



THE LEADING LINE NEWSLETTER

Latest news and views from
Lake Macquarie Camera Club

November 2026 – Issue 37

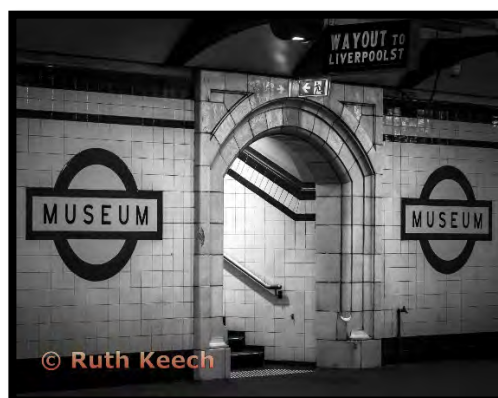


Federation of Camera Clubs (NSW)
Established 1954

WELCOME TO THE NOVEMBER 2026 ISSUE OF THE LEADING LINE



“Defying Gravity” – Chris Mannweiler – Honours/Judges
Choice October Mono Digital - Advanced Grade



“The way Out” – Ruth Keech – Honours/Judges Choice
October Mono Digital - Open Grade.



“The Pounce” – Bill Chambers – Honours/Judges Choice,
Colour Digital Advanced Grade



“The Balls that Way” – Kaye Chambers – Honours Judges
Choice – Colour Digital, Open Grade



“Bad Hair Day” – Chris Prior – Honours Judges Choice,
October Set Subject, Advanced Grade.



“Chasing Time” – Shirlene Lawry – Honours/Judges Choice
October Set Subject, Open Grade

In this issue:

- Beyond the Score – an article from Roy Killen around interpreting the comments we receive from competition judges.
- On Holidays in Japan with Megan Willis
- A Just 3 contribution from Greg Lawrence
- An article on Aviation Photography from Andy Hayes a regular overseas judge and presenter for our club.
- Some interesting YouTube videos to watch in Worth a Look.

My thanks to everyone who contributed to this issue.

**Our next club night will be held at the Valentine Bowling Club on
Wednesday 11th November at 7.00pm.**

Announcement of Image of the Year winners in digital and print competitions.

New Members

A very warm welcome to new members Peter Rawlings and Andrew Way. To existing club members, please go out of your way to make our new members feel welcome.

What's on in November

The activities and tutorials for November are summarised in the table below.

The best and most immediate way to see what's happening in the club is to look on our website Calendar, and then select the "Agenda" option. You will see what is on each day through the month. A summary appears below. Another action-packed month ahead!

November						2026
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
26	27	28	29	30	31	01
02	03 Macro SIG Zoom session with Bill Chambers- 7.00pm start	04 Club Committee Mtg. via Zoom 7.00pm	05	06	07	08
09	10	11 Club Night at VBC 7.00pm start. IOTY Results	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29 Street Photography Outing - Warners Bay - 8.00am to 10.00am
30 Coffee catchup at Lake Macquarie Sailing Club at 9.30am	01	Notes:				

Our Supporters

Our club patron is [Les Porter](#)..

We are supported by Valentine Bowling Club - <https://valentinebc.com.au/>

Our Sponsors are:

- Frame Today - <https://www.frametoday.com.au/frame-today-store-locations/picture-framing-warners-bay>
- Camera House Kotara - <https://www.camerahouse.com.au/store/newcastle>

Camera House will have promotions for **Black Friday sales** – check their website for details.
https://www.camerahouse.com.au/fathersday_gifts

- BenQ – <https://www.benq.com/en-au/store.html>

If you are interested in purchasing any BenQ products, please let David Richards or Dennis Archibald to obtain a discount voucher for monitors or lighting equipment.

Black Friday sales are approaching. BenQ's Black Friday deal will run from 17th November – 30th November 11:59 AEDT. The exact deal is under wraps until 17th November; you can check the details then at the following link. - <https://benqurl.biz/3Wbvau3>

In parallel **BenQ** have organised a special, club exclusive deal on their SW Photography Monitors, which will not be part of the Black Friday deal available to the public.

Use the code **LMCCBF** for club members to access 15% off + free shipping on the monitors in the table below:

LMCC-exclusive Black Friday deals.

Model	Promo deal	Promo period
SW242Q	15% off on SRP + Free Shipping (pre-order)	1 st Nov – 30 th Nov
SW272Q	15% off on SRP + Free Shipping	1 st Nov – 30 th Nov
SW272U	15% off on SRP + Free Shipping	1 st Nov – 30 th Nov

2026 - 2027 Committee Members

Your committee for the year ahead:



President/Newsletter Editor
Dennis Archibald



**Vice President/Training
Coordinator/Equipment Officer**
Greg Carruthers



Secretary/Public Officer
Ian Armstrong



**Webmaster/Co-Competitions
& FCC Coordinator**
David Richards FAPS, QPSA,
AFIAP



Treasurer
Ruth Keech



Co-Competition Co-ordinator
Allison Hayes



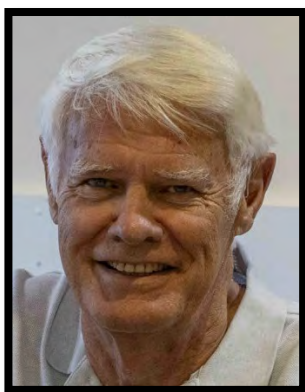
Social Functions
Katherine James



Social Functions
Barb Hunter



Membership Coordinator
Jim Sloan



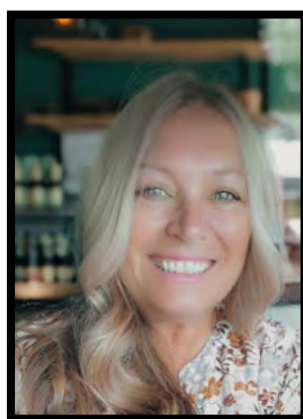
Bill Chambers
Training/Grading Officer



**Roy Killen - FPSA, GMPSA/S,
EFIAP, APSEM**
PSA Coordinator/Webmaster



Julie Brooks
Club Projectionist



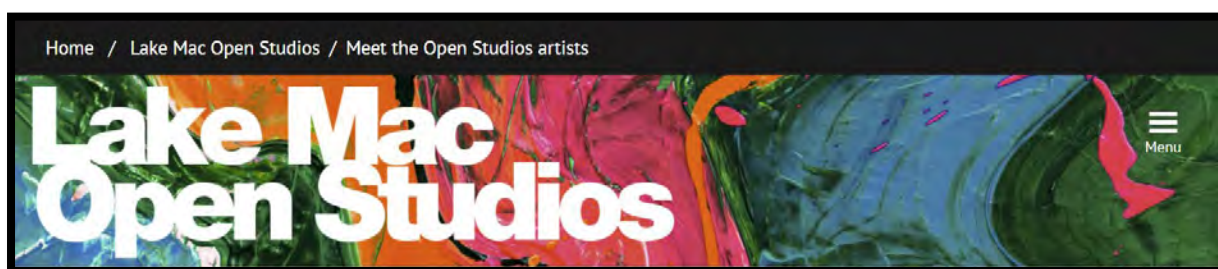
Toni Woodcock
Club Promotions & Guest Speakers

What's Coming Up?

Club Speakers

If there is someone in the photographic world who you would like to invite to the club, then please contact Toni Woodcock and have a chat.

Open Studios 2026



Open Studios is an event run by Lake Macquarie City Council over the weekend of the 7th and 8th of November where local artists open their studios to the public to showcase their work. Our club has entered this year, and Valentine Bowling Club have granted us the permission to use their Function Room for the event. This is a great

opportunity to promote our club and demonstrate the range of accomplished work club members produce. It is also a great way for us to support our host, Valentine Bowling Club. You can see details of our site and some of our featured photographers at the following link - <https://arts.lakemac.com.au/Local-Artist-Directory/Photography/Lake-Macquarie-Camera-Club>

Thanks to those members who are participating. If you have some time over the weekend, bring your family and friends along. We will be displaying print and digital images.

2027 Newcastle Show and Photography Competition

As a result of the success of last years Photography Competition Katherine and her trusty band of helpers has been invited back for next years event. This is a print competition in Colour, Monochrome and Nature. Prizes for Top of Show and 1st, 2nd and 3rd placing.

Please see Katherine for details. Entries close 30th November 2026.

2026 Club Christmas Party and Presentations

Our annual Christmas Party and Presentation ceremony will be held at Valentine Bowling Club on Sunday 6th December from 12 noon to 4.00pm.

It's a daytime event this year with a special focus on the photography of our members. The IOTY (image of the Year) digital and print competitions will be on display.

The event will be less formal than previous years to allow members and guests to view our work. The upstairs bar will be open and there will be platters of food on hand throughout the event.

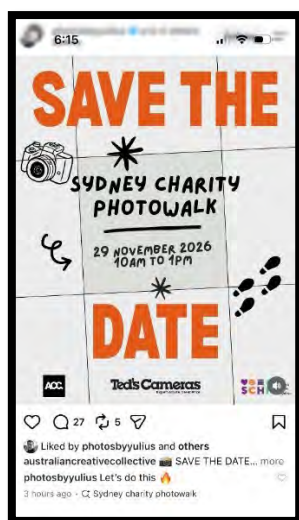
The afternoon will culminate in the presentation of certificates to the monthly competition placegetters and the announcement of the overall winner of our digital and print Image of the Year winners.

Cost is \$25.00 (subsidised) for members and \$30.00 for non-members. Please contact Katherine James (0421 921 353) to advise if you are coming and make your payment to the club's account following the instructions on our website, repeated below.

Please make your payment to the club bank account. Club Account Name: Lake Macquarie Camera Club Incorporated, BSB:650-000, Newcastle Permanent Account No:554595907. Please include your Name and the words Christmas Party as a reference so our Treasurer knows who made the payment.

Use this link to advise our Treasurer of the payment.

Charity Street Walk with Yulius Sentoso (our guest speaker from earlier in the year)

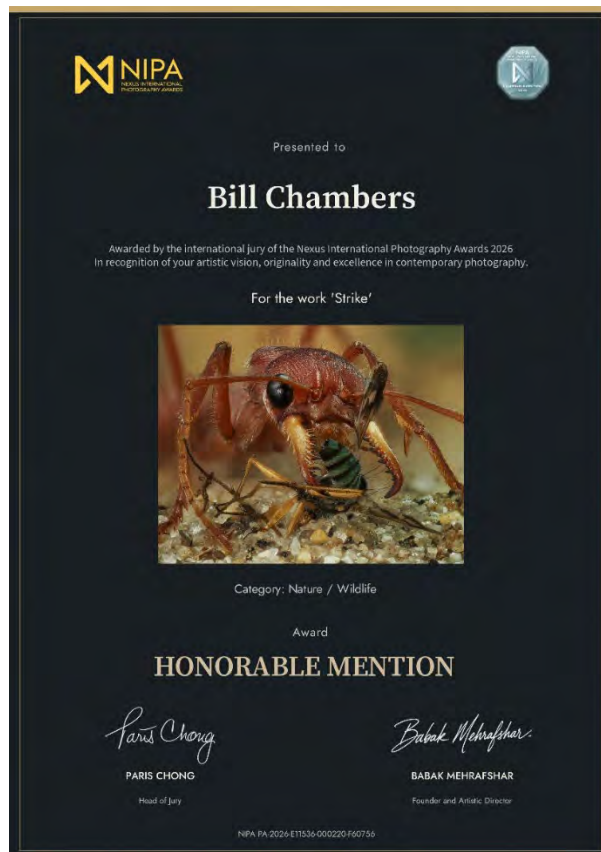


2026 External and Club Competitions News

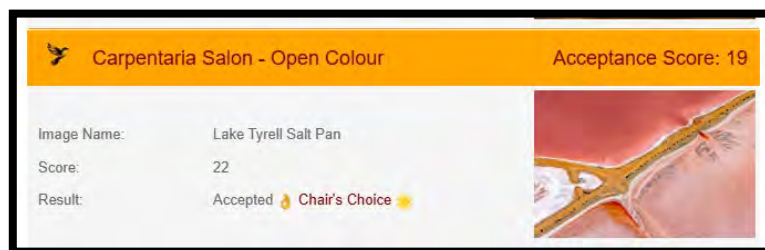
Please let us know if you have had success in competitions external to our normal club competitions.

External Competitions

Congratulations to Bill Chambers for his Honourable Mention Award in the Nexus International competition. Bill commented – “competition was tough this year - over 4,100 entries from 83 countries”.



Phil Whiteman was awarded the Chair's Choice for this aerial image of Lake Tyrell and received 22 Acceptances. Well done Phil.



Club Competitions 2026 – David Richards

Your images for all Image of the Year (IOTY) competitions are now locked and loaded. Judging is underway and the top ten results for all competitions and grades will be announced at our club night on Wednesday November 11th - best of luck.

Once the first-place winners are announced for each category, then voting will open for all members to **select your Winners** for both IOTY Digital and IOTY Print. You will get one vote per section - voting details will be sent out separately.

Monthly Competitions 2027

Monthly competitions for 2027 will open in late November. As usual there will be Colour, Nature and Monochrome for both Digital and Print sections.

To assist members to submit images for consideration as the club entries in PSA and FCC competitions next year a number of our Set Subject competitions will be based on PSA and FCC competitions.

The digital Set Subjects for 2027 are:

January - Unusual Reflections – Bill Chambers

February – Photojournalism – Roy Killen

March – Older Generation – Chris Prior

April – Scapes – Ian Marriner

May – Staged – Phil Whiteman

June – Photo Travel - Documentary

July – Animals – Lindie Kolver

August – The Unseen – Roy Killen

September – Patterns and Repetition – Julie Brooks

October – October – Rural Life

Brief details of the Set Subjects for 2027, as well as advanced details of Bill's 'Unusual Reflections' will be provided at the November club night.

Final details of each set subject including the Definition Statement and Judging Criteria will be available in early November on the club website at 'Competitions' > 'Set subjects 2027' where you can view them or download them.

Beyond the Score: How to Learn from Photography Critiques

Roy Killen, FPSA, GMPA/S, EFIAP, APSEM

When you receive the email notifying you that the monthly competition results are available online, you probably go straight to your images to check your scores and read the judge's critiques. Perhaps you are pleased, perhaps you are puzzled, or maybe you are annoyed. Sometimes you might even think, "*Were they looking at the same photograph I submitted?*"

How can you move beyond that first reaction and understand what the judge actually saw in your image? The key is to look past the score, and even past any suggested fix, to identify what might have prompted that comment. Doing so turns judging feedback into a practical lesson that can guide your future photographic choices.

A useful way to interpret any critique is to ask three questions: What did the judge notice? What visual problem might have caused that reaction? What change during capture, composition or processing could address this issue without compromising my intention?

First, remember: the judge is judging the photograph, not you. This sounds obvious, but it is surprisingly easy to forget. Photography is personal. You may have travelled a long way to make the photograph, waited ages for the right light or for wildlife to cooperate, or spent considerable time carefully processing the final image. The judge, however, can respond only to what is visible in the image, not to the effort or circumstances behind it.

Read the comment before worrying about the score. A score tells you how the image performed in one competition with one judge. At best, it is a rough indication of that judge's response. A useful comment can teach you something that improves your future photographs. Read the critique while looking closely at the image. Revisit it again after a day or a week, when your initial reaction has faded; you may interpret the critique quite differently.

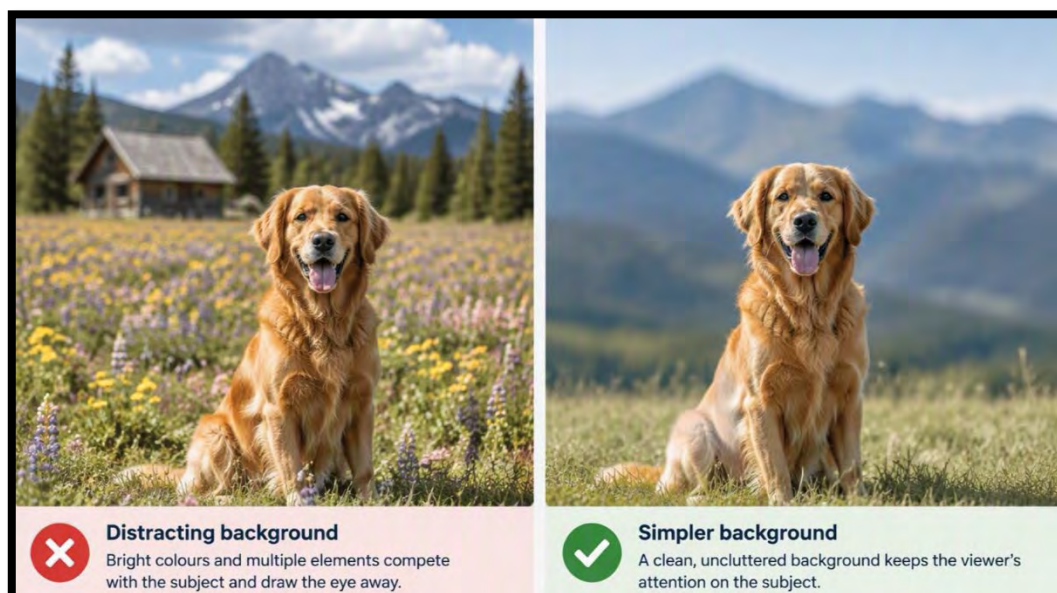
Look for the problem, not just the suggested solution. This is probably the most useful habit you can develop when reading online judging comments. Suppose the judge writes: "I'd crop some from the left-hand side." Ask yourself: Why did the judge want to crop it? Was there too much empty space that did not contribute anything useful to the image? Maybe there is a distracting object near the edge of the frame. Perhaps the position of the subject feels unbalanced. The crop is only the judge's suggested solution. The useful information lies in understanding the visual problem that prompted that suggestion.



What does “needs more impact” actually mean? “Impact” is one of the most common words in image critiques because it describes the strength and immediacy of the viewer’s response. It is what first engages the viewer: dramatic light, an interesting moment, unusual behaviour, a strong expression, beautiful colour, an intriguing arrangement of shapes or simply a clear visual idea. As shown in the following examples, impact does not have to mean drama; a quiet landscape or a gentle portrait can have impact. So, if your online comment says, “The image needs a little more impact,” ask yourself: “What is preventing the main idea I wanted to emphasise from coming through strongly?”



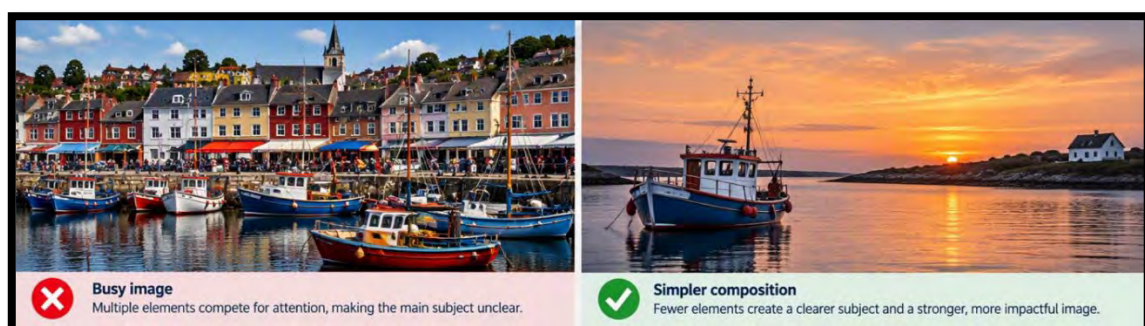
“The background is a little distracting.” This comment means: “My attention is being pulled away from what I think is the main subject.” It is not a judgement of you as a photographer, and you do not necessarily have to agree with it. It does, however, reveal how another person experienced the image—and that insight can inform your future capture and processing choices.



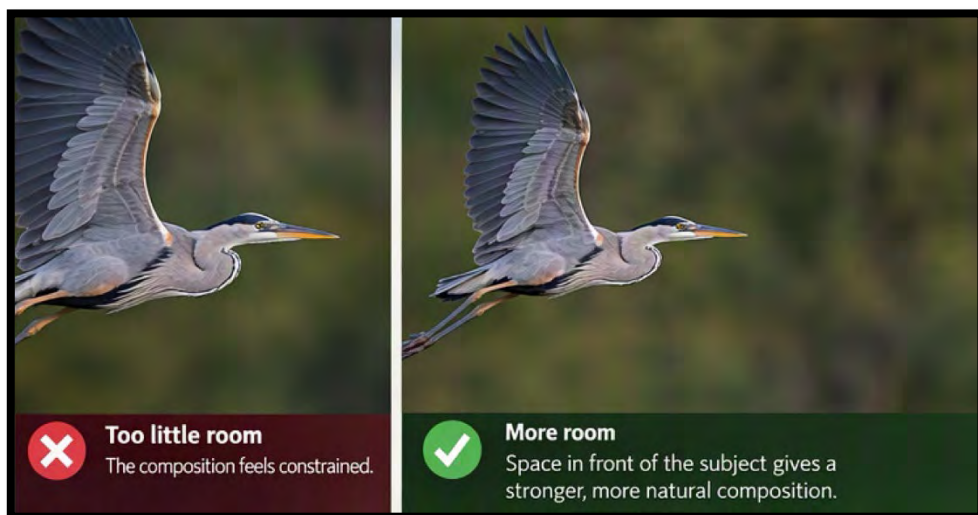
“My eye keeps going to...” If you see these words in an online judging comment, the judge is telling you something important about the visual weight of elements in your image. Our eyes naturally notice what stands out—particularly brightness, strong colour, contrast, sharp detail and unusual shapes. For example, if the brightest area is an unimportant object near the edge, the viewer may keep looking there instead of at your subject. Ask yourself: “Where do I want the viewer to look first, and where should their eye travel next?” Then check whether your image creates that viewing path.



“The image is a little busy” is another common phrase in critiques. It does not necessarily mean that the photograph contains too many things; the problem arises when too many elements compete equally for attention. Ask yourself: “What is actually important in this photograph?” Then examine everything else. Do those elements support the subject or story, or do they draw attention away from the main idea? The solution might be a crop or more selective processing. At the time of capture, it might mean changing position, simplifying the background or waiting for distracting elements to move. Of course, complexity may be exactly what you intended; the key question is whether it feels deliberate.



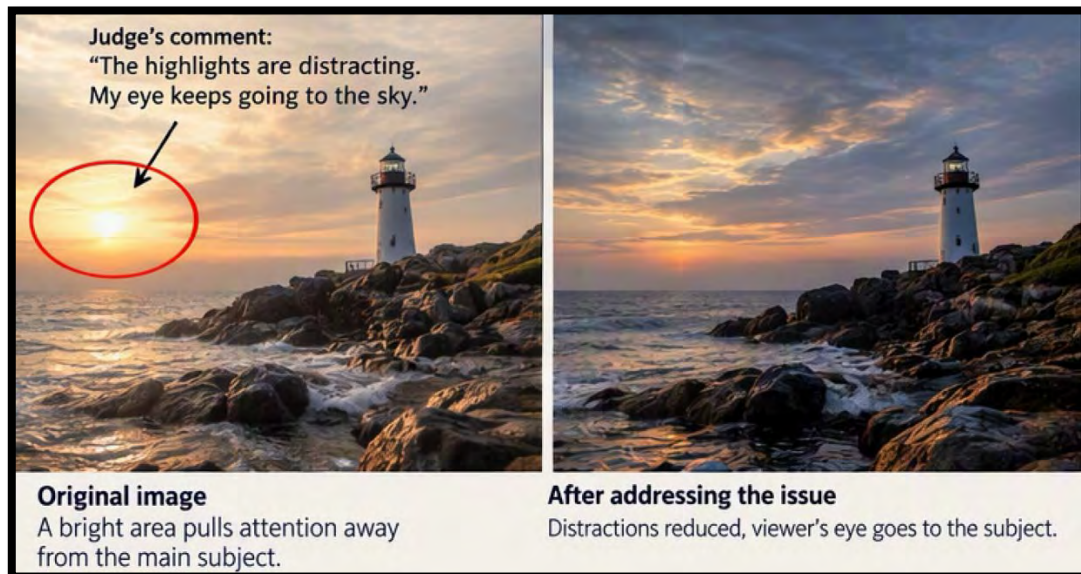
“The subject needs more room.” This comment usually means that the subject’s placement makes the composition feel constrained. For example, if the subject is looking towards the right-hand side of the photograph, some judges may prefer enough space there for it to “look into” the frame; similarly, a moving subject may feel more natural with space ahead of it. This is not an unbreakable rule. Placing a subject close to the edge can deliberately create tension or urgency. The judge is telling you how the composition *feels to them*; your task is to decide whether that feeling supports your intention.



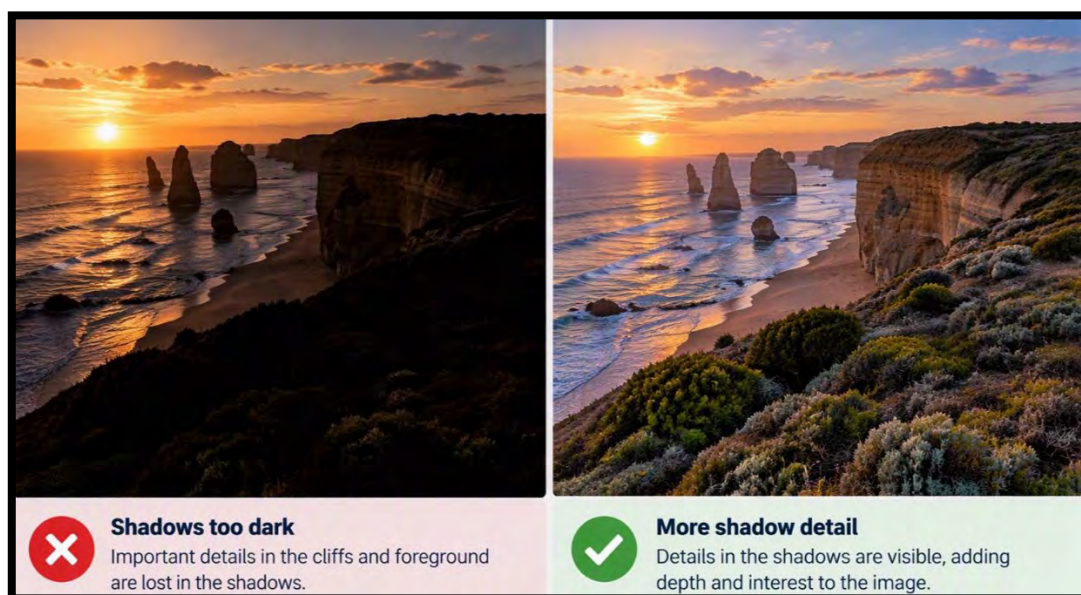
“It looks a little over-processed”. You will never enjoy reading this after spending an hour carefully processing an image! But it can be valuable feedback. The judge might be responding to sharpening, saturation, contrast, noise reduction, texture, local adjustments or some combination of them. You need to consider whether the processing has become more noticeable than the message you wanted your image to convey. Good processing generally supports a photograph without continually reminding viewers that it has been processed.



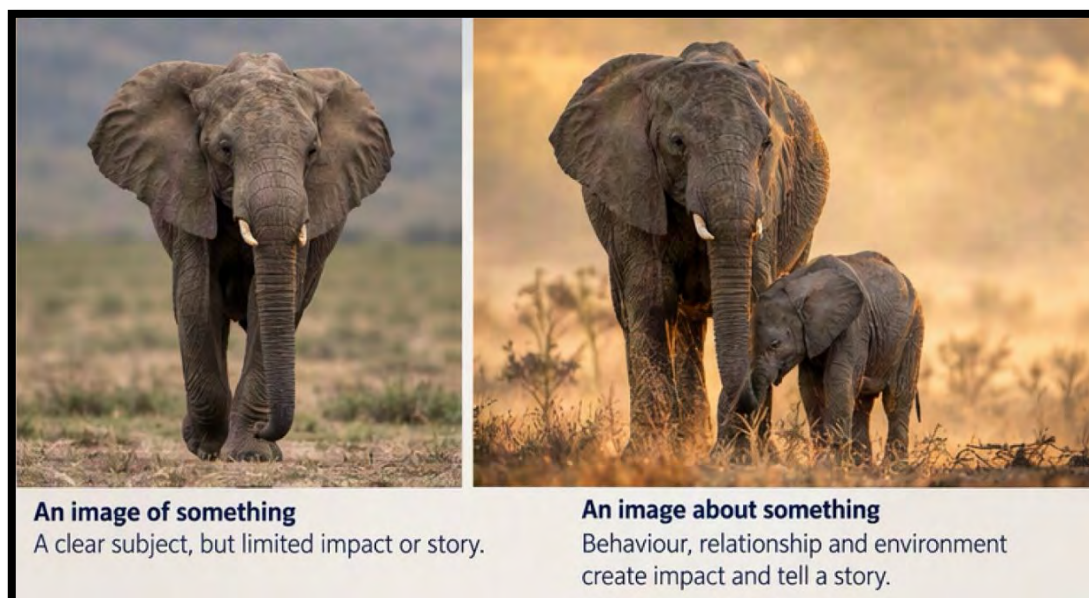
“The highlights are distracting”. Bright areas naturally attract our attention. That's not necessarily a problem. Good use of light can help guide the viewer directly to the subject. The problem arises when the brightest area is something unimportant. It might be a bright leaf, patch of sky, reflection, piece of clothing or object close to the edge of the frame. The important thing to consider is whether the bright area is adding to the message in the image or competing with the subject.



“I'd like more detail in the shadows.” The judge may be saying that something potentially useful or important has become difficult to see. That may be a problem, or it may not. Dark shadows can create atmosphere, mystery, shape and depth, and opening every shadow can weaken an image. The aim is not to make every detail visible; it is to ensure that the details essential to the subject or story remain readable.



“It needs more story”. Here the judge is really saying that you have presented an image of something, but the image does not communicate enough *about* the subject. Stories can come from expression, behaviour, relationships, environment, action or an interesting moment. Your challenge is to make those things obvious to the viewer. Ask yourself, “What does my photograph communicate beyond simply showing what the subject looks like?”



Technical perfection isn't everything. Online judges may comment on sharpness, exposure, noise, depth of field, colour, processing and many other technical considerations. These things certainly matter, but a technically perfect photograph isn't automatically a great competition image. A perfectly sharp photograph of an ordinary moment may be less memorable than a slightly imperfect photograph capturing an exceptional one. Technical quality works best when it supports the photograph rather than being its dominant feature.

Another judge loved this photograph! We have all seen two judges respond quite differently to the same image. Which judge is right? Possibly both. Judging includes technical assessment, but it also reflects personal reactions and preferences. Different responses do not necessarily mean that either judge assessed the image inappropriately. However, if several judges independently identify the same issue, treat that pattern as strong evidence that the issue deserves attention.

How to make the best use of online comments

1. Open your image and read the comment while looking closely at the image.
2. Always read the comments with an open mind. Don't be too defensive.
3. Go back and read the comments again after a couple of days.
4. If the judge makes a specific suggestion (such as a crop) try it on a copy of your image. Then compare the two versions.
5. Don't blindly follow every suggestion. A judging comment is feedback, not an instruction. The important point is that you consider what the judge is telling you rather than either accepting it automatically or dismissing it because you disagree.
6. Look for patterns in your online feedback. Look at your feedback over several competitions and see whether judges are frequently commenting on the same issues (such as overly aggressive processing). Repeated criticisms are worth addressing and may help you to correct issues when you are taking photographs, not simply when you are processing them.
7. Study the comments on other members' images. They can teach you as much as the comments on your own photographs, particularly when you compare the judge's reaction with what you notice in the image.

A final comment

There is more to photography than gaining an award in a monthly competition, and you will never satisfy every judge. Treat each comment as evidence of how one viewer experienced your image: identify the reason for their reaction and use what you learn to make more deliberate choices when capturing and processing future photographs.

Note: All the images in this article are AI-generated.



Photographic Society of America (PSA)

Interclub Competitions

Our club is a member of PSA, and that allows us to participate in the PSA Interclub competitions in which we compete against clubs from all over the world. Full details about how these competitions are conducted can be found on the club website at **Competitions>PSA Interclub Competitions**. The club's Round 1 entries have been finalised and can be viewed under "Galleries" on the club website.

Entries for Round 2 of the current competition are open. All club members are encouraged to submit their best images for possible selection to represent our club.

Digital entries close on 24th January 2027. Our Print entries for Round 2 will be delayed until Round 3 because LMCC will be judging the Round 2 Print entries.

The PSA Interclub competitions are totally independent of all other club competitions. Images that have received awards in club competitions are eligible for Interclub entry. There are some restrictions on Interclub entries (in addition to the section rules). Please check these restrictions in the "PSA Interclub Overview" document that you can download from the **Competitions>PSA Interclub Competitions** menu on the club website.

If you have any questions about the PSA Interclub competitions, please contact Roy Killen.

PSA Website Contest

As previously reported our club finished in 2nd place in the large club section. We have received some feedback from the judging team and will gradually make some changes to our website.

PSA Courses

If you have a couple of hours a week to devote to improving your photographic knowledge and skills, you might like to consider joining the Photographic Society of America (PSA). Being a member of PSA has many advantages, one of which is access to a range of on-line education programs, webinars and digital study groups. All of these are free to members of PSA. This page <https://psaphotoworldwide.org/page/education> has links to information about all these resources.

Free PSA Membership for Students

The Photographic Society of America (PSA) has a **free 2-year student membership** program to support and inspire young photographers. This **digital student membership** is available to photographers who are **currently enrolled in school, TAFE or university** and can provide a valid student ID. If you know a student who would like to take advantage of this offer, all they need to do is go to the PSA website <https://psaphotoworldwide.org> and select the "Join Now" link. Then, in the Student Program section, select "Sign up here".

If you have any questions about anything related to PSA, please contact Roy Killen.



In our last edition we announced that our club has become a member of the **NSW Federation of Camera Clubs (FCC)** on 1st July this year. A number of resources for club's have now been distributed to the relevant club committee members (Presenters, FCC judges, DIY presentations).

The FCC allows our club members to participate in both individual competitions and interclub competitions each year. Definitions for their competitions will be provided to all club members in November, allowing you plenty of time to consider suitable images for entry into their individual FCC competitions (Topshot and Nature) which will open in March next year. For inspiration members can see some of the images that were successful in the 2026 Top Shot Competitions by Megan Willis earlier in this newsletter.

Our FCC coordinator is David Richards, who will be the point of contact for all FCC matters.

For inspiration, results from the individual FCC Topshot and FCC Nature competitions 2026 can be viewed at here - <https://fccnsw.com.au/f-stop-topshot-special-2026/>

INTEREST GROUPS NEWS

To be part of an interest group, on our website go to "My Account", then "My Groups", and join the group you wish to join. This will ensure you receive emails with news on outings, photoshoots, ZOOM Meetings or other group activities. Similarly, also make sure you subscribe to the corresponding Group Discussion Forum. This will provide links to relevant websites, YouTube videos and downloads on the groups area of interest. To do this go to "Information for Members", then "Forums", then subscribe to the relevant Interest Group Forum.

In summary the groups, their respective mentors and news are listed below. It is **NEVER** too late to get involved. It's great to see a flurry of activity with more people joining groups.

If you would like to join one of these groups just contact the nominated mentor.

1. **Camera Craft Group** –the basics of camera craft and/or basic image editing. Mentor – Chris Prior.
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 – Studio Lighting Group** – We no longer have a leader for this group but intend to investigate sourcing workshops through our new affiliation with FCC. Watch this space.
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.

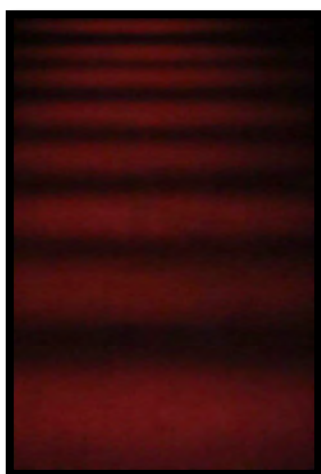
If you plan to attend these meetings, please go to the **My Account>My Groups** menu and click on the "Join Group" button for the **Photoshop Special Interest Group**. You will then receive emails to remind you of meetings.

For further information, contact Roy Killen.

8. **Street Photography** – gear, camera settings, street etiquette, photoshoots – Mentor – Dennis Archibald.

The group hold regular outings and shoot images on the street on different aspects of street photography. Members submit their images and share them with the group in discussions held via zoom conferencing. The aim of the group is to improve members ability to “see” opportunities and to build confidence in shooting in public places.

Our most recent outing was in late August when we ventured to the busy streets of Redfern and Newtown in to capture images that looked like Saul Leiter’s work. Saul Leiter was an artist and street photographer whose work contributed to what became known as the New York School of Photography. Members looked at Youtube videos of his life and work and then either ventured to Sydney for the outing or captured images in their local area. Following are some examples of images captured by our group.



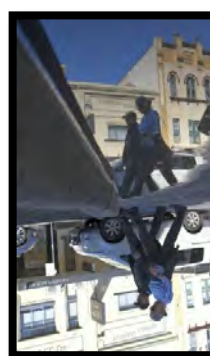
Alastair Macdonald



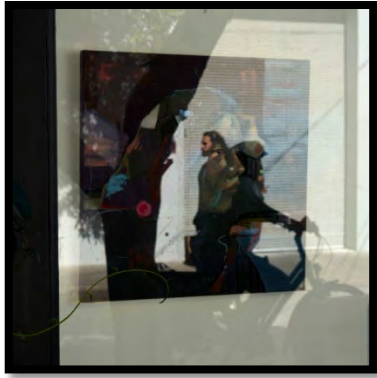
Craig Dickman



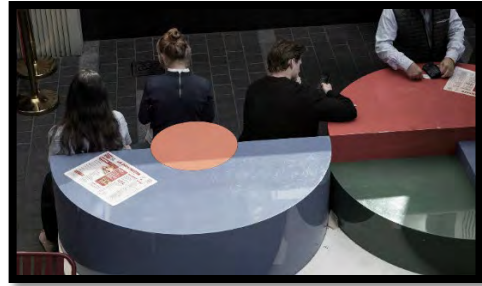
Bronwyn Haddock



Phil Whiteman



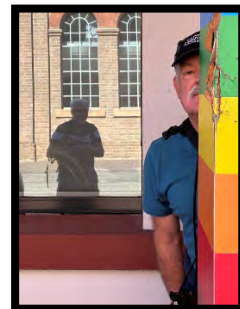
Andrew Dewar



Bettina Damme



Ian Armstrong



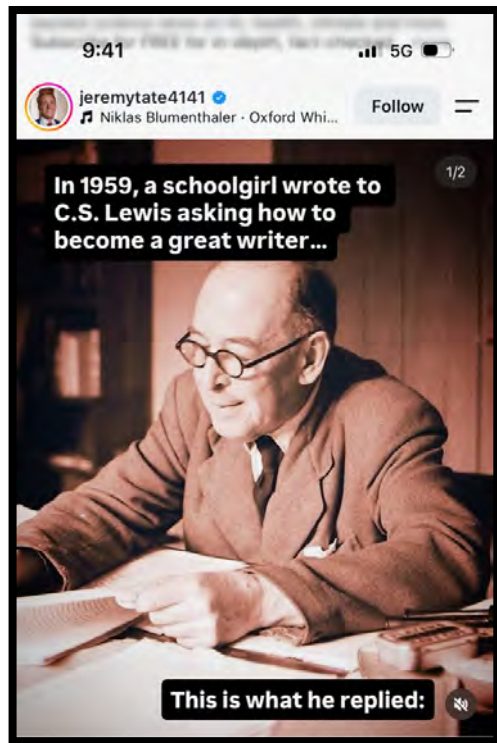
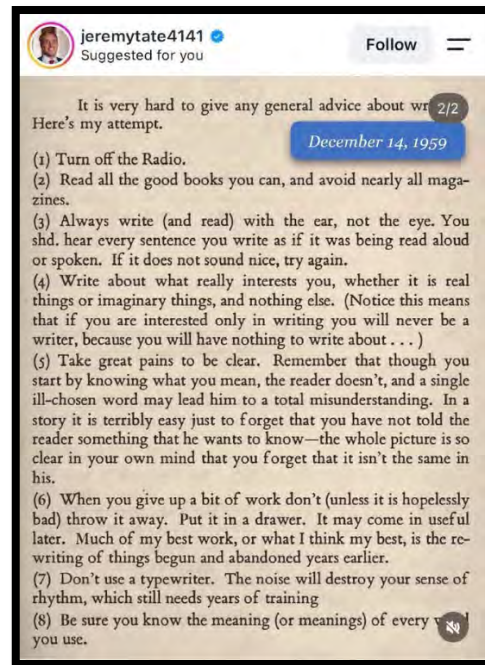
Ian Armstrong

9. **Nikon Z Users** - share and learn menu options, focus modes, when and how to use them. It's an opportunity to learn and discuss ways of exploiting the camera's capabilities – Mentor – Greg Carruthers.
10. **Aerial Photography** – photography from drones and fixed wing aircraft. Mentor – Peter Harrison.

"Skill in
photography is
acquired by
practice, not by
purchase"

IF YOU DON'T HAVE
ANYTHING TO SAY, YOUR
PHOTOGRAPHS AREN'T
GOING TO SAY MUCH.

GORDON PARKS



For the Street Photographers!

As many of you know I visited Western Australia recently and stayed for a time in Fremantle. A perfect opportunity to roam the streets close to our accommodation with my camera.

I came around the corner, and this is what I saw.

Passing this gentleman, I was not surprised to see him intently studying the back screen of his camera.

"Excuse me I said. What are you doing?"

He replied, "Trying to photograph this shadow".

A kindred spirit. I left him to it.



On Holidays – Megan Willis

Japan Through My Lens – Honshu 2025 & Hokkaido 2026

Japan is a wonderful destination for so many reasons, and these two trips offered an endless variety of photographic opportunities, from dramatic winter landscapes and wildlife to the beauty of its culture and people. Both trips were a mixture of private travel and a tour (in retrospect I wouldn't recommend tours. I do spend a lot of time organising these trips and the only thing I can recommend is YouTube and lots of searching on Google.

Hokkaido in 2026 certainly tested me as a photographer! In the first image, the snow and wind were so fierce that I could barely see what was in front of me, even with my glasses on. My eyelashes were white with snow and simply trying to compose an image was an adventure in itself! Despite the challenging conditions the experience was unforgettable.

In contrast, the second image was all about timing and light. The conditions came together beautifully, providing the perfect opportunity to capture the atmosphere of the moment.

Travelling to Nagano in Honshu in 2025 offered a completely different experience. I was captivated by the snow monkeys and their individual personalities, expressions and antics. Watching them interact was endlessly entertaining and I found myself just as fascinated by their behaviour as I was by the photographic opportunities they presented.

One of the highlights was watching the magnificent, red-crowned cranes. They were a delight to photograph as they landed in the snow and performed their mesmerising mating dances. Their elegance and movement against the winter landscape made for a truly special experience.

Beyond the landscapes and wildlife, what made Japan so memorable was



its people, rich culture and, of course, the delicious food! Every destination offered something different, and there was always another scene, moment or detail waiting to be discovered through the lens.

These images are a small selection from my travels, covering landscape, wildlife and people. Together, they reflect some of the wonderful experiences, challenges and photographic rewards that make Japan such a special destination.

I hope you enjoy this glimpse of Japan through my lens.



Just 3 – Greg Lawrence

Bubble Burst Portrait

I have always loved taking photos (loads of them) but they were mainly quick snaps. This image was a turning point for me.

To start expanding my understanding of composition (still a big problem), light, and knowing my camera I took a course with Warren Marshall from Imagine Studios, then another. These courses made me love photography more. They also got me started on shooting portraits.

They are awesome. I had no idea.



F7.1, 1/200 sec., ISO 200

Grit

I love capturing action of any kind, especially rodeos. The concentration and the skill of both horse and rider. The look on the competitors faces.

Watching the dirt fly and seeing what the camera picks up when you look back at the photos. The quirky details like “bull snot”, dirt and ropes flying make for compelling pictures.



F7.1, 1/2000sec, ISO 200

Feast

One of my latest photos using my go to lens, the Canon 200mm-800mm RF (which is very heavy). The shot was taken in the late afternoon at Timor Caves, on the side of a hill covered in grasstrees. The grasstrees trees were in full flower with spear heads everywhere, this one had 5 spears two going straight up and three twisting around them. The insects and birds were having a feast from silveryeyes to honey eaters and this Eastern Spinebill.



F9,1/3200 sec, ISO3200

AVIATION PHOTOGRAPHY - Not just for the aviation enthusiast!

Andy S Hayes ARPS PPSA EFIAP/g DPAGB

I appreciate that aviation photography is thought of as being for aviation and flying enthusiasts and offers little for other genres. Read on and let me convince you that there is something for everyone no matter your interest, style, or division.

Aviation photography has given me the opportunity to travel worldwide, Sweden, Norway, Turkey, Russia, France and while in these countries I would see some of their culture and traditions. There are opportunities for travel, architecture, street, landscape and even nature photography.

Even at an airshow there are opportunities for all types of photography. There's something for every photography interest. Even the event is a great subject for photojournalism.

Organisations run re-enactment events with old vintage aircraft, new modern jets and personnel dressed up in the era being depicted.





Let us talk about the photographic gear you need to take to an airshow. My advice is to keep it light. It is a long day to carry everything about so light and compact is the way to go. In saying that I would suggest two bodies. One with something like a 100 – 400mm telephoto for flying displays and one with a 24-105mm, or less, wide angle for taking static, ground, displays. It saves taking lenses on and off which gives the 'dust gremlins' the chance to dance on your sensor. A tripod is out, too many people about and it just gets in the road, a mono pod is your best bet, for support, but you do need to know how to use it.

Settings are the next thing. Static, stationary subjects are the easiest. Just set up as you would for any other stationary subject. The problem will be all those other people and photographers getting in the way. There are a few ways round it, I put the camera on my mono pod, raise it up over the crowd and using a remote or wireless trigger take the image. A tilting screen or wireless app to your phone helps to compose the shot but you're almost certain to have things in your shot that you don't want. That's where post processing software comes in and you will need to do some tidying up later. More advice, take a lot of images to maximise your chances.



Flying displays are a little trickier to capture. You often don't get more than a couple of opportunities to get the shot so be prepared. There is usually a programme of events that tells you what is due and when. Unfortunately, due to

weather and technical issues, the programme often changes. Airshows have announcers who will give you updates and guide you on which direction the aircraft is going to come from so listen out.

For the photography there are two main types of aircraft and techniques vary for both. There are the fast jets and the slow propeller jobs. I suggest that the important setting, after exposure, is the shutter speed. Fast jets 1/500sec or faster. Propeller aircraft 1/100 to 1/200 sec but, there are always buts and my advice again is to experiment beforehand. Some people like to use slow shutter speeds with both but be careful with propeller aircraft as this can result in an unnatural static prop.

I mentioned exposure and that is a tricky one. Remember to expose for the subject. I shoot manually so find it easy to adjust for the conditions. Because there is often too much light sky in the background the exposure meter overcompensates, and you end up with an image that has exposed for the sky and the aircraft is dark and under exposed.

I hope that this article has encouraged you to look at aviation photography in a different light and to see the other opportunities that it can offer. Look out for a local event and go along and give it a try, you never know you might enjoy it.

About Andy

“Hi Dennis

I’m pleased you have found the work of interest. My website has more aviation that your members could access if interested.

My background is that I was a RAF ‘brat’ my father was in the RAF (pilot & later Air Traffic Controller) and I travelled around the world with him. Being born on the end of the runway I was destined to have an interest in aircraft and flying. One of the places we lived for 2 1/2 years, when in my early teens, was Kenya and that is where I developed my passion for wildlife. I did take flying lessons and did fly solo for a few hours but didn’t complete my PPL.

My claim to fame is that I have flown a Mk IX Spitfire twice, that’s me in the photo standing in front of the spitfire. The spitfire is known as The Grace Spitfire ML-407 and its history can be read if you search online.

I have attached a BIOPIC with some more info.”

An experienced aviation, nature and wildlife photographer who dabbles in a little creative work. Spending much of my time working from my home in Fettercairn, Scotland with occasional trips to exotic places abroad, Europe, India and Kenya, but Covid but a stop to all that sadly. Officially retired, from ownership of a construction business, I am fortunate to have time to develop my passion for photography. Images are achieving success in a number of photographic competitions and International Salons. I am an Associate of the Royal Photographic Society, achieved Excellence/ gold standard with the Federation Internationale del'Art Photographique, PPSA distinction with the Photographic Society of America and a holder of a Distinction award from the Photographic Alliance of Great Britain. I judge for the Scottish Photographic Federation and give talks on Aviation and Wildlife. I have the pleasure of judging and speaking remotely at national and international level. I undertake the roles of Scottish Membership Director & Liaison Officer and Exhibition Standards Director for the British Isles for the Photographic Society of America. I've been working on a project with Scottish Wildcat Action for the past six years. The aim of the project was to establish if we have a viable population of wildcats. Sadly, the report concluded that the species was endangered and would not survive without human intervention. I was recently involved with monitoring twelve artificial wildcat dens for SWA and Forestry and Land Scotland. In these restricted times I have been working on several wildlife projects close to home and produced AV's and Videos on Dippers, Goshawk, Wildcats, Pine Martens, Badgers and Woodpeckers. My current aim is to produce a portfolio of images that promote the magnificence of Scottish nature in a natural way showing people what the Scottish environment can offer. I am working on a book of images that are special to me and setting up a long overdue website. I am very conscious of the fragility of my wildlife locations and subjects and endeavour not to disturb or leave a footprint.

Andy S Hayes ARPS DPAGB EFIAP/g PPSA 4th January 2022 andyshayes@btinternet.com

Worth a Look?

- From Bill - Leading Line Entry: "10 photography skills more important than expensive gear." - https://youtu.be/pVChQlsSYpo?si=Za_PtdTui4Bsk0Hu
- From Bettina Damme - Birdlife Australia Photography Awards



BirdLife Australia Photography Awards
birdlifephotoaward.org.au

- Comedy Wildlife Photos 2026 - https://www.comedywildlifephot.com/gallery/finalists/2026_finalists.php
- From Ian Armstrong – a slideshow of his images captured in Redfern and Newtown. <https://www.dropbox.com/scl/fi/ezltf6drxu0c6rrr4kh3i/Redfern-Newtown-29th-August-2026.mp4?rlkey=jqibnue3ap7p7lc9sdgi1lkj9&st=w0lqkq73&dl=0>
- Adding Depth and Dimension: Mastering Tonal Contrast in Editing | Fstoppers

I mentioned this Youtube video at the October Club night.

"Coming to you from [Walks On The Wild Side](#), this helpful video explores the concept of tonal contrast and its role in creating three-dimensional images. The video guides you through the various tools and techniques available in Lightroom to enhance tonal contrast and add depth to your images. The video emphasizes the importance of understanding how different tools, such as clarity, texture, and dehaze, affect the tonal range of your photographs, allowing you to selectively adjust specific areas and achieve the desired level of contrast." - <https://fstoppers.com/animal/adding-depth-and-dimension-mastering-tonal-contrast-editing-665189>

- From Bill - Adobe Charged Him to Cancel. So He Rebuilt Adobe." on YouTube - https://youtu.be/pTAZtrsU-84?si=f7QfRS8QZTML5t_x
- From the Street Hunters blog this is quite a long video but worth watching.

Everything Happens All the Time. A Documentary About London Street Photography

"A few weeks ago, London photographer Simon King contacted me about a documentary he had just completed called Everything Happens All the Time.

The film brings together 27 photographers connected to the London street photography community, all with different styles, personalities, backgrounds and levels of experience.

Manolis and I sat down and watched the whole thing from beginning to end. What stayed with me most was the strong sense of community running through it.

Street photography is usually thought of as quite a solitary activity. We walk for hours, often alone, looking for those tiny moments that might turn into something worth photographing. Simon's documentary shows another side of it. Photographers meeting, talking, learning from one another, challenging each other and sharing the same passion for going out there and making photographs.

Rather than write a traditional review, I decided to ask Simon a few questions about the film, the people in it, the London street photography community and what making the documentary taught him as an artist..."

[Read the Full Article](#)

- A Youtube video of Newcastle photographer Trent Parke - <https://www.youtube.com/watch?v=Mcle5bc7zXY>

"You never know what's going to be around that corner....." . Step into the artistic practice of Australian photographer Trent Parke, riding shotgun as he chases the light near his coastal home. The second episode of the National Gallery's The Artist Studio series visits Parke in Tarntanya/Adelaide as he looks back on his archive, reflects on the magic of the darkroom, and roams the streets and beaches in search of inspiration.

Parke's Bathurst 1000 photographic series will go on display at the National Gallery of Australia for the exhibition Full Throttle, from 5 December 2026 to 11 April 2027. There are 121 works of art by Parke in the national collection
- From Bill Chambers – A Review of Free Asset Manager for Photos. (What An Asset Manager Does:) - **Centralized Storage:** Keeps RAW files, JPEGs, TIFFs, videos, and project documents in one organized location instead of scattered across loose hard drives and memory cards.
https://youtu.be/N2ujSHtRSGI?si=_GgJOgWPTq6wZRJ8

Astrophotographer of the Year



Finally, the Astrophotography Prize winner has been announced. It's Evan McKay from New Zealand!

Evan's image is a 24 panel (yes, 24!) mosaic from Cathedral Cove on the North Island of New Zealand. He used a Nikon Z6 mirrorless camera with a Sigma 40mm lens and an Optolong L-pro filter.

“Never forget that
all the great photographs
in history were
made with more
primitive camera equipment
than you currently own.”

- Brooks Jensen



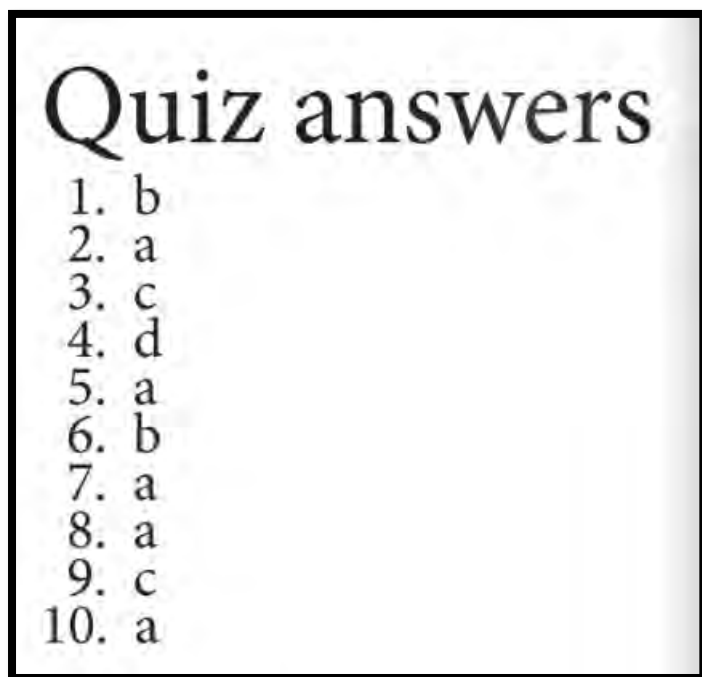
Photography Quiz

The following Photography Quiz is taken from Jim Zuckerman's Monthly Newsletter – Photo Insights. You can subscribe to this monthly newsletter at <https://www.jimzuckerman.com/>

1. The main purpose of an L-bracket is:
 - a. To protect the camera from impact damage
 - b. To quickly switch from vertical to horizontal (and vice versa) when on a tripod
 - c. To give the camera body more stability when hand holding it
 - d. To make the battery compartment more secure
2. The Inverse Square Law has nothing to do with composition.
 - a. True
 - b. False
3. Autumn colors photograph best when:
 - a. The sun is shining at midday
 - b. The wind is blowing
 - c. The sky is overcast
 - d. At twilight
4. In black and white photography, you can darken the sky with which filter?
 - a. UV filter
 - b. Blue filter
 - c. Skylight filter
 - d. Yellow filter
5. When using a tripod, you should turn off image stabilization.
 - a. True
 - b. False
6. The best exposure time for getting a sharp picture of the Milky Way using a tripod is:
 - a. 5 seconds
 - b. 20 seconds
 - c. 1 minute
 - d. 5 minutes
7. Depth of field increases as you move further away from the subject.
 - a. True
 - b. False
8. If you are shooting at f/5.6 and you want to quadruple the amount of light entering the camera, which lens aperture should you use?
 - a. F/2.8
 - b. F/4
 - c. F/8
 - d. F/11
9. An 85mm lens is considered better for portraiture than a 24mm lens because:
 - a. It lets in more light
 - b. It has more depth of field
 - c. It makes the nose look smaller
 - d. It's more complimentary to skin tones
10. Color temperature and white balance refer to the same thing.
 - a. True
 - b. False

Answers on Page 32 of this newsletter.

Quiz Answers



FOR SALE/TO BUY:

- Sirui L-bracket for sale. Has fitted all my Nikon cameras. Welcome to try to see if it fits yours! - \$10.00 Jen Carrigan – Mob. 0406648681, jen71carrigan@icloud.com
- Cameras. Olympus SP-310 7.1 MP selling for \$50 + on eBay, for \$10 - \$80 on Facebook Marketplace. Uniden Model UDC-7M. Both come with necessary cables. Olympus includes manual and original purchase box, etc. Please make an offer. - Stuart Carter – Mob. 0437 543 465: munibunghcs@gmail.com

