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WELCOME TO THE NOVEMBER ISSUE OF THE LEADING LINE – Dennis Archibald

This will be last issue of The Leading Line this year. On behalf of your committee, I hope that you have enjoyed the club activities through the year and I wish you and your families the very best for the festive season.

I want to quickly mention a few things:

- You will see in the PSA section that Roy Killen has been recognised by the PSA as this year's winner of the Erik Kissa Award for Teaching. This is richly deserved as members who have attended Roy's training sessions will confirm. Well done Roy and congratulations.
- A few people have mentioned that it has been a hectic year in the club with more outings and activities than previous years. Please have a rest over the coming weeks but keep in mind that club competitions will restart in January next year. We have released the list of Set Subject topics which you can see on our website along with the definition and judging criteria for each competition.
- Our Christmas Function and Presentation will be held at Valentine Bowling Club on Sunday 6th January. Please come along and enjoy the night. More details follow.
- Our November Club night will include announcement of the individual Image of the Year competition winners and a presentation on our October Set Subject competition.

**Our next club night will be held at the Valentine Bowling Club on
Wednesday 12th November at 7.00pm.**

New Members

No new members to report this month.

To members who have joined recently I encourage you to get involved in club activities and to reach out to any of our committee members if you have any questions, or suggestions.



What's on in November – Greg Carruthers

The activities and tutorials for November are summarised below:

- Tuesday 4th November – Macro SIG Zoom Meeting with Bill Chambers at 7.00pm
- Wednesday 5th November Club Committee Meeting via Zoom, 7.00pm start
- Sunday 9th November – Beginners Group meeting with Chris Prior, 9.00am start meet outside Valentine Bowling Club
- Wednesday 12th November, club night at Valentine Bowling Club at 7.00pm.
- Monday 24th November at 9.30am. Coffee catch-up at Lake Macquarie Sailing Club.
- Sunday 30th November, entries close for Round 2 of PSA Interclub competition at 11.30pm.

The best and most immediate way to see what's happening in the club is to look on our new website at the Calendar, and then select the "Agenda" option. Then you will see what is on each day through the month. A summary appears below.

November							2025
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY	
27	28	29	30	31	01	02	
03	04 Macro SIG with Bill Chambers - Zoom Mtg. at 7.00pm	05 Club Committee Mtg. via Zoom 7.00pm	06	07	08	09 Beginners Group Outing with Chris Prior, 9.00am outside VBC	
10	11	12 Club Night at VBC 7.00pm - IOTY Results Presentation	13	14	15	16	
17	18	19	20	21	22	23	
24 Coffee Catchup - Lake Macquarie Sailing Club 9.30am	25	26	27	28	29	30 Entries for PSA Competition R2 25/26 Comp. close 11.30pm	



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2025 External and Club Competitions News

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

2025 Monthly Club Competition Final Point Score

The top 3 placings for this year's monthly competitions are listed below.

Open grade:

COLOUR - 1st Hans Staub, 2nd Ruth Keech, 3rd Russell Smith

MONO - 1st Shane Wallwork, 2nd Brenton Elsey, Equal 3rd Hans Staub and Mark Dewar

NATURE - 1st Hans Staub, 2nd Joy Thomas, 3rd Ruth Keech

SET SUBJECT - 1st Shane Wallwork, Equal 2nd Beryl Elsey and Brenton Elsey

Advanced Grade:

COLOUR - 1st Alan Hinde, 2nd Terina Vale, 3rd Jennifer Carrigan

MONO - 1st Margot Hughes, 2nd Terina Vale, 3rd Alan Hinde

NATURE - 1st Bill Chambers, Equal 2nd Alan Hinde and Roy Killen

SET SUBJECT - 1st Bettina Damme, 2nd Jennifer Carrigan, Equal 3rd Bob Todd and Margot Hughes



Upcoming Club Competitions

2025 IOTY – Image of the Year

The following is a broad outline of the steps in this year's IOTY competition:

- Digital and Print Entries close at 11:30pm on Sunday October 26th.
- Top10 placings in each individual print and digital competition announced at November club night
- 1st placed digital and print images in each competition compete for overall IOTY. Club members vote online for the overall digital and print Image of the Year – Voting opens 13th November.
- Overall print and digital IOTY winners announced at club Christmas and Awards night on Sunday 7th December

IOTY JUDGES

Digital:

Color:

- J. Venning
- J.Fawkes
- N. Filiaggi

Mono:

- M.Jack
- G.Potts
- D.English

Nature:

- A.Hayes
- P.Ryan
- D.Richards

Print:

- Roy Killen
- Peter O'Brien
- Michelle Kennedy



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Set Subject Competitions

Do you know where to find the details of each month's set subject? I only ask this as each month we are seeing images entered in the set subject competition that do not comply with the criteria set by the judge. The best place to find these details is on the club website.

The Set Subject for 2026 are:

January - Minimalism

February - Creative Lighting

March - Black and White

April - After Dark

May - Complementary Colours

June - Speed

July - Curves

August - Lens Wide Open

September - Abstract Nature Photography

October - Sports Action

Definitions and judging criteria for each topic can be viewed or downloaded [here](#).

Club Competition Rules

Please make sure you read the club's competition rules and follow them. One such rule is that you cannot enter the same image in a digital competition and a print competition in the same month. Refer to the section in our rules under the heading "Restriction on entry of images in Monthly Competitions".

Set Subject Definitions

PLEASE READ THE DEFINITIONS AND THE JUDGING CRITERIA FOR EACH SET SUBJECT BEFORE YOU SUBMIT YOUR ENTRY!

The club members who judge our Set Subject competitions have provided a Definition statement and the Judging Criteria they intend to follow when they judge your images. If the



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judging criteria states that you **MUST** submit a monochrome image, then it is important that you do that. If you don't the judge will disqualify your entry.

Competition Entries

Do not leave your competition entries to the 'last minute' (or last hour) that the competition is open. Enter at least a day before the closing date so that if you have any problems there is time to get them fixed.

If you have any problems with the club website, including competition entry, please contact one of the club webmasters (David Richards or Roy Killen).

Photographic Society of America (PSA) and Interclub Competitions

Our club is a member of PSA, which allows us to participate in the PSA Interclub competitions, where we compete against clubs from all over the world. Full details about how these competitions are conducted are in the Club Documents section of the club website and the latest PSA competition news can be found on the club website at **Competitions/PSA Interclub Competitions**.

In previous years, our club has been very successful in the Digital sections – Colour, Monochrome, Nature, Photojournalism and Photo Travel.

This year, we have expanded our participation to include the Colour and Monochrome Print sections of the Interclub. If your image is selected to represent our club, the club will subsidise the cost.

PSA Interclub Competitions

The club entries for Round 1 of the 2025-26 PSA Interclub competitions have been submitted. Results should be available in late November. The members who had images selected are listed on the **Competitions>PSA Interclub Competitions>2025-26 Competitions** page of the club website.

All club members are encouraged to submit images for selection for Round 2. Please consider submitting the best of your IOTY images.

Our club results from the previous season are summarised on the club website - select **Competitions>PSA Interclub Competitions>Overall Results 2024-25** from the menu.

Full details of the PSA Interclub Competitions are available on our website under **Competitions>PSA Interclub Competitions>PSA Interclub Overview**.



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All club members are encouraged to enter these competitions so that we can select the best images for our club entries.

When submitting entries for the PSA competitions the only restriction is that you cannot enter an image that has previously been selected to represent LMCC or Belmont 16s.

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

PSA Courses

As well as our club being a member of PSA, several of our members are individual members of PSA. Among other membership benefits, they can participate in the free online courses offered by PSA. Club members who complete a PSA course and then make a short presentation about it at one of our club nights are eligible to have the first year of their PSA membership fee reimbursed by the club. For details of these PSA courses and other benefits of joining PSA, please contact Roy Killen who is the Australian Membership Director for PSA.

Free PSA Membership for Students

The Photographic Society of America (PSA) has officially launched 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 this PSA offer, please contact Roy Killen.

PSA Award for Roy Killen

Roy Killen has been recognised by PSA for his contribution to photography through teaching. He is the 2025 recipient of the Erik Kissa Award for Teaching, which is described this way on the PSA website:

Purpose - The Erik Kissa Award for Teaching is presented annually to a PSA member who has contributed to the advancement of photography through education.

Eligibility Requirements - The Erik Kissa Award for Teaching recognises extensive volunteer efforts in teaching various aspects of basic photography and the use of current technology.



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Methods of instruction may include teaching classes, giving demonstrations, seminars, and workshops, writing articles, and mentoring.





INTEREST GROUPS NEWS

To be part of a 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. **Beginners 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** – Concentrating on portrait photoshoots using speedlights (flash), **and/or LED lighting.** Mentor – Doug Coleman.
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. Meetings will start again later in the year if there is sufficient demand. If you are interested in participating in this group, please email Roy Killen.
8. **Street Photography** – gear, camera settings, street etiquette, photoshoots – Mentor – Dennis Archibald.
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 – Grag Carruthers.



Please check the club calendar for dates and activities.

Studio Lighting Group photoshoot – Allison Hayes

We used a single light source from a large soft box and created our camera settings individually from that light. There was also ambient light available in the auditorium to help us. Doug directed us to walk around our model, Courtney, and observe how the light and shadows fell on her face and take our shots from these cues. Rembrandt lighting was a key goal to chase here. Later we had a brief chance to experiment with a spotlight from the club ceiling which we trained onto Courtney's crown as well as the soft box lighting and I also explored some short side lighting in my mono image.

Many thanks to Doug and Susan for organising a great night of studio portrait shooting for our club members. A special thanks also to Courtney for being such a wonderful and most obliging model, accommodating all our requests and creative modelling poses.

It was a fantastic and fun night for us all to learn and enjoy.



Allison Hayes



Allison Hayes



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Ian Armstrong



Ian Armstrong

What's New? / What's Changed?

To continue to improve the services we offer our members and to achieve the objectives of the club we will introduce new resources and activities. These will always be listed on our website so it's important that you use the website and know where to find things.

The club website is the primary source of information for members, so I urge you to visit the website at least once a month. Our website is your 'first source of information' and contains email links to Committee members and others who can provide help on all club matters if needed.

These are new features that have been added recently:

Mentoring Program

Information can be found under Information for Members /Request a Mentor tab on website.

Photography Opportunities



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Information on good locations for capturing images – Information for Members /Photography Opportunities tab. If you would like to add a contribution, contact our webmasters.

Christmas Party

Information on how best to secure your spot at our 2025 Christmas Party/Presentations night – Information for Members/Christmas Part 2025 tab.

2026 Set Subjects Competitions

The program for Set Subjects for 2026 along with the names of judges, definition statements and judging criteria – Competitions/ Set Subjects 2026 tab.



Just 3 – John Bennett

Just 3 – John Bennett

Photography has been an interest that I have pursued for a long time and I am pleased that I have been able to continue with it as I have grown older. It all started when I was given a Box Brownie camera for my 16th birthday. After I started working, I bought myself a Kodak 127 twin lens camera, then, at university my first 35mm camera, a Balda Babina for 53 Pounds. I owned several other cameras before I came to Australia, all of them second hand. In Australia I bought my first new camera, a Pentax with K mount lenses. More cameras followed until I bought my first digital camera for my 80th birthday, a Pentax 6MP camera. I now use a Canon R7 mirrorless.

I first joined the Gladesville RSL Club in 1980. At the time they only had competitions in slides. Around the same time, I also joined the Ryde and District Camera Club, staying with that club till it folded and then became a foundation member of Ryde Eastwood District League Club.

After retirement I joined The Entrance Camera Club, Gosford Leagues Camera Club and Belmont 16s Photography Club. I am still a member of The Entrance, Gympie Camera Club and Lake Macquarie Clubs and still entering competitions and participating in activities where I can.

In 1994 I joined the Australian Photographic Society and attained my AAPS in October 2000 in slides. I still enter print competitions, printing my images on an Epson XP 970 6 colour printer on paper that costs me \$0.69/sheet. I keep the cost down by using after-market inks that cost a \$1 and cartridge as I discard most prints after entering them and reuse the mounts.

I chose the Girl in the Wheelchair and Goat Cart Race as I find that most of the images entered The Entrance Camera Club are bird images, surfing or shots from Africa. I wanted something different, with a human element.

Young Wheelchair Racer



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Goat Cart Race

This image of the Girl and Goat was taken at Murrurundi King of the Mountains Festival in 2019.



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I included Heron Feeding Chick as I was entering a special Nature competition at PADOTY (Print and Digital of the Year) at the TECC (The Entrance Camera Club) and I had a hunch that the image would appeal to the judge, and I was right with this image receiving Honours and Judges Choice awards.

Heron feeding Chick



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Tim Bauer Workshop – Ian Armstrong

Earlier in October, I attended an Advanced Lighting Workshop at Tim Bauer's studio in Sydney. It was organized by Brad Le Brocque on behalf of the Camera Clubs in our area. There were six participants. The day started at 10am with Tim setting up the first shoot. He used two 300-watt LED continuous lights with Octa Softboxes. He set the light temperature to 5000 kelvin and took a light reading. We all set our cameras to these settings. As the situations changed, we tweaked our cameras to accommodate. Whilst I am not strong on Photoshop, I did not find much reason to change the images in post.

Lauren and Darren were exceptional models. Tim had his favorite makeup artist on hand to create different looks. There were three costume (and makeup) changes and nine different photo settings.

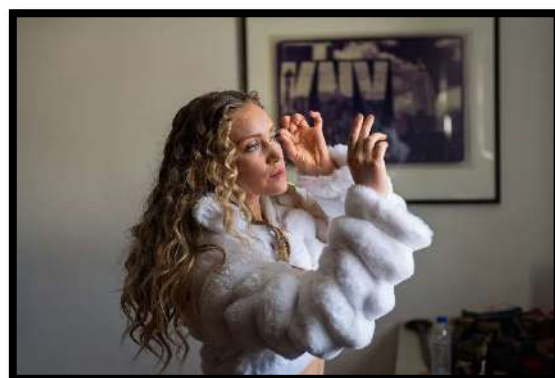
Whilst we were all shooting the same scenes, we all got an opportunity to direct the model. There will be differences between the participants' images in the way the images were framed and differences in camera settings.



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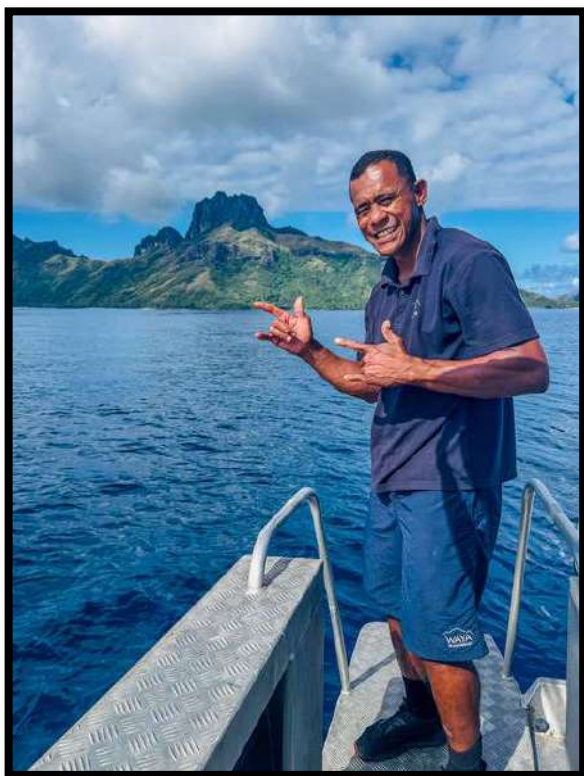
We stopped for a pizza lunch and the day finished at 4pm. I attended the workshop last year as well. Tim and Brad bring so much energy and enthusiasm to the workshop that I went away inspired to create some masterpieces of my own. The following are a few of the images I captured on the day.





Holidays – Greg Carruthers

The images this month from Greg on a recent holiday to Waya Island, a part of the Yasawa Island group. Capturing images from offshore always gives a sense of scale and combined with Fiji hospitality is a bonus.



His nickname "Captain 7 fish"



The sunsets from the Bure stretched 180 degrees however there was always a coconut palm to form the perfect frame.



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The mountains were always there as a backdrop and the constantly changing clouds always added interest.

Isolated paradise!

Hidden Gems – Ian Marriner

I captured the following raw image capture around 1.30pm on September 2016 at Merewether Beach

I think I was just out looking for compositions and experimenting/practicing using the camera and finding potential subjects and locations. I don't think I had any real vision on how I wanted the final image to look.

My camera settings were Nikon D750 – 16-35 f4 lens @ 16mm Exposure = 1/80 sec , f16 RAW - Vivid camera mode, focus @ 1 m.



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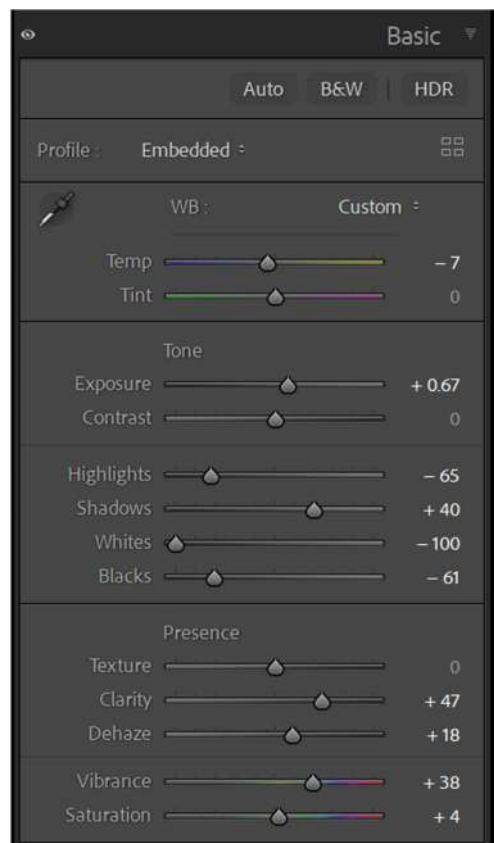


I initially processed the image in Adobe Lightroom. Develop settings are shown in following screenshot. Notice the high vibrance, saturation along with high clarity and dehaze. I was obsessed with strong color, and contrast, it really did get out of control.

I also used a plugin Photomatrix to “fuse” the image, wow how scary is that – and at the time I truly believed it was beautiful. When using the Photomatrix HDR software you can enable the “Enable Exposure Fusion” option upon importing a single RAW file. Photomatrix will then automatically create the needed virtual bracketed exposures and apply the fusion process to give you more control over the final image. This option splits the single Raw file into darker and lighter images, which can then be adjusted using Exposure Fusion-based presets, Fusion is one ways Photomatrix creates HRD images, the other is tone-mapping. Needless to say, it has now been uninstalled and deleted from my desktop.



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I am now appalled with how I finished this image. Back then was I happy with that? The image is not natural; it jars the senses. The colors do contrast well, but they are not “real”. The rock looks jagged and uninviting, a bit scary. The texture is over-done and “crunchy”. The water looks a bit “plastic”, cooked. There is nothing pleasing to look at, so why stop and experience this image that has so obviously been over-processed. Simply move on.



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Over the last 10 years I have really focused my photographic development in both image data capture and developing in post-production. I wanted to move away from “*snap shots*” to something more considered, deliberate, and refined. Something I would be proud to call “*art.*” My learning and development focused on the following:

- Scouting and finding new locations and compositions
- Being comfortable with my camera craftsmanship and technical stuff
- Post-production developing tools in Lightroom and Photoshop
- Understanding and becoming proficient with Luminosity Masks – TK Actions so I could deliberately target specific areas of the image.
- Understanding the impact of human perception – learning to “really see”
- Comprehending and using light, color, tone and contrast
- Learning and practicing composition by utilizing the elements of art and principles of design
- Developing my work flow - minimize plug-ins and limited/zero use of presets
- Making incremental, considered and targeted local adjustments to create more natural images
- Analysing and thinking about my vision for the image
- Being comfortable calling my images art – a real mindset change



When I selected this image to re-process, I wanted it to be very different. I could not change the time of day or initial composition and camera settings. I was able to change how I approached and looked at the image. I asked - what I wanted to communicate to the viewer. What did I want them to feel and experience. I spent time analysing the image and imagined how I needed to process slowly to communicate my intent. I guess my artistic intent was twofold:

- I wanted them to feel – WOW!! That’s here!! to think I walk past it every day, and it really is very interesting. I wanted them to take a comfortable journey “through “this seascape.
- To create a natural looking image that showcased the foreground rocks, their texture and shapes/textures. I wanted to contrast this with just a slither of the ocean and the soft, curved clouds. I wanted to accentuate the varied light, shapes, and color on the rocks. I wanted to use the leading lines to help move the viewer through the foreground rocks, past the ocean to the more tranquil and restful clouds. I wanted to communicate just how interesting this local landscape can be. That it is a beautiful site that people often just walk by. I wanted them to stop and take notice, to look at this with “different eyes”.

New development

In the years since I captured this image, I have developed my processing skills. My approach would now be:

I would start in Lightroom to set up my base image with the following steps.

1. Initial processing and noise removal and base sharpening in DXO Pure Raw 4 plug-in
2. Modified the crop to push even more emphasis onto the rocks and remove some of the blue boring sky and utilize more emphasis on the clouds
3. Did some initial clean-up of dust spots and small distractions
4. Converted to B&W to complete global (start with AUTO) and local tonal adjustments
 - a. Basic panel, color grading luminance only, tone curve – set mx white to 245, black point 8
 - b. Soft gradient at the bottom to darken the base rocks
5. Zeroed contrast, shadow and highlight sliders
6. Base color adjustment
 - a. Camera calibration adjustments
 - b. Color mixer eyedropper to fine tune tones then color of the sky and rocks
 - c. Temp and tint adjustment

Then export to Photoshop - some 22+ layers of subtle developing to create my vision and apply any artistic interpretations. These are the specific steps:

7. Spot removal and clean up, “edge patrol”



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8. Used luminosity masks to fine tune, tones, contrast and color often with low fill value “linear light” blend mode
9. Use LM to dodge and burn the rocks to accentuate highlights and shadows to create form and depth
10. TK actions -Smart Orton_ midtowns only – 40%
11. TK actions dehaze 15%
12. TK actions clarity 80 through color luminosity to target rocks only -80%
13. Final exposure adjustments
14. Subtle/fine vignette filter through a mid-tone luminosity mask
15. Incubation overnight then final adjustments (normally much longer)

My image data capture and developing is now much more considered and deliberate. My processing is the culmination of many small subtle very target adjustments to bring about a final image that meets my vision and artistic intent.



Final thoughts.

I am happier with this more natural looking image. It is much more inviting and interesting. I think the color and textural contrast works well to hold the viewers’ attention. The image foreground is an interesting invitation into the image. My attention is held here to experience the shapes, form, color and varied light hitting these rocks. It’s not harsh, there is a gentleness to the rocks. The linear leading lines guide my eye gently through the gap in the rocks. I am



attracted to experience the cool/warm dynamic action in the ocean. The wispy clouds are soft and curved, allowing me to leave the image with a feeling of serenity and curiosity.

Looking back now I would use the same camera/lens/setting, but my profile setting would be at “Flat”. I would also be there at a very different time of day, dawn, probably, dusk to take advantage of the beautiful light of the ‘reverse sunset’. I would also experiment with different compositions and shutter speeds – particularly the long-exposure end. I would probably capture 2 images for each composition, 1 with polarizer for foreground, another without for the shy, then blend in the sky.

Ideas and Tips for Creative Lighting Set Subject – Carol McGrath

One of our set subjects for 2026 is Creative Lighting. As you now need to have taken your set subject images post 1 November 2025, I thought I would detail some ideas and tips for creative lighting photography that might stimulate your creativity.

Idea 1: Use Fairy Lights

Use strings of small LED lights as a background to create bokeh, or wrap around a subject.



Source:

Digital Photography School



Source: iStock

Idea 2: Use backlighting

Position the primary light source behind the subject, shining towards the camera.



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Source:

Source: Photopoly



NatureTTL.com

Idea 3: Ignite steel wool and spin to capture light trails.

Insert some steel wool into a kitchen whisk and attach this to a string or chain that is long enough for you to spin it around without getting harmed by the ignited steel wool.

Igniting the steel wool and spinning in a dark area creates light trails when shooting with a long exposure i.e. light painting.



Source: Adams Trail



Notes

Source: Digital Photography School

Idea 4: Side lighting

By placing the light source at a 90-degree angle to the subject, this helps create strong shadows on one side of the subject. Using a black object to also “collect” the light on the dark side will enhance this effect.



Source: Photopoly



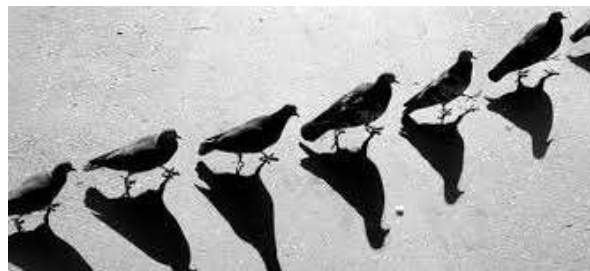
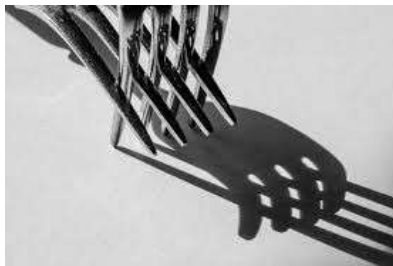
Source:

Click Magazine

Idea 5: Create shadows



By placing an object so they cast a prominent shadow, you can add depth, drama or mystery to the image. Great for still life!



Source: Digital Photography School Source: Photo 1

Idea 5: Coloured Gels and Filters

Placing coloured translucent gels over a light source can change the mood of a photo, or can add a pop of colour.



Source: Nikon
Source: Shotkit

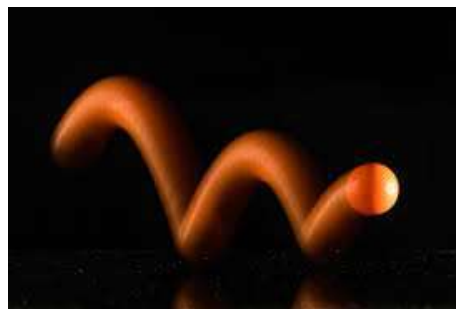


Idea 6: Rear Curtain Sync Flash

One for the technical geeks! When photographing a moving subject with a long exposure, fire the flash at the end of the exposure to freeze the image with a trail of motion blur behind it.



Source: Digital
School Source: The Photo Video Guy



Photography



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Worth a Look?

I'm sure club members have different ways of informing themselves on photography in its many forms and applications. Whether it is subscribing to magazines, borrowing books or magazines from the library or following people on social media or YouTube. Each month we will include some links to news stories on the internet, competition results and well-known photographer's work. If you have an item of interest, please let us know. A special thanks for the contributions received this month.

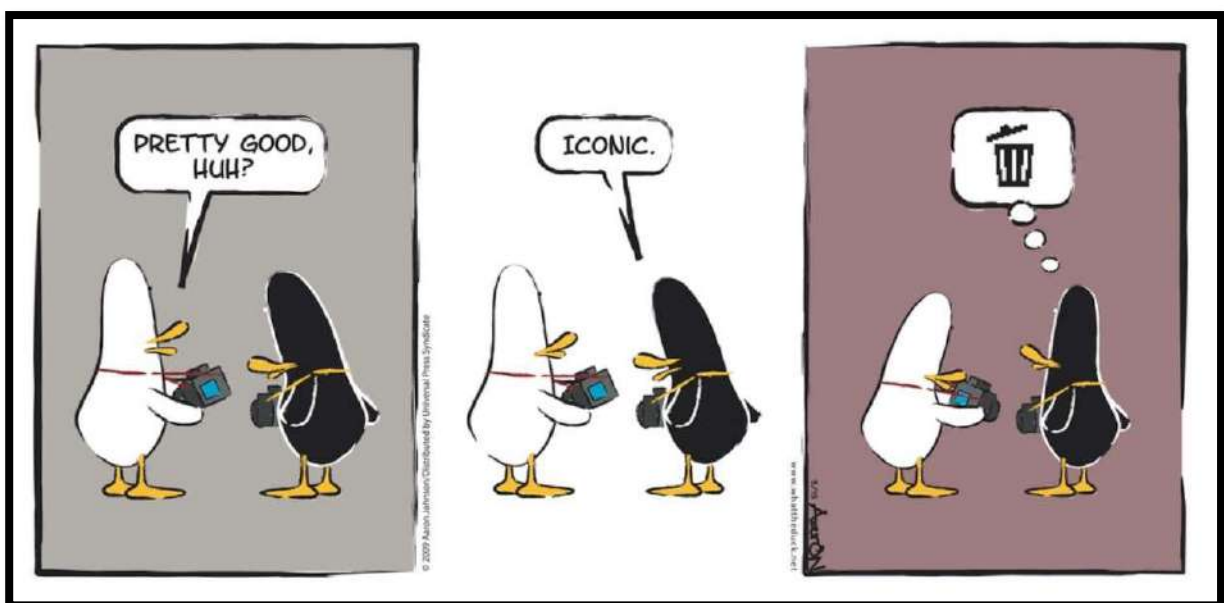
- From Di Schofield. The following link will take you to stories in Digital Camera World magazine on the winners of the 2025 Wildlife Photographer of the Year Award.
 - <https://newsletter.smartbrief.com/servlet/encodeServlet?issueid=44CF0E09-427C-4EF1-91F2-765D99367B4B&sid=548A79A9-099A-49A8-9B5D-42E4E2A8B224>
 - This next one to an article on the Britannica website about **Film Noir** - <https://www.britannica.com/art/film-noir>. Di also mentioned the Newcastle photographer Joerg Lehmann who produces images in this style. https://www.instagram.com/joerg_lehmann_photography/
- 40 Winning Photos from the Pure Street Photography Awards 2025 | PetaPixel
<https://petapixel.com/2025/10/08/40-winning-photos-from-the-pure-street-photography-awards-2025/>
- From Bill Chambers – David Du Chemin is a Canadian Wildlife Photographer who in a recent post discussed how to better edit images after a photoshoot. You can watch the 8 minute video at this link - [A Better Edit Makes Better Photographs](#)
- Another from Bill - Water Droplet Stopshot in action
<https://youtu.be/fFWpcHrXzDo?si=YnAUhw3qqI2-521m>
- If you have had a chance to look at the list of Set Subject Competitions for 2026 you will have noticed that in October Stephane Thomas, one of our members will be judging a Sports Photography subject. Stephane is now picking up photoshoots at sporting



competitions and recently shot the World Championship triathlon event in Wollongong. He has kindly shared a link to some of his work at this event -

<https://stphotos.net/triworldchamp25>

- 5 Lens Myths That Cost Photographers Thousands of Dollars | Fstoppers -
<https://share.google/Qn2KXIKZq55CZCRsy>
- Some from Bettina Damme - The **Head on Photo Festival 2025 returns 7 to 30 November**, transforming Sydney into a photography haven with major exhibitions at Bondi Pavilion Gallery and outdoor displays throughout Paddington Reservoir Gardens and along Bondi Beach. - <https://headon.org.au/festival>
- This is another website from the National History Museum in the UK hosting images from the Wildlife Photographer of the Year. These images were awarded for their artistic composition, technical innovation and truthful interpretation of the natural world -
<https://www.nhm.ac.uk/wpy/gallery>





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2025 Club Presentation Night and Christmas Party

Our usual our annual Presentation Night and Christmas Party will be held at VBC on Sunday 7th December, from 7.00pm to 10.00pm. The cost will be \$50.00 for members and \$60.00 non-members for a 2-course meal, mains and desserts. It's now time to pay. You can find out how by going to the club website – Information for Members/Christmas party 2025 tab and follow the instructions there.

2026 Newcastle Show Photographic Competition

As she did such a good job last year Katherine (and her little band of helpers) has been invited to once again run a photographic competition at next year's Newcastle Show. The show will be held from 27th February to 1st March 2026. This is a print competition, with 2 entries per category. The categories for 2026 will be Colour, Monochrome and Nature. Please see Katherine for entry forms.



Photography Quiz

The following Photography Quiz is taken from Jim Zuckerman's Monthly Newsletter – Photo Insights, October 2025 Issue. You can subscribe to this monthly newsletter at <https://www.jimzuckerman.com/>

Photography Quiz

1. The difference between f/6.3 and f/9 is:
 - a. One f/stop
 - b. Two f/stops
 - c. Three f/stops
 - d. Four f/stops
2. Which focal length lens most approximates what we see with our eyes?
 - a. 35mm
 - b. 50mm
 - c. 85mm
 - d. 100mm
3. ETTL (or iTTL) is the manufacturers abbreviation for the automatic mode for:
 - a. A portable flash unit
 - b. Focus tracking
 - c. Image stabilization
 - d. Eye tracking
4. A 'leading line' is a compositional technique in which a graphic line (like a river or a fallen tree trunk) takes our eye from the front of the picture to the rear of it. For maximum visual drama, the line should start from:
 - a. The middle of the frame
 - b. The upper left corner of the frame
 - c. The upper right corner of the frame
 - d. Anywhere along the bottom of the frame
5. Which has greater depth of field: 16mm at f/2.8, or a 400mm at f/16 if both lenses are focused to 15 feet?
 - a. 16mm at f/2.8
 - b. 400mm at f/16
6. Which shutter speed will freeze the wings of a hummingbird so they are tack sharp?
 - a. 1/8000
 - b. 1/4000
 - c. Both A and B
 - d. Neither A nor B
7. Photographers usually use histograms to determine if:
 - a. The white balance is correct
 - b. The noise is acceptable
 - c. The highlights are overexposed
 - d. The maximum depth of field has been achieved
8. You can eliminate people from a crowded scene by stacking multiple frames in post-processing.
 - a. True
 - b. False
9. The most common color to 'blow out', i.e., having no texture or detail, besides white is:
 - a. Yellow
 - b. Green
 - c. Blue
 - d. Red
10. A digital file from an iPhone can make an acceptable 16 x 20 inch print.
 - a. True
 - b. False

Answers on Page 32 of this newsletter.



Quiz Answers

Quiz answers

1. a
2. b
3. a
4. d
5. a
6. d
7. c
8. a
9. d
10. a

Your score

90% - 100%: You could have been a pro

80% - 89%: Your glasses probably need a new prescription

70% - 79%: Just don't quit your day job

< 70%: You should really be using an iPhone



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FOR SALE:

Bill Chambers

Email Bill Chambers at ambodiver@gmail.com : Mobile - 0428 487 838

For budding Macro Photographers:

- JJC Twin LED Macro Light. 10 Levels Output. \$25
- Digital Microscope 9.5cm x 5.5cm Screen. \$25





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For SERIOUS experimentation in High-Speed Water Droplet Photography: 'STOPSHOT' Kit
- \$150

This kit contains everything you need to capture photographs of water drops and water drop collisions. The kit includes the following.

- StopShot controller
- High Precision Water Valve with matched nozzle
- Mariotte Siphon
- Mini Beam Sensor and mounting hardware
- Tripod mountable bracket for holding the siphon and water valve up
- Power supplies for both the Water Valve and StopShot



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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.



Club Committee

Following our AGM last month we now have a new committee in place for the coming year. Thankyou to those members who have stepped down from committee duties and welcome to our new committee members.

Position	2025 - 2026
President	Dennis Archibald
Secretary, Public officer	David Richards
Vice President and Training Co-ordinator	Greg Carruthers
Treasurer	Ruth Keech
Competition Coordinator	David Richards
Social Functions	Barb Hunter
Social Functions	Katherine James
Membership Coordinator	Jim Sloan
Training, Grading Officer	Bill Chambers
PSA Coordinator and Training	Roy Killen
Newsletter	Dennis Archibald
Committee Member	Naomi Nichols
Committee Member	Julie Brooks
Committee Member	Allison Hayes
Committee Member	Steve McGrath