



## **WELCOME TO THE JULY ISSUE OF THE LEADING LINE –Dennis Archibald**

We hope that you find this edition of our newsletter interesting and informative. I thank all the people who made contributions to our newsletter and encourage every member to submit items of interest or short articles that the editors can consider for publication.

In this edition you will find news on what is coming up in July, including contributions from Carol McGrath, Roy Killen, Bill Chambers and Greg Carruthers.

We received some valuable feedback from members after our May Club Night and members should have already noticed that we have varied the agenda for these nights to give more focus to our digital competitions. If you read on you will hear about the establishment of Interest Groups, focussed on different genres of photography and how you can participate. More changes are afoot based on your feedback.

As usual our Annual General Meeting will be held at our August Club night. If you are interested and able to serve on our club committee, please give this some consideration in coming days as there will be an opportunity to nominate members for roles on the committee.

**Our next club night will be held at the Valentine Bowling Club on Wednesday 10<sup>th</sup> July at 7.00pm.**

## **WHAT'S ON IN JULY – Greg Carruthers**

The following activities and tutorials are planned for July:

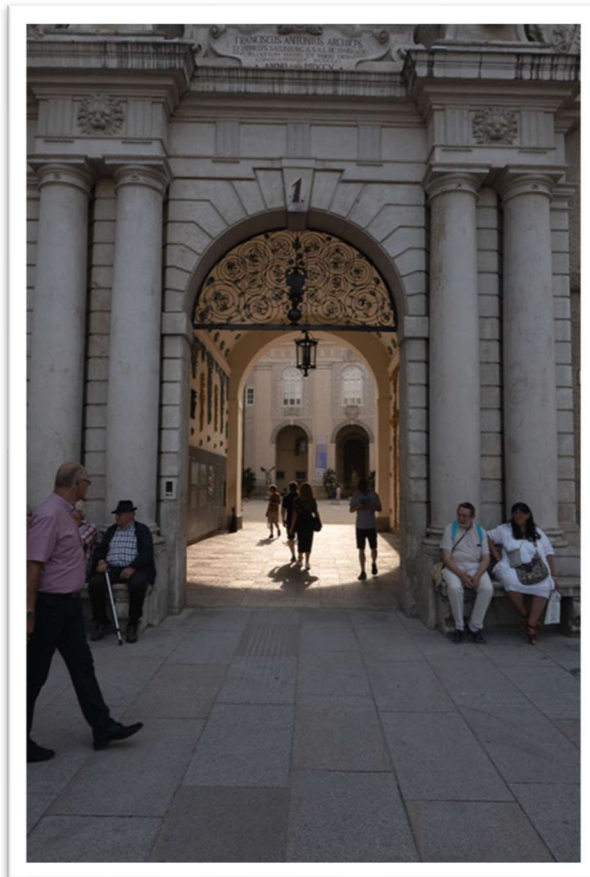
- Club print competition judging and viewing of June Set Subject digital results at Valentine Bowling Club on Wednesday 10<sup>th</sup> July at 7.00pm
- Zoom presentation is on Wednesday 17<sup>th</sup> July with Nilmini De Silva. Nilmini is a member of the Australian Photographic Society (APS) and recently obtained her Grand Master (GMAPS). She is also an active member of The Photographic Society of America (PSA). - <https://psa-photo.org/page/gal-nilmini-de-silva-0227>



Nilmini will be presenting “Finding Inspiration from Compelling Images” using images from the Nikon-Walkley press photography awards along with her own award-winning images.

Nilmini’s presentation will be interactive, where attendees will get a chance to discuss why these images were thought to be best and the current societal and environmental conditions that are influencing photography. “The presentation will also touch on the building blocks of a good image and discuss why narrative is an important component of a compelling image. We will look at how light, colour, technique and image placement all contribute to a great story.”

- Coffee catch-up at Lake Macquarie Sailing Club at 9.30am. on Monday 22<sup>nd</sup> July.
- At the Valentine Bowling Club on Wednesday 24<sup>th</sup> July – “It’s a Knockout”. This is a chance for everyone to enter 1 digital image that has not previously been entered into any other competition. All images are arranged randomly on the night and 2 images are displayed. Members will then get to vote for the winning image and that image will progress to the next round until we have a winner. There will be a major prize for the winner and lucky door prize as well as consolation prizes on the night. Everyone who enters has a chance to win. You can find the competition entry in the members area. More information to follow soon.
- Over the weekend of Saturday and Sunday 27<sup>th</sup> and 28<sup>th</sup> July the 2024 Northern Photographic Federation (NPF) Photographic Convention and Competition will be held at the Kurri Kurri Bowling Club.
- In conjunction with the conference there are a range of competitions that members can enter. The closing date for entries for the usual digital and print competitions is the **5<sup>th</sup> July 2024**. More details can be found by visiting the NPF website - <https://npf.myphotoclub.com.au/>
- Those members who attended the recent Studio Lighting Workshop with C.R. Kennedy would have heard Brad LeBroque talk to the competition that will run over the NPF weekend where competition entrants will be able to shoot a portrait in the style of the “Old Masters” using the lighting equipment supplied which then becomes the prize.
- The Raw Image Challenge for June is shown below:



## JUDGING AND COMPETITIONS – Roy Killen

Judges for July are:

- PRINTS - colour and monochrome – Brad LeBroque.
- DIGITAL - colour – David Richards; Nature – Bill Chambers
- SET SUBJECT – Bill Chambers

### **July Set Subject – 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



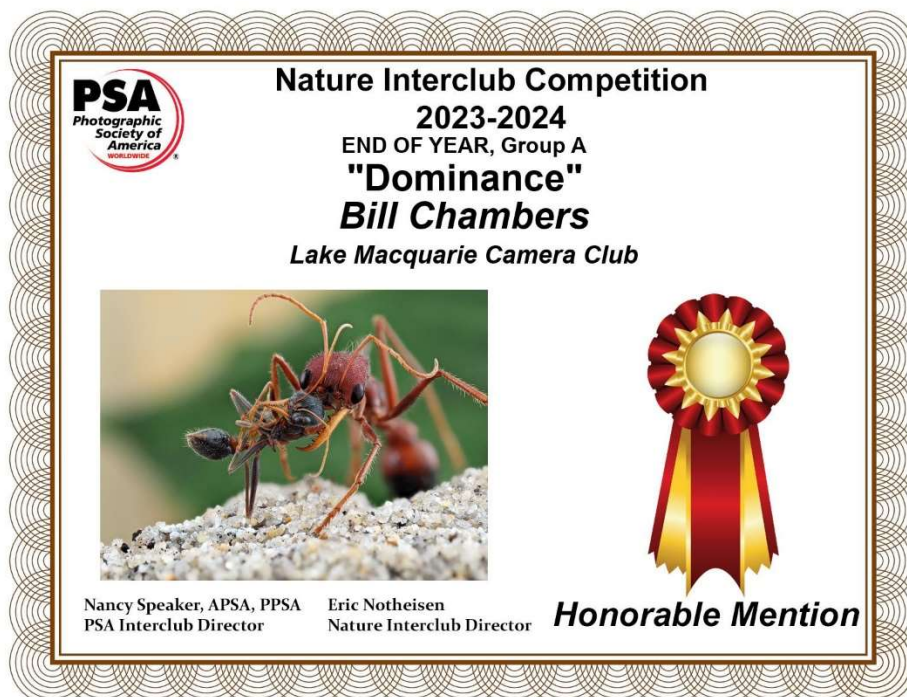
find your own authentic style. Simply find an historic photograph either on-line or in a book, then attempt to re-create it (similar lighting etc). When you upload your image for the competition, you will also need to upload a copy of the historic photo for comparison purposes. Be sure to identify which is the original! The aim of the exercise is to reproduce the original as closely as possible. No A.I. permitted in this competition.

## PSA and Interclub Competitions

### PSA Interclub Results

A slide show of Merit and HM images of each of the 3 Rounds and the End-of-Year competition for each Division can be viewed at <https://psa-photo.org/page/interclub-overview>. Once on the web site click "Competition Results" (orange button). If you click on the "i" at the bottom at the slideshow it reveals the Group, Award, Title, Maker and Club.

The End-of-Year competition is a rejudging of the images that gained awards in the previous three rounds of the competition. Congratulations to Bill Chambers who received a HM in the Nature End-of-Year for his image titled "Dominance".





Our club will participate in the next series of Photographic Society of America (PSA) Interclub competitions in the following categories:

Digital – Colour, Monochrome, Nature, Photojournalism, Photo Travel

Print – Colour, Monochrome

Entries for Round 1 of all sections are now open on our club website and the closing dates for entries are:

Digital - 8th September

Print – 1st September

ALL club members are invited to participate.

Entries in each section must comply with the definitions that you will find in the “PSA Interclub Competition Overview” document in the Club Documents section of our website.

If you have any questions about these competitions, please contact Roy Killen at [roykillen@mac.com](mailto:roykillen@mac.com).

## INTEREST GROUPS

We are proposing to introduce Interest groups to our club activities so that members have more opportunities to pursue a particular genre of photography. Each group will have a nominated mentor who will arrange and guide the group’s activities. We will be talking about this further through July with the aim of commencing in August. A list and short description of the group’s activities and the group mentor are listed below.

1. **Beginners Group** –the basics of camera craft and/or basic image editing. Mentor – Bill Chambers
2. **Lightroom** – Learn and share the tips and tricks of using Lightroom Classic as your main image editing program. Mentor – Greg Carruthers.
3. **Astrophotography** – Learn the basics of capturing and editing nightscape images including the Milky Way, star trails and foreground interest. Mentor- Greg Carruthers.
4. **Studio Lighting** – Concentrating on portrait photoshoots using speedlights (flash), and/or LED lighting. Mentor – (tbc)



5. **Macro Photography** – Learn how to master the techniques involved in capturing and editing Macro images. Mentor – Bill Chambers
6. **Scape Photography** – ‘Scape’ Photography - capture and editing of Landscapes, Seascapes and Cityscapes, including the opportunities presented during Blue hour and Golden hour. Mentor - Dave Richards
7. **Photoshop** – Training via Zoom conferencing on Monday nights – Mentor - Roy Killen
8. **Street Photography** –gear, camera settings, street etiquette, photoshoots - Mentor - Dennis Archibald
9. **Bird Photography** – Mentor - (tbc)

Further information on how to register your interest in a group will be provided shortly via post on the club’s website.

We suggest that members only choose to join one or two groups based on your interest. With that said all members will be able to join outings and training sessions as they are advised and promoted by the group mentor.

## LEAF CUTTER ANTS CHEWUP PHOTOGRAPHERS’ CAMERA GEAR – Bill Chambers

It’s not just the big animals you have to be worried about when setting up a camera trap in the jungle. As naturalist Phil Torres explains in this Jungle Diaries video, you should probably look out for ants too.

Torres is a biologist, conservationist, naturalist, and photographer, and he was in the Amazon rainforest with photographer Jeff Cremer of Rainforest Expeditions when they tried to set up a simple camera trap using a Canon 7D, an off-camera flash, and an IR sensor.

When the group left the night before, the setup looked like this:



Everything was neatly bagged up to keep it out of the rain, and the gear was tested and in good condition. But when they arrived the next morning, they found all the bags and coverings gone, Jeff's tripods and cables chewed up, and all of his gear waterlogged beyond saving. The culprit? Thousands of these little guys:

 **THE LEADING LINE**  
THE LATEST NEWS & VIEWS FROM  
LAKE MACQUARIE CAMERA CLUB  
 July 2024, Issue 12.



This is a leaf cutter ant, and it turns out Cremer and Torres had set up the trap just a few feet away from the ants' nest. Overnight, the ants came and cut the bags to pieces, chewed into the





gorillapods and cables, and left whatever gear was still working exposed to the elements so the rain could finish the job.

In all, the ants caused about \$US2,800 worth of damage by the video's estimation, and that's not including the photographer's damaged pride.

Check out the video below to see all the damage for yourself:

<https://youtu.be/nobkdlzkVIY>

## CLUB MEMBERSHIP RENEWALS

If you have not renewed your membership for the year ending 30<sup>th</sup> June 2025, could you please do so as soon as you can. At the time of preparing this edition of The Leading Line approximately 60% of current members have still not renewed their membership.

Membership fees remain unchanged at \$50.00, payable by electronic funds transfer to the club account. To find the club's bank details please go to the grey **MEMBERS** button on the Home page which you will find on the top right side of your screen. Open the **MEMBERS** page and then click on the blue **MEMBERSHIP RENEWAL** button. It's on the left-hand side toward the top of the screen. A page will open, and you will find a link that will take you to the club's bank account details.

If you are a new member who has joined the club since 1<sup>st</sup> January 2024 there is no need to renew your membership. Your current membership will continue till 30<sup>th</sup> June 2025.

In conjunction with our membership fees, we encourage all financial members resident in Lake Macquarie City and Newcastle City Council areas to also join the Valentine Bowling Club (VBC) as a social member. The annual fee is \$10.00, and renewals commence in May.

If you have any questions, please contact our membership coordinator Joy Thomas.

## TAKING A MINDFUL APPROACH TO YOUR PHOTOGRAPHY- Carol McGrath

As a club member, and a sometimes judge, I often see images that are often technically sound, but that go unnoticed by the judge. Also, I see club members come along to our meetings who are nervous about entering images and possibly expect that magic moment to occur when the green light is given to go ahead and enter images.



So, **newsflash!!**.....you are your own green light, and I am hoping that this little commentary will help you turn it on.

We all know that technical elements such as composition, exposure, saturation, sharpness etc are critical to award winning images. However, most images that receive awards are also unique – i.e. they stand out to the judge for some reason.

Getting the technical elements right are in fact the easiest things to learn, and our club does a wonderful job of educating. If you haven't ever attended any of our zoom sessions or club presentations, then I would strongly encourage you to do so.

What I have found that the more difficult things to learn are:

Establishing intent; and being objective about your own images. One of the key differences between “people who take photographs” and “photographers” is the art of intent.

Creating images with intent is what results in expression of emotion, mood, stories, or feelings; and what creates an image that is purposeful. Purpose and intent may also include creating balance, cleanliness, highlighting the effect of light on a subject, contrasting elements, focussing on colour and hue, for example.

Intent means having a concept or idea about the type of image you want to produce. It is often premeditated, even if it is only minutes before taking the image.

In contrast, people who take photographs are simply just creating a record of what they have seen. There is often no pre-thought about what is trying to be captured – the finger goes down, the shutter opens and closes, the image is taken. We all have hundreds, if not thousands, of images like this.

Unfortunately, records of what you have seen are often not competition worthy. In most instances, the judge was not privy to what happened before and after the photo was taken, does not know the subject or has not been to that particular place, and therefore, the judge does not react to the image in the same way that the photographer has. Remember, a judge needs to understand what an image communicates to them for them to then “react” to it (and hopefully react with an award!). Positive and negative reactions are both good - but little or no reaction is not good.

So, how can you create images with intent? These days, it is very difficult to create images that are not in part a reproduction of what another photographer has done in the past. So, having a ‘niche’ approach is good – this might be your choice of subject or how you process your images, for example. Learning what other photographers do and looking at their images is a great way to



develop your desire to create purposeful images. There are many social media platforms that allow you to do this for free.

The next obvious question, is how do I know my image has achieved intent? This requires objectivity. Which is often difficult, particularly if our confidence is being challenged.

Some tips on how to be objective:

- Objectivity requires you to remove any emotional attachment – look at an image as if someone else has taken it. Be critical of the image. Sometimes putting it away for 3 or 4 days and then coming back to it can help with objectivity.
- If you are unable to separate yourself from the image, ask someone else to take a look and accept that they will have a different perspective – after all, this is what you are after as they will give you valuable insights into what you might have missed. Be aware that as humans we all suffer from bias. Cognitive bias can affect our decision making on what is a good image to enter into a competition.
- . I have included a table of the types of cognitive bias below that affect us as photographers. But remember, judges are humans too and may also suffer from cognitive bias.
- Analyse feedback – do most judges say the same things about your images? Are there trends in feedback you have received?
- Set yourself goals – setting clear measurable goals can establish criteria for self-evaluation. Goals give you a target to aim for and make it easier to see if you are moving in the right direction.

<b>Type of Cognitive Bias</b>	<b>How it might affect a photographer</b>
Confirmative bias	I believe this is a good image, so therefore I will find things in the image to confirm this.
Gambler's fallacy	I haven't got an award for this image yet, so maybe this time around I will be lucky.
Gender bias	I know the judge for next month is female, and all females love flower images.
Halo effect	The lady in this image is very beautiful, and so the image must be beautiful and therefore deserves an award.



Conformity bias	Other photographers have put in similar images as this one and have won awards.
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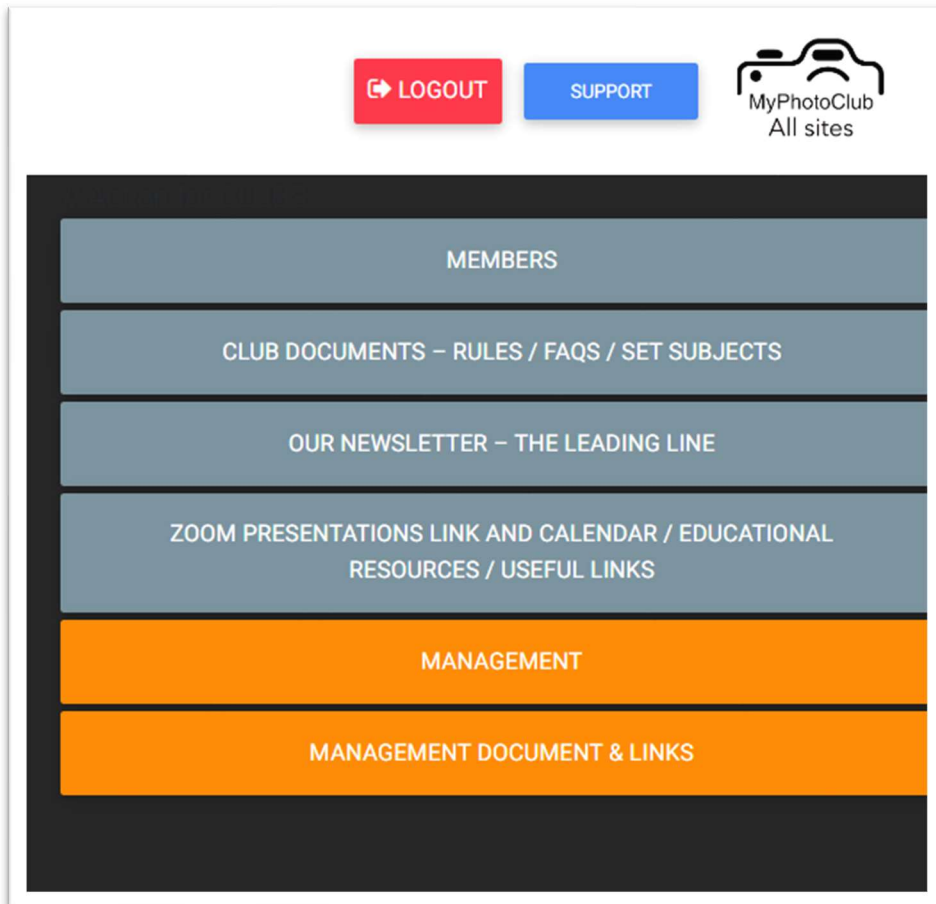
One final word on objectivity – from “psycho-research” – there is a thing called the Dunning Kruger Effect. This is where people with limited competence (such as in photography) overestimate their abilities. Similarly, people with a high-level of competence, underestimate their abilities. It is a person’s confidence that is the driving force here – and we all need it.

Being over-confident drives us and being under confident protects us. But remember - we are all fallible, we are not perfect and will never be perfect. So, be as objective as you can be, be as mindful as you can be (i.e. work on your intent) – but most of all, just be in it.

(Note: Some of this information has been taken from Linked In, Sydney University, FStoppers, and Ballarat Camera Club, and HPClub).

## EXTERNAL CLUB COMPETITIONS

There are numerous external competitions that club members can participate in. Whilst new members may feel reluctant to enter these some of our more experienced photographers should see this as an opportunity to have their best images evaluated by experienced judges. The MyPhotoClub website provides a constantly updated list of photography competitions which club members can enter. You can easily navigate to this website by clicking on the MyPhotoClub logo (Top right in the screenshot below) on our home page. Try it out.



We have previously congratulated Stephane Thomas on his success with his stunning image “Before the Concert”. This same image has also won the single shot category at the Australasia' Top Emerging Photographers competition

<https://www.capturemag.com.au/news/australasia-s-top-emerging-photographers-2024-winners-and-runners-up-announced>

Stephane also received a Gold Award at the Better Photography Magazine Photographer of the Year competition (Open category) with his 'Dance with Sofia' series.

Only 11 Gold Awards were given this year (out of about 700 entries).

Stephane also received a Silver Award and had 4 images in the Top 20 of their categories (2 in Open, 2 in Emotive Portraits)


<https://www.betterphotographyphotocomp.com/index.php/previous-years/2024-winners>



**THE LEADING LINE**  
THE LATEST NEWS & VIEWS FROM  
LAKE MACQUARIE CAMERA CLUB




July 2024, Issue 12.



**Stephane Thomas**

Title: Dance with Sofia  
Gold Award - Open (Anything Goes)



**PHOTOGRAPHER** of the Year **2024**

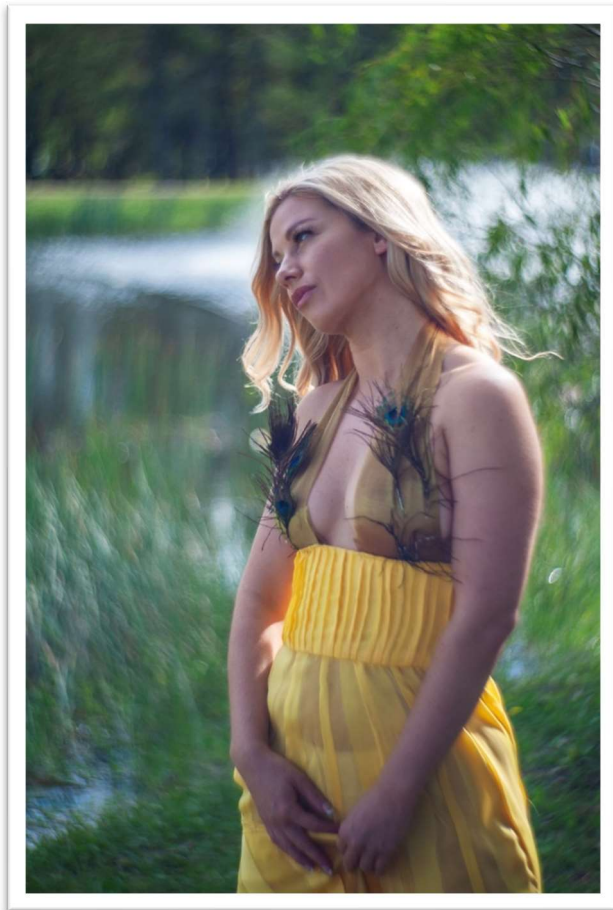
Our club email address has received an invitation for members to enter a Fine Art Photography Competition being run from New York. If you are interested, you can more information at the following link. Entries close 31<sup>st</sup> July. <https://www.candcgallerycompetition.com/>



## JUST 3 – Craig Dickman

### In a Dream

In this image, I tried to create a mood as there was not much in the way of a narrative! The professional model I was shooting, did all the right poses in the right places; but with this shot, I got her in the in-between. She appears to have taken some time out for herself resulting in a “short” daydream. I used an “art” lens which created that swirly bokeh and back lighting to enhance this dream-like mood.



### Hooked.

A totally candid shot of the little boy taken on the spur of the moment. There is a story in this image but because of the haste in which it was shot, the image needed a certain amount of enhancement in order



the made the story stand out more. To do this, I cropped the image into a square aspect with a slight dark vignette around the subject to help distract from the background.



## The Lamp of Learning

This is one of the best images that I think I have ever taken! It is a studio set-up image with a model and prepared prop. The model was given precise instructions and to keep very, very still because of a long exposure. The image has a strong narrative which has been enhanced by the deliberate use of negative space and the illumination from a single candle.

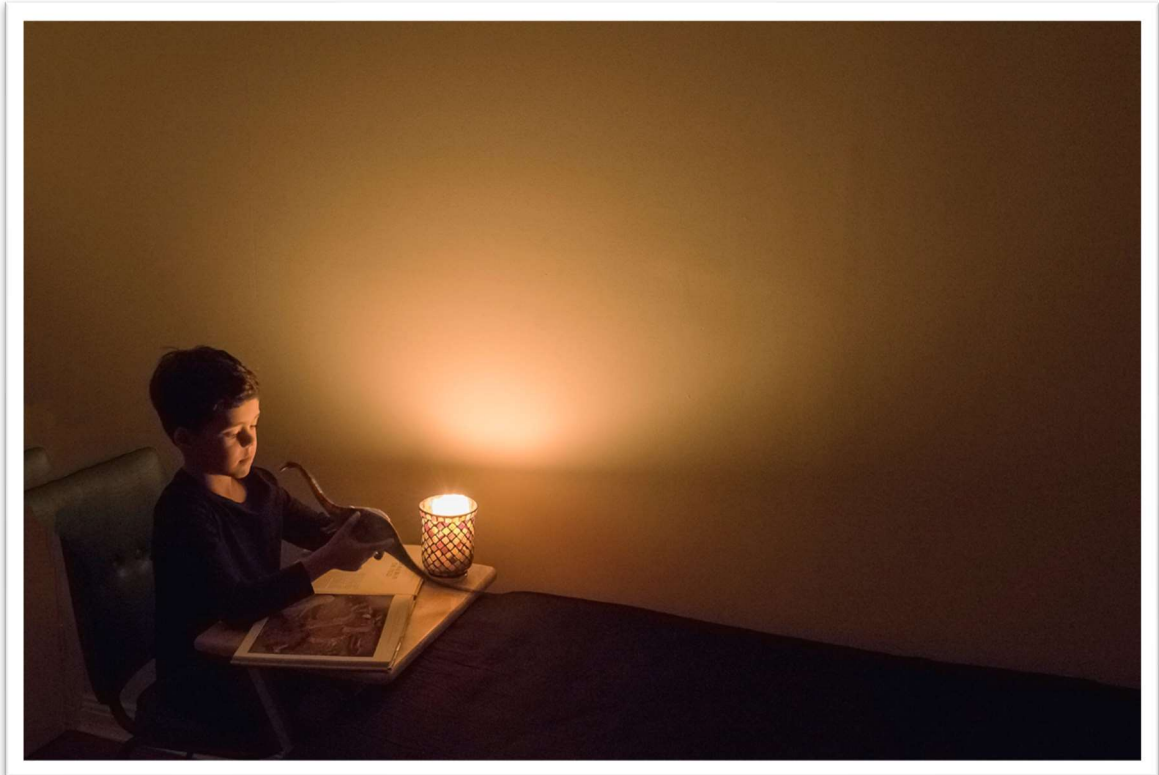




**THE LEADING LINE**  
THE LATEST NEWS & VIEWS FROM  
LAKE MACQUARIE CAMERA CLUB



July 2024, Issue 12.





## SELECTION MAGIC

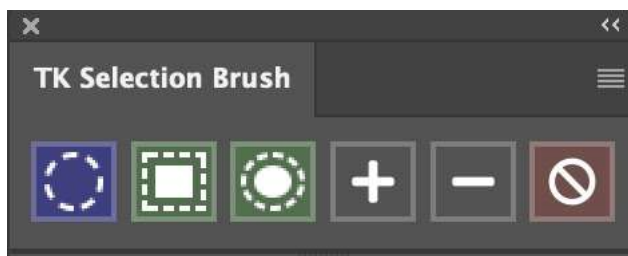
*Roy Killen, APSA, GMPSA, EFIAP, APSEM*

In my Zoom session on June 19th, I briefly introduced a convenient way of selecting irregular shapes in Photoshop: the “TK Selection Brush Panel.”

A ‘panel’ in Photoshop is a specific area within the user interface that provides controls and options for various functions and tasks. There are over 30 different panels in the standard version of Photoshop, but most of the editing you will do requires access to only a few of these. For example, you will almost always need to have the Layers panel and the Tools panel open. You can open other panels by clicking on the “Window” menu and selecting the panels from a drop-down list.

In addition to the panels built into Photoshop, many other panels are available to help you streamline specific editing functions. Once you locate a suitable panel on the Internet, you have to download it and install it in Photoshop before you can use it—in most cases, this is a fairly simple procedure.

The TK Selection Brush panel is designed to make it easy to select objects or areas of an image so that you can edit them. The panel is available free on the Tony Kuyper website <https://goodlight.us/> under the Panels and Videos button. Once installed, it looks like this:



This button is used for selecting areas by painting with a brush.



This button is used to define a rectangle around the object you want to select.



This button is used to draw freehand around the object you want to select.

The + and – buttons allow you to add to a selection or subtract from it. The final button allows you to cancel a selection.

On the Tony Kuyper website, clicking on the “Get it Here” button for the panel opens a detailed set of



instructions for installing and using it. You also get access to two very useful videos illustrating how to use the panel. It is easy to install and simple to use, and the results will amaze you.

## **FOLLOW-UP FROM BRENT MAIL JUNE PRESENTATION**

Brent Mail presented to our club for the second time in June. The topic of his talk was “My creative journey into Photography”. Brent is an engaging speaker and provided his tips to deal with creative burnout. He invited club members to join him on an upcoming African photoshoot or to join his online “Boot Camp” group. You can find more information on what Brent has to offer by following the links provided below:

- <https://shareinspirecreate.com/> - Premium Photo Courses & the SIC Show
- <https://brentmailphotography.com/> - Photo Tips & Blog





**THE LEADING LINE**  
 THE LATEST NEWS & VIEWS FROM  
 LAKE MACQUARIE CAMERA CLUB



July 2024, Issue 12.



**BILL'S QUIZ - July – Bill Chambers**

<p>WHAT DO WE CALL THE DISTANCE BETWEEN THE LENS AND THE IMAGE SENSOR?</p>  <ul style="list-style-type: none"> <li><input type="checkbox"/> Focal plane</li> <li><input type="checkbox"/> Focal length</li> <li><input type="checkbox"/> Focal layout</li> <li><input type="checkbox"/> Lens length</li> </ul>	<p>WHAT IS THE FORMULA OF THE INVERSE SQUARE LAW?</p>  <ul style="list-style-type: none"> <li><input type="checkbox"/> The intensity of light is inversely proportional to the square of its distance from the subject</li> <li><input type="checkbox"/> The intensity of light is two times lower than its distance from the subjects</li> <li><input type="checkbox"/> The intensity of light equals the square of its distance to the subject</li> <li><input type="checkbox"/> The intensity of light is doubled when you cut the light-to-subject distance by half</li> </ul>
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# THE LEADING LINE

THE LATEST NEWS & VIEWS FROM  
LAKE MACQUARIE CAMERA CLUB



July 2024, Issue 12.

<p>WHICH ONE IS CAUSED BY A ROLLING SHUTTER?</p>  <ul style="list-style-type: none"> <li><input type="checkbox"/> Warps and distortions in fast-moving subjects</li> <li><input type="checkbox"/> Flickering in a video</li> <li><input type="checkbox"/> Underexposed images</li> <li><input type="checkbox"/> All answers are correct</li> </ul>	<p>THE LIGHTING THAT CREATES A TRIANGLE OF LIGHT ON A SUBJECT'S CHEEK IS CALLED...?</p>  <ul style="list-style-type: none"> <li><input type="checkbox"/> Triangle lighting</li> <li><input checked="" type="checkbox"/> Rembrandt lighting</li> <li><input type="checkbox"/> Butterfly lighting</li> <li><input type="checkbox"/> Split lighting</li> </ul>
<p>WHICH TEMPERATURE YIELDS THE "BLUEST" LIGHT?</p>  <ul style="list-style-type: none"> <li><input type="checkbox"/> 30 Celsius</li> <li><input type="checkbox"/> 20 Celsius</li> <li><input type="checkbox"/> 5600 Kelvin</li> <li><input type="checkbox"/> 3200 Kelvin</li> </ul>	



# THE LEADING LINE


THE LATEST NEWS & VIEWS FROM  
LAKE MACQUARIE CAMERA CLUB



July 2024, Issue 12.

## Answers for June's Quiz


WHEN SHOOTING STARS, WHAT APPROXIMATE SHUTTER SPEED TO USE TO AVOID STREAKS?



- 500 divided by your lens' focal length
- 1000 divided by your lens' focal length
- 500 divided by your ISO value
- 200 divided by you ISO value

500 divided by your lens' focal length

WHAT IS THE CROP FACTOR FOR CANON EF-S BODIES?



- 1.5
- 1.6
- 1.4
- 2

1.6


ISO 100 IS HOW MANY STOPS DIFFERENT FROM ISO 640?



- 2
- 2 and 2/3
- 3
- 3 and 1/3

2 and 2/3

AN APERTURE OF F/8 IS



- Half as much light as f/5.6
- Twice as much light as f/5.6
- Twice as much light as f/16
- Half as much light as f/11

Half as much light as f/5.6





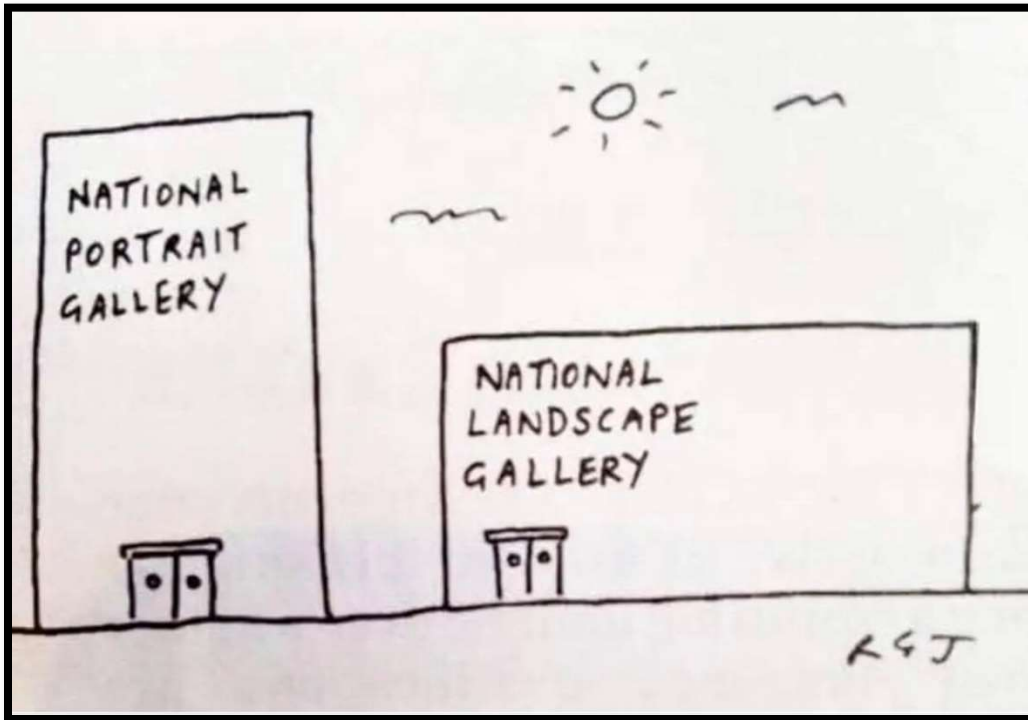
# THE LEADING LINE

THE LATEST NEWS & VIEWS FROM  
LAKE MACQUARIE CAMERA CLUB



July 2024, Issue 12.

<p>IF YOU GO ABOVE YOUR CAMERA'S SYNC SPEED:</p>  <ul style="list-style-type: none"> <li><input type="checkbox"/> Your strobe won't work</li> <li><input type="checkbox"/> Your strobe will only affect part of the photo</li> <li><input type="checkbox"/> Sync speed has nothing to do with strobes</li> <li><input type="checkbox"/> The camera will automatically compensate with a bigger aperture</li> </ul> <p><input checked="" type="checkbox"/> Your strobe will only affect part of the photo</p>	<p>YOUR SHOT WILL BE SHAKY IF...</p>  <ul style="list-style-type: none"> <li><input type="checkbox"/> ...your shutter speed is slower than the reciprocal of the focal length</li> <li><input type="checkbox"/> ...your shutter speed is under 1/160s</li> <li><input type="checkbox"/> ...your shutter speed is faster than the reciprocal of the focal length</li> <li><input type="checkbox"/> ...your shutter speed is two times the reciprocal of the focal length</li> </ul> <p><input checked="" type="checkbox"/> ...your shutter speed is slower than the reciprocal of the focal length</p>



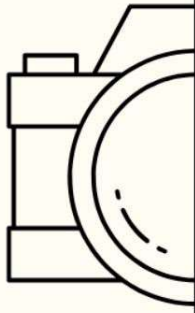
## LOOKING FOR INSPIRATION? – Greg Carruthers

Are you looking for inspiration with your local landscape photography? Then take a look at the work of a local photographer Colin Stalker from the Central Coast. He was a presenter for us last year and produces very easy to follow YouTube videos on how he captures landscape images of his local area. Take a look and subscribe to be notified of new videos. You will find plenty of inspiration at this link - [https://youtube.com/@colinstalker?si=X3W\\_KiexwcwKNzEG](https://youtube.com/@colinstalker?si=X3W_KiexwcwKNzEG)

## WIN an OLYMPUS OM-5 Kit and Have Your Image Featured in Get Lost Magazine – Jim Sloan

Does anyone need a new camera? Thank you to Jim Sloan for alerting us to a competition being run by Get Lost magazine - [EXPOSURE - get lost magazine digital issue 16](#)





# THE LEADING LINE

THE LATEST NEWS & VIEWS FROM  
LAKE MACQUARIE CAMERA CLUB



July 2024, Issue 12.

**get lost**  
inspiring travel



**+**  
HAVE YOUR  
IMAGE FEATURED  
IN GET LOST  
MAGAZINE

# WIN AN OM SYSTEM CAMERA

**SEND US YOUR BEST TRAVEL PHOTOS**

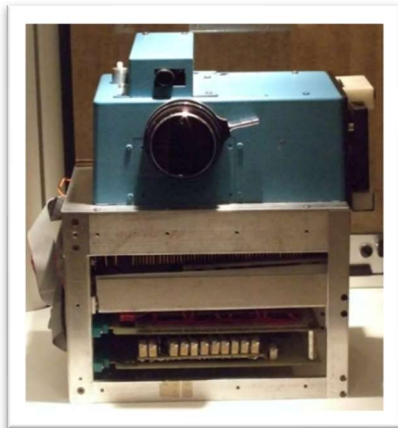
For a chance to **WIN** an  
OM-5 + 14-150mm Kit.

**ENTER NOW**



## HISTORY OF DIGITAL CAMERAS – Bill Chambers

The first digital still camera was developed by Eastman Kodak engineer Steven Sasson in 1975. He built a prototype from a movie camera lens, a handful of Motorola parts, 16 batteries and some newly invented Fairchild CCD electronic sensors.



The resulting camera was the size of a printer and weighed nearly 4 kilograms. It captured black-and-white images on a digital cassette tape, and Sasson and his colleagues also had to invent a special screen just to look at them.

The charged-couple device (CCD), invented in 1969, was the breakthrough that allowed digital photography to take off. A CCD is a light sensor that sits behind the lens and captures the image, essentially taking the place of the film in the camera. The first cameras to use CCD sensors were specialist industry models made by Fairchild in the 1970s.

By the 1980s, handheld cameras began to ditch film. This began in 1981 when Sony demonstrated a prototype Mavica (Magnetic Video Camera) model. However, it wasn't strictly a digital camera. Technically, the Mavica was a television camera that took still frames.





Running off AA batteries, the Mavica stored pictures on two-inch floppy disks called Mavipaks holding up to 50 colour photos for playback on a television or monitor. CCD size was 570x490 pixels on a 10x12mm chip. The light sensitivity of the sensor was ISO 200, and the shutter speed was fixed at 1/60 second. Canon launched the first analog electronic camera to actually go on sale, the RC-701, in 1986. That pro model was followed by a consumer model, the RC-250 Xapshot, in 1988. The Xapshot was called Ion in Europe or Q-Pic in Japan. It cost \$499 in the US, but consumers had to spend another \$999 on a battery, computer interface card with software, and floppy disks. These cameras never really took off, however, due to poor image quality and prohibitive cost.

The first true digital camera that actually worked was built in 1981. The University of Calgary Canada ASI Science Team built the Fairchild All-Sky camera to photograph auroras. What made the All-Sky Camera truly digital was that it recorded digital data rather than analog.

The first genuinely handheld digital camera should have been the Fuji DS-1P in 1988. It recorded images as computerized files on a 16MB SRAM internal memory card jointly developed with Toshiba, but the DS-1P never actually made it to shops.



The first digital camera to go on sale in the US was the 1990 Dycam Model 1. Also marketed as the Logitech Fotoman, this camera used a CCD image sensor, stored pictures digitally and connected directly to a PC for download.

JPEG and MPEG standards were created for digital image and audio files in 1988. Digital Darkroom became the first image-manipulation program for the Macintosh computer in 1988, and Adobe Photoshop 1.0 for Windows arrived in 1990.

The Apple QuickTake 100 launched in 1994 and was the first colour digital camera you could buy for less than \$US1,000.



It packed a 640x480-pixel CCD and could stash up to eight 640x480 images in the internal memory. Despite the Apple logo, it was actually manufactured by Kodak. The follow-up QuickTake 200 was built by Fujifilm.

Epson launched the first "photo quality" desktop inkjet printer in 1994. Later that year, the Olympus Deltis VC-1100 became the first digital camera that could send photos.

The familiar shape of modern compact digital cameras emerged when the Casio QV-10 added an LCD screen on the back in 1995. The screen measured 46mm (1.8 inches) from corner to corner.

SmartMedia card and CompactFlash memory cards also arrived in 1994. The first camera to use CompactFlash was the Kodak DC-25 in 1996.

In 1995, the Ricoh RDC-1 was the first digital still camera to also shoot movie footage and sound. It had a 64mm (2.5-inch) colour LCD screen, and the f/2.8 aperture had a 3x optical zoom. The original RDC-1 would set you back a hefty \$US1,500.



The big digital revolution was, of course, the camera phone. The Kyocera Visual Phone VP-210 in 1999 and Samsung SCH-V200 in 2000 were the first camera phones. A few months later the Sharp Electronics J-SH04 J-Phone was the first that didn't have to be plugged into a computer. It could just send photos, making it hugely popular in Japan and Korea. By 2003, camera phone sales overtook digital cameras.

In 2007, Apple launched the iPhone, and the smartphone age truly began. The cameras built into



phones quickly improved, but a number of factors combined to transform everyone into a photographer: Phone memories got bigger so you could take more pictures; CCD sensors were replaced by CMOS chips that use less power; 3G, 4G and 5G made it possible to share your photos instantly. In 2012, Nokia made a 41-megapixel smartphone, the Nokia 808 PureView.



Feature films have been shot on iPhones, and lightweight consumer drones have taken digital photography to the skies. Today's best camera phones routinely come with two, three or four cameras to capture even better images. Smartphones' computer power also unleashed computational photography, processing technology that vaults over the limits of lenses and image sensors. And the latest buzzword is "pixel binning," used in regard to the Samsung Galaxy S21 Ultra 5G for its huge 108-megapixel cameras.

Pixel binning is a technology that's designed to make an image sensor more adaptable to different conditions by grouping pixels in different ways. When it's bright you can shoot at the full resolution of the sensor, at least on some phones. When it's dark, sets of pixels — 2x2, 3x3, or 4x4, depending on the sensor — can be grouped into larger virtual pixels that gather more light but take lower-resolution shots. We can expect the advancements to keep coming, and the day will come when today's camera phones look like relics too.

## John Ralph's Camera House - Erina



Club members may not be aware that John Ralph's Camera House at Erina offer club members the equivalent of free VIP membership. I only picked up on this when I heard a couple of



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July 2024, Issue 12.

members talking about their positive experience purchasing gear there so I contacted John who confirmed that they will offer special prices on printing and enlarging, and a 10% discount on a range of accessories. So, on most bags, tripods, batteries, filters, cleaning gear, studio gear the members will get 10% off the marked price.

The big-ticket purchases are always of interest to club members. John indicated that they try to be competitive at all times and if their Camera House web site is not in the right bracket then they will look at the Sydney stores and work with our customers to give similar value. Many major items are sold at or below invoice price nowadays so they cannot offer a set discount on these.

*“A big attraction currently is that we can offer trade-ins and many customers from the Coast, Newcastle and Sydney find it very convenient to clear all their superfluous equipment at the one time and get a pleasing changeover price.”*

*“We have five very competent sales assistants and an experienced lab staff to help your members. My son Mike, is the General Manager, and he works with customers up and down the East Coast to get them good deals via online – chat or email etc.”*

## NOW IS THE TIME TO ARCHIVE & DOWNSIZE

### TAPES TO DVDS

All common video tapes (subject to copyright) VHS, VHS-C, Video 8, Hi8, Digital 8, Beta, Mini DV can be transferred to DVD.

Convert to USB for \$10 extra for viewing on Smart TV and computer.



**\$24.95ea**

### SCAN SLIDES

Bulk slide scanning with up to 80 slides transferred for \$40. Add to or buy USB for sharing.

**FROM 50c**

### FILMS PROCESSED

In-store film processing with choice of prints, scan and upload to dropbox and scan to USB.

**FROM \$20**

### SELL YOUR OLD CAMERAS & ACCESSORIES

Old gear that takes up space in your cupboard may still bring joy to another photographer. So don't throw them out.

Email or phone if equipment is bulky. No obligation valuations given with payment in 2-3 weeks.



### DVD TO USB

If you have had tapes transferred or made your own DVDs then they can be transferred to USB.

\$19.95 for one. Extras just \$10.

Four or more includes the cost of the USB otherwise \$15 extra.



**\$19.95**

### SCAN PRINTS

Loose prints scanned or removed from album in bulk.

Up to 200 for \$99. Extras 25c each.

**200 FOR \$99**

### NEGATIVES SCANNED

Bulk negatives can be printed and scanned. Whole rolls and cut rolls. To drop box or USB.

**FROM \$1 per strip**

### TRADE IN OLD CAMERAS

Your old camera is worth even more if you intend to buy something else.

Whether it is a camera or perhaps getting your tapes or slides transferred to DVD then you can qualify for the extra payment on your gear.



### MOVIES TO DVD

Old movies (Standard 8, Super 8, 16mm) can be transferred to DVD.

And then onto USB if required.

**ASK IN STORE**

### OTHER SERVICES

Passport Photos (All countries including babies)  
 Funeral slide shows (and photo enlargements)  
 Prints from negatives  
 Prints from slides  
 Copy prints from photos  
 Restoration of old photos  
 Creation of Photobooks

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**NEW**

**Frame today**

## 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.



## 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!



Lake Macquarie Camera Club Inc.

DENNIS ARCHIBALD

ABOUT US - CONTACT ▾

### Members Page

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July 2024, Issue 12.



## Committee Details

*Who's who in the LMCC Zoo*

<p><b>President:</b> Dennis Archibald</p>	<p><b>Vice President:</b> Greg Carruthers</p>	<p><b>Secretary:</b> Susan Slack</p>
<p><b>Treasurer:</b> Ruth Keech</p>	<p><b>EDI &amp; Judge Co-ordinator:</b> Di Schofield</p>	<p><b>Membership Co-ordinator:</b> Joy Thomas</p>
<p><b>Zoom &amp; Workshop Co-ordinator &amp; Club Equipment Loans:</b> Greg Carruthers</p>	<p><b>Social Activities:</b> Barb Hunter &amp; Katherine James</p>	<p><b>Leading Line Editor:</b> Julie Brooks</p>
<p><b>Committee Members:</b> Barbara Hunter, Bill Chambers, Bob Todd, Diane Schofield, Greg Carruthers, Julie Brooks, Katherine James, Phil Whiteman, Lynda Beeston, and Roy Killen.</p>		<p>Please feel free to contact any of the Committee members to discuss Club matters and to have those matters raised at a Committee meeting.</p>
<p><b>The Committee meets, via Zoom, at 7pm on the first Wednesday of each month.</b></p> <p>Annual General Meetings are held in August each year.</p>	<p><b>Club Patron:</b> Les Porter 4958 5840 <a href="http://www.lesporter1.com.au">www.lesporter1.com.au</a></p> <p><b>Webmaster:</b> Colin Woods</p>	<p>Any Lake Macquarie Camera Club member who wishes to be involved in Committee activities please contact our President or Vice President.</p>