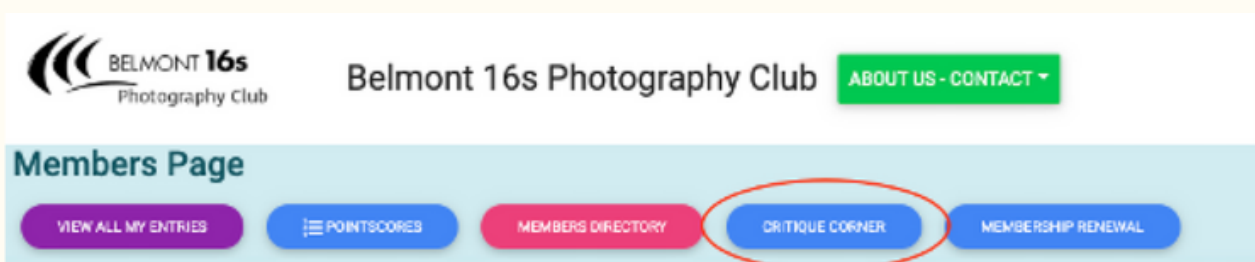
Critique Corner

Critique Corner aims to help members to fine-tune potential entries by gaining feedback from other members before the image is entered into a competition.

All members, regardless of experience are encouraged to upload images and make comments on images. The aim is to help each other to develop both your image capture and processing skills, and to take the judges' point of view when assessing an image. There are no grades within this activity.

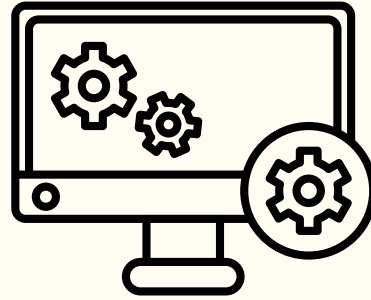
Each member can upload one image per category. Once uploaded you can use this image in an upcoming competition. You can remove the image and replace it with another image whenever you choose.

The critique corner is accessible from the Members page as shown below or click on the image and it will take you there!



Club Equipment

With Greg Carruthers

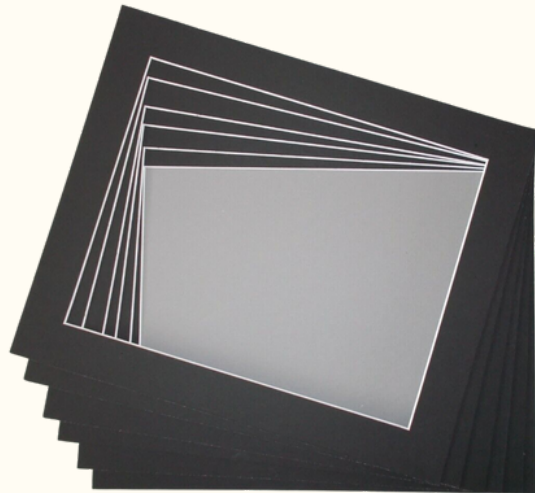
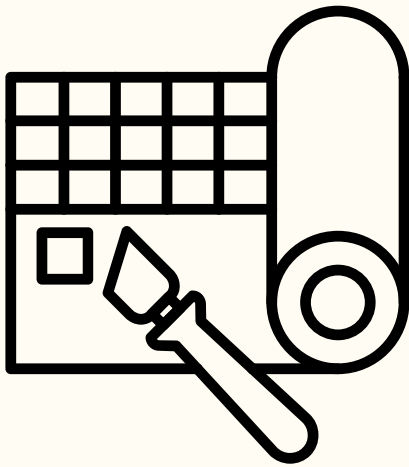


NOTE we no longer have a scanner!

Please contact Greg if you would like to borrow any of the club's equipment, so if you need to borrow the mat board cutter or Spyder, or you would like to purchase mat boards to mount your images.

Greg's details can be found in the members link on the club website.

Greg usually brings some boards along to competition nights for members to purchase for \$3 per board.



Useful information about our Monthly competitions

The monthly competition sections in all grades are:

- Colour prints (every month)
- Monochrome prints (every second month starting in February each year)
- Nature prints (every second month starting in January each year)
- Small prints (each month – Advanced grade members do not enter small prints)
- Colour digital images (each month)
- Monochrome digital images (every second month starting in February each year)
- Nature digital images (every second month starting in January each year).
- Set Subject digital images (each month)

Images must be no bigger than 1200px high and 1920px wide and 2MB

Submit your images after you login into the website and go to the Members section.

In each monthly competition an **Advanced grade** member may enter the following:

1. A maximum of 2 images in each of the digital sections.
2. A maximum of 2 images in each of the large print sections with the restriction that no more than 3 large prints may be entered in any month.
3. No small print entries are permitted.

In each monthly competition an **A grade** member may enter the following:

1. A maximum of 2 images in each of the digital sections.
2. A maximum of 2 images in each of the large print sections with the restrictions that no more than 3 large prints may be entered in any month.
3. A maximum of 2 small print entries are permitted.

In each monthly competition a **B grade** member may enter the following:

1. A maximum of 2 images in each of the digital sections.
2. A maximum of 2 images in each of the large print sections with the restrictions that no more than 3 large prints may be entered in any month.
3. A maximum of 2 small print entries are permitted.











Print Competition Information

With Bill Chambers

Our judges have noticed that there have been some significant differences between how some prints have been presented compared to what may be seen on the screen. It is important to note that judges on print competition nights are instructed to base all judgements & comments on the print in front of them and not the image that appears on screen for the benefit of the audience. All members are reminded to make sure your uploaded image & mounted print show the same view. If your mount board requires a larger cut-out, then make sure it has the appropriately sized opening that corresponds to the view shown in the uploaded image. If for example, as in image 2 below, the print is obscured by the mount-board, or is hard against the subject in the image, the Judge may allocate less points to your image. It is important to note that the projected image will often show a brighter or, a washed-out version of your photograph simply because the screen shows transmitted light versus your print which is subject to reflected light. So, make sure that your print is as true to your original image as possible. Printing can be tricky and whether you print at home or have a 3rd party print your images ensure that you are satisfied that it truly reflects your photograph ensuring our judges see your work at it's very best. Your original image as uploaded by you and as seen on the screen on competition nights. This image has been mounted incorrectly and is covering much of the subject. The Judge may make a comment about this issue but, will still judge the merits of the print only. This image has been mounted correctly and is ready to be judged on it's merits.

Images that make this clear are on the following page...

Print Competition Information Continued

		<p>Your original image as uploaded by you and as seen on the screen on competition nights.</p>
  	  	<p>These images have been mounted incorrectly and are covering much of the subject.</p> <p>The Judge may make a comment about this issue but, will still judge the merits of the print only.</p>
		<p>This image has been mounted correctly and is ready to be judged on its merits.</p>



Committee Details

Who's who in the LMCC Zoo

President:

Dennis Archibald

Vice President:

Greg Carruthers

Secretary:

Susan Slack

Treasurer:

Ruth Keech

**EDI & Judge
Co-ordinator:**

Di Schofield

**Membership
Co-ordinator:**

Joy Thomas

**Zoom & Workshop
Co-ordinator & Club
Equipment Loans:**

Greg Carruthers

Social Activities:

Barb Hunter &
Katherine James

Leading Line Editor:

Julie Brooks

Committee Members:

Barbara Hunter, Bill Chambers, Bob Todd, Diane Schofield, Greg Carruthers, Julie Brooks, Katherine James, Phil Whiteman, Lynda Beeston, and Roy Killen.



Please feel free to contact any of the Committee members to discuss Club matters and to have those matters raised at a Committee meeting.

The Committee meets, via Zoom, at 7pm on the first Wednesday of each month.

Annual General Meetings are held in August each year.

Club Patron:

Les Porter
4958 5840
www.lesporter1.com.au

Webmaster:

Colin Woods

Any Lake Macquarie Camera Club member who wishes to be involved in Committee activities please contact our President or Vice President.