



Meetings: 1st Monday of the month 1.30 - 4pm (**Easter & Melbourne Cup Eve are exceptions**)

Website: <https://www.phillipislandcameraclub.com.au>

Facebook Page: <https://www.facebook.com/groups/382689165127848>

YouTube: <https://youtube.com/channel/UCCPK8oUGGI0C2xRY2OhFOyg>

Enquiries: Graeme – phillipislandcameraclub@gmail.com

Presidents Report

Hello PICC Members,

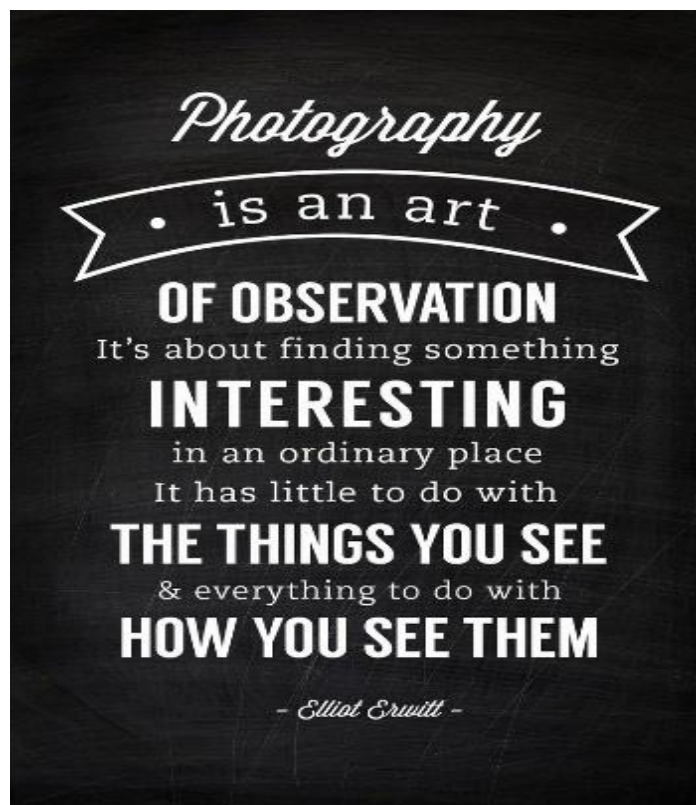
It's good to be back amongst the clan again.

Those who attended the meeting on Monday will be aware that we have adjusted the 2026 Syllabus a bit. We have included more Evaluations, including some 'In House' and Panel Evaluations. Hopefully this format will provide more opportunities for feedback on your images and help us all on our Photographic Journey. The revised Syllabus, with Submission dates included, can be found later on in the Newsletter.

My thanks to James for chairing the meeting in April; by all accounts it was a very successful meeting, with a lot of options for displaying your images being discussed and shown.

My thanks also to Peter for his work in producing the Newsletter; it is a valuable communication tool for the Club and I appreciate the effort involved.

Happy Snapping,
Graeme



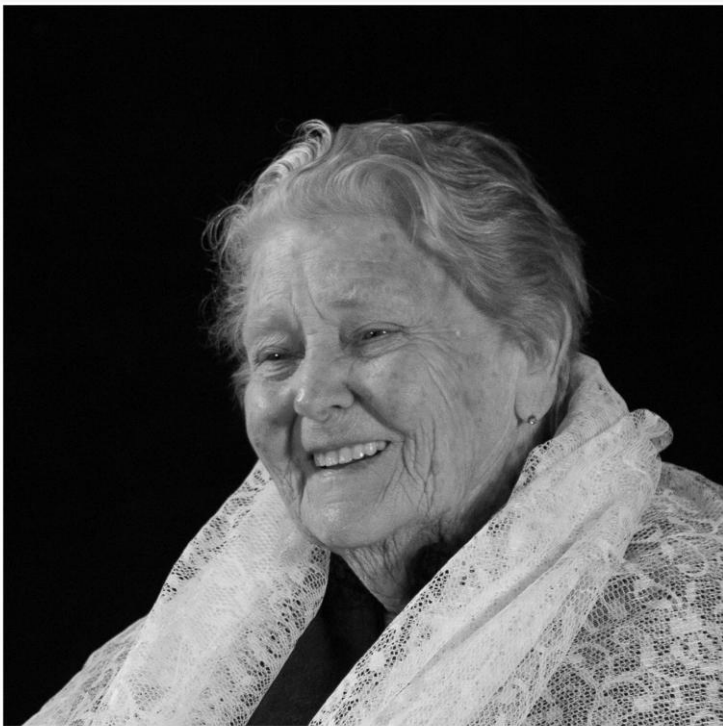
Vale Phyllis

Most members will be aware that long-standing member, Phyllis Brereton passed away last week. Phyllis joined PICC in 2008 and has been a stalwart member and ambassador of the club since then. She was a frequent participant in excursions and workshops. Often putting herself up as a model for photo shoots and proving herself to be an enthusiastic and photogenic subject.

It was enlightening to hear members stories of Phyllis at Monday's meeting. We all enjoyed the reminiscences of her club years, especially her thoughts on Judges Opinions and ratings. Most of all though, we all agreed her cheeky smile and wry sense of humour will be sadly missed.

There will be a Memorial Service in her honour at the Phillip Island RSL, 2pm Tuesday 26th May. Members are encouraged to attend in Club Uniform if you have it.

RIP Phyllis.



[Upcoming Dates to Note](#)

Monday May 4 to Sunday May 17, 2026

Facebook Page Fortnightly Challenge – ‘**Historical**’. Post images to <https://www.facebook.com/groups/382689165127848>

Monday May 18 to Sunday May 31, 2026

Facebook Page Fortnightly Challenge – ‘**Statues**’. Post images to <https://www.facebook.com/groups/382689165127848>

Tuesday May 19, 2026

Phillip Island Photography Walk for Wellness – Details will be posted closer to the date at [Phillip Island Photography Walks for Wellbeing | Facebook](#)

Tuesday May 26, 2026

Memorial Service for Phyllis Brereton, 2pm at the Phillip Island RSL

Sunday May 31, 2026

‘**Looking Downwards**’ images from our May challenge due to Gary Parnell parnellg@yahoo.com by 5pm. Please get them in earlier if possible.

Monday June 1 to Sunday June 14, 2026

Facebook Page Fortnightly Challenge – ‘**Local Attractions**’. Post images to <https://www.facebook.com/groups/382689165127848>

Monday June 1, 2026

Monthly general meeting (1.30pm to 4.00pm). Mystery Workshop etc with Member Susan Running the show while the bosses are at VAPS.

Bring along your camera, portrait lens & tripod as we'll be shooting portraits as part of our ‘Mystery Workshop’

Sunday June 14, 2026

‘**Local Scenes/Activities**’ Evaluation images for June Meeting due to Gary Parnell parnellg@yahoo.com by 5pm. Please get them in earlier if possible

[May 2026 Meeting Highlights](#)

[1. April PICC Challenge – ‘Looking Upward’](#)

Thanks to all who participated in our April, 2026 PICC Challenge ‘Looking Upward’. As usual there were some wonderful photos from our members. Well done to all who submitted content.

Gary Parnell’s Slideshow of the images can be found at the link below. Enjoy (runtime approximately 6.5 minutes)

[Looking up▽ May 2026 - YouTube](#)

[2. May Evaluation 'Story in Three Shots' – Judged by Gary Smith](#)

Gary Parnell's Slideshow of the images can be found at the link below. Enjoy (runtime approximately 3.5 minutes)

[3 image Story - YouTube](#)

Well done to everyone who entered their images for evaluation and particular congratulations go to the following members (in the order as they appear in the slideshow)

Commended – 3 images – Filling the Loch, Entering the Loch & Lowering the Loch – **RHONDA BUITENHUIS**

Commended – Triptych – Back to Back – **PHILLIP JOHNSTON**

Commended – Triptych – Duckling Hunting – **ANDREW KEIR**

Highly Commended – Triptych – Egg Thief – **ANDREW KEIR**

Highly Commended – 3 images – Egg Snatch 1, Egg Snatch 2 & Egg Snatch 3 – **GRAEME LAWRY**

Commended – Triptych – Hoodies – **PHILLIP JOHNSTON**

Highly Commended – Triptych – Romance – **ANDREW KEIR**

Below are Gary's notes and observations on the evaluation process:-

Many photographers have chosen to approach this topic by either creating triptychs or creating 3 separate images. In photography there are polyptychs, portfolios and photo essays: Polyptychs are a series of two or more images that have some sort of connection, such as B&W, portrait format or the same subject, they may or may not tell a story. Portfolios are often treated the same as a polyptych but are also often an example of an artist's best work with each image not necessarily having any connection to another image. Photo Essays are the visual equivalent of a written essay in that it must tell a story, therefore must have a beginning, a middle and an end.

This topic is 3 Image Story, in essence it is a photo essay, therefore the 3 images must tell a story, and the story must be obvious to the disconnected observer. So, for a triptych generally we will have from the left or top 3 images for example an egg, a baby bird, an adult bird. If it is 3 separate images then image 1 is egg, image 2 is baby bird, image 3 is adult bird any other combination will disrupt the story.

In this evaluation the story is king, yes, we want good quality images but a combination of 3 poor quality images telling a story will trump 3 high quality images without a story.

When shooting an Essay, it is a good idea to have the story in mind and then shoot the story. This way you will have consistency throughout your images, and they will then clearly tell the story.

Breakdown the personal photographer's barrier, you know the subject or location but does the viewer?

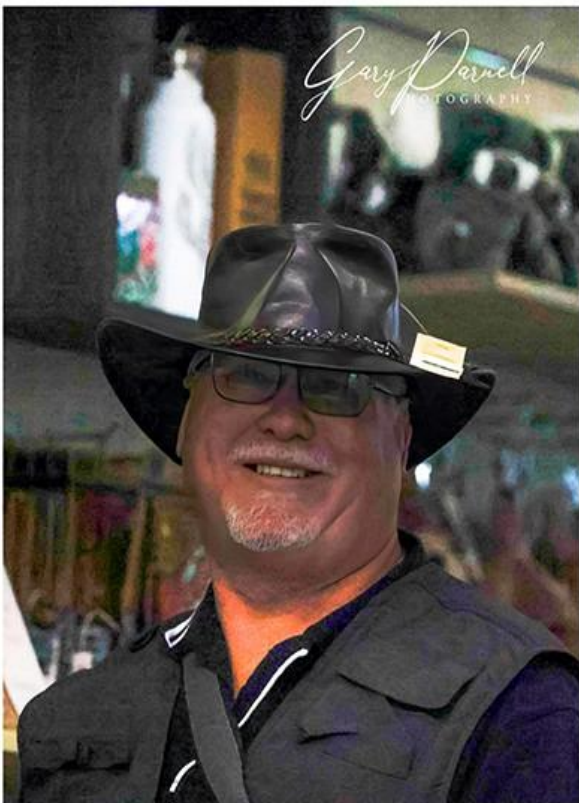
To ensure that I was not missing anything I showed these images to another judge, other photographers and to non-photographers over a wide demographic

Check out the below link for more examples of Triptych photography

[22 Triptych Photography Examples to Inspire](#)

[April 30, 2026 PICC Exhursion – Koala Conservation Reserve, Phillip Island](#)

Thanks to James for organising a great day out to the Koala Conservation Reserve. The koalas were a bit sleepy to start off with but they eventually stirred and some fabulous photos were posted to our Facebook page. Here are a few of the attendees in action.



Photos by Gary Parnell

2026 Syllabus (Updated May 2026)

<u>Month</u>	<u>Activity</u>	<u>Judge</u> (if applicable)	<u>Challenge</u> (slideshow) Due in day before meeting	<u>Brief & discussion of next challenge</u>	<u>Submissions Deadlines</u> All Submissions need to be in by 5.00pm on due date to parnellg@yahoo.com
Meeting date below Submission dates far column	Main activity for the meeting. Evaluation, Workshop or Presenter				
Feb 2, 2026	Evaluation - Open	Johanna Botman	Lucky Dip	Travel	<u>COMPLETED</u>
Mar 2, 2026	Know your camera Rick Sherwin slide talk		Travel	Unusual Shapes	<u>COMPLETED</u>
Apr 13, 2026	Show & Tell - Prints and display		Unusual Shapes	Looking Upward	<u>COMPLETED</u>
May 4, 2026	Evaluation - 'Story in Three shots'	Gary Smith	Looking Upward	Looking Downward	Looking Downward Challenge for Jun 1st Due - May 31st
Jun 1, 2026	Presentation Portraits In house workshop		Looking Downward	ICM	Local Scenes/Activities Evaluation for Jul 6th Due - June 14th
Jul 6, 2026	Evaluation - In Club Evaluation Local scenes/activities	In Club Evaluation	ICM	Machinery	ICM Challenge for Jul 6th Due - July 5th Weather Evaluation for Aug 3rd Due - July 12th
Aug 3, 2026	Panel Evaluation Weather		Machinery	Sports	Machinery Challenge for Aug 3rd Due – August 2nd Open Evaluation for September 7th Due - August 2nd
Sep 7, 2026	Evaluation - Open	Lin Richards	Sports	What Is It ?	Sports Challenge for Sept 7th Due - September 6th Flowers Evaluation for Oct 5th Due - September 13th
Oct 5, 2026	In House Evaluation Flowers		What Is It ?	Wheels	What is it? Challenge for Oct 5 Due – October 4 th

					Portraits /Mammals Evaluation for Nov 9th Due - October 4th
Nov 9, 2026	Evaluation - Portraits (Mammals Only)	Sally Rule	Wheels	PICC	Wheels Challenge for Nov 9th Due - November 8th Portfolio Evaluation for Dec 7th Due - November 1st
Dec 7, 2026	Evaluation (4 image Portfolio) Maker's personal theme	Trish McKeown	PICC 2026 - Images of PICC outings	Lucky Dip For Feb 2027	PICC 2026 Challenge for Dec 7th Due - December 6th

If you have a particular topic you would like covered in a workshop or talk, please contact Graeme on graeme.lawry@gmail.com

[May 2026 Challenge - 'Looking Downward'](#)

For our challenge purposes, looking down can mean a couple of different things, depending on the perspective you choose to take. It could be yourself looking down on a subject, it could also mean a portrait of a subject looking down on another object. Alternatively, you may have an entirely different take on the theme; if so, we want to see it. Don't be afraid to try different angles and perspectives. A subtle change in viewpoint can often make the world of difference and create a much stronger image. If your choice of camera is your phone, experiment with different Zoom factors and lenses if you have them; the results may surprise you. There is no right or wrong with our challenges; as always, we are flexible in our interpretation of the theme. See what you can come up with and please try to surprise us.

Here are a couple of links to get you inspired.

<https://www.lightstalking.com/art-looking/>

<https://www.myclickmagazine.com/photos-from-above/>

Images are due to Gary Parnell at parnellg@yahoo.com by 5pm Sunday May 31, 2026. Please get them in earlier if possible

"I began to realize that the camera sees the world differently than the human eye and that sometimes those differences can make a photograph more powerful than what you actually observed."

– Galen Rowell

How to Develop Your Photographic Eye

What Is "The Photographic Eye," Really?

I hear it constantly: "Some people just have the eye. I'm not one of them." I believed that too, once. Then I realized I was completely wrong about what "the eye" means. It's not magical. It's not inherited. It's not something you either have or don't.

The photographic eye is the ability to see images before they exist. To look at a scene and already see the two-dimensional photograph inside it. To understand where light will go, what your viewer's eye will land on, what the frame will say. Noticing the exact moment when a gesture clicks into meaning. Recognizing when two ordinary things juxtaposed create something interesting.

Here's the thing: it's learnable. Actually learnable. You don't come into the world knowing how to read or play an instrument either. What looks like magic to someone starting is just pattern recognition. Thousands of hours of seeing, making, and learning.

Photographers who seem to photograph effortlessly everywhere—showing up and instantly knowing where to stand, what to isolate, when to wait—have trained their eyes. It's the same as a musician learning to hear harmonic possibilities that beginners can't perceive.

Your eye develops by seeing constantly. Making photographs obsessively. Studying why certain shots work. Learning from mistakes. It's built through intentional practice and self-imposed limits. It lives at the intersection of technical knowledge and visual taste. And unlike technical skills that plateau, your eye keeps deepening if you keep pushing it.

Is It Natural Talent or Learned Skill?

Honest answer: it's almost entirely learned. Some people show up with baseline visual sensitivity—maybe they grew up loving painting or film. That's a head start. But a head start means nothing without consistent, deliberate practice. Nothing.

Research on expertise across chess, music, sports, art—it's consistent. You need deliberate practice. Focused effort aimed at improvement, not just repetition. The infamous "10,000 hours" thing applies to world-class mastery. You don't need world-class. You just need intentional work.

Here's what I've noticed: some photographers develop strong eyes in 2-3 years. Others shoot for a decade and never get there. Not a talent thing. It's whether you ask yourself "why" constantly. Why does this shot work? What would make it stronger? What did I miss? What's wrong with this? The photographers with sharp eyes are asking those questions all the time.

Basically, the photographic eye is pattern recognition. Your brain learns patterns from seeing thousands of photographs. Enough exposure and you start recognizing what's visually compelling and what's flat. You notice which lighting moves feel dramatic and which feel calm. You sense that texture contrasts can be more interesting than a perfect shot of a beautiful thing.

The good news is pattern recognition gets better with practice. More photographs seen thoughtfully equals better pattern recognition. And that's literally what your eye is.

Study the Masters: Learn by Observing

You can't skip this: study thousands of great photographs. Not scrolling casually. Really studying. Like you're reverse-engineering how they work.

Most photographers don't do this. They make pictures but don't consume them. Producing without observing. It's like becoming a writer reading three books a year. You need saturation. Enough great photography in your head that good visual choices start feeling natural.

- **Cartier-Bresson and Decisive Moments**

Start with [Henri Cartier-Bresson](#). He teaches seeing better than almost anyone. Not scrolling—actually sit with his images. Five minutes each. Ask yourself: what's the decisive moment? Why does this work?

He called it "the decisive moment." That exact instant when everything in the frame aligns perfectly. Not luck. It's anticipation. Understanding your subject deeply enough to predict when the moment will happen. And being ready when it does. Study his work and you understand photography is about timing. Anticipating, not reacting.

What Cartier-Bresson changed for me: the best photographs often have the story in the background, not the foreground. Relationships between things matter more than the things themselves. And patience. Waiting. Real photographers don't just spray and pray.

- **Eggleston's Mundane Beauty**

[William Eggleston](#) teaches something completely different: ordinary life is visually beautiful if you pay attention. His subject matter is boring—parking lots, strip malls, regular people. Yet the photographs are stunning. Why?

Eggleston saw color obsessively. He understood how colors talk to each other. How a particular shade of red or green in a mundane scene could be more striking than any sunset. He was brilliant with spatial composition too—how things relate within the frame.

What Eggleston teaches: you don't need exotic locations or dramatic subjects. You need vision. Notice when colors work together in interesting ways. Understand how scale and arrangement create tension and interest. He proves everything is potentially interesting. You just have to look at it correctly.

- **Uta Barth and Abstraction**

[Uta Barth](#) works differently. Abstract. About light, not subjects. What light does. How it moves through a window. How it creates space.

Barth teaches that photography doesn't need to be "about" anything recognizable. It can be about perception. How your eye scans an image. Where your attention goes. How you process what you see. She shows photography isn't just documentation. It's a way of seeing.

Building Your Visual Library

Don't just study Cartier-Bresson and Eggleston. Build your own collection of images that hit you. When you find a photograph that works for you, ask why. What's the technique? What's the thinking? If you can explain it, you've learned something. If you can't, you've found an edge to sharpen.

Create a real collection. Print them. Put them on your wall. Study them over time. Not to copy them, but to understand what makes them tick. Reverse-engineer them. What did the photographer see that you didn't?

The Daily Practice of Seeing

Studying is half the work. The other half is making photographs. Every day. Intentionally. This is where most people quit. They know they should practice. They just don't actually do it.

Always Carry a Camera

Your best camera is the one you have. Sounds cliché but it's true. The shots you notice are the ones you're not prepared for. Street photographers know this. Camera always with them because seeing is constant work, not just scheduled shoots.

Carrying a camera daily—whether you shoot or not—changes what you notice. When interesting light shows up, unexpected arrangements emerge, or moments happen, readiness means you capture them. The psychology is clear: carrying a camera puts your brain in photographer mode. You start seeing compositions, light, and moments you'd normally miss.

This is where your eye actually develops. Not in planned studio sessions, but in that constant low-level awareness of the world visually. It trains pattern recognition. It makes seeing your default.

The 365 Project and Commitment

One photograph daily for a year. Sounds simple. It's one of the fastest ways to sharpen your eye. Forces you to see photographically on days with no inspiration. Removes the "I'll photograph when I'm feeling it" excuse. Builds actual habit.

A 365 project's first year is brutal. You're photographing mundane stuff because you need something and didn't plan it. That's where the learning lives. You figure out how to see interesting images in ordinary places. You understand subject matter matters less than your approach to seeing.

By month three or four, it shifts. You're not hunting for images anymore. You're recognizing possibilities constantly. Your eye recalibrates. Light starts reading differently. Compositions that were invisible now jump out.

A 365 doesn't have to be precious. Phone camera works. Same subject photographed different ways every day. Goal isn't a portfolio of masterpieces. It's training your eye daily. Nothing develops vision faster.

Shooting One Subject Exhaustively

Pick one thing. Photograph it obsessively. A tree through seasons. Your street corner in different light. One person many moods. A coffee cup. Something. The goal is exhausting visual possibilities.

When you commit to one subject repeatedly, you burn through obvious angles fast. Then you experiment. Lower angle? Closer? Focus on a detail instead of the whole? What time of day lights it best? What do shadows become?

You develop a real relationship with your subject. That intimacy unlocks possibilities you'd never see hopping locations constantly. Professional photographers do these—long-term projects with one place, person, or theme. The depth from sustained focus is impossible to get any other way.

Learning From Your Own Work

Making photographs matters less than learning from them. Most photographers don't actually analyze their work. Take pictures. Move on. Never understand why some images work and others don't.

Edit Ruthlessly

Edit with brutal honesty. Not the soft "it's pretty good" or "it has potential" editing. Real ruthless: is this actually good or am I attached because I made it?

Ruthless editing trains your eye like nothing else. Every image you keep is a statement about quality. Every image you delete teaches you what weakness looks like. Over years, your standards climb. Your eye gets sharper.

Photographers with the sharpest eyes edit ruthlessly. They shoot constantly but show little. They've trained themselves to recognize excellence versus competence. Keep asking: why does this work? If you can't answer that, delete it. That's the learning.

Analyze Your Best and Worst Shots

Pull your 10 best images from the last few months. Really study them. What's common? Light? Composition? Subject matter? Gesture? What do they all share?

Same with your worst images. What's missing? Where did you make bad choices? What were you thinking? (Honest answer: usually nothing. Just pointing and shooting.)

Patterns in your best work reveal your natural eye. Patterns in your worst work show where you're weak. Self-analysis like this accelerates growth faster than almost anything else.

Keep a Visual Journal

Write about your photographs. Short reflections, not long artist statements. What were you trying to get? Why that moment? What would you do differently? What did you learn?

A visual journal creates a record of your thinking. Looking back later, you see how your eye changed. Notice patterns in what attracted you at different times. Seeing your own progress is motivating. Writing about your work accelerates growth significantly.

The Creative Power of Constraints

Limits actually speed up eye development. Unlimited options? You wander. Constraints force creativity within boundaries. That's where your eye sharpens.

- **One Lens for a Month**

Pick one focal length. One lens. Shoot only that for a month. 35mm. 50mm. Whatever you have. Commit to one perspective until it's natural.

With one lens, you can't just change focal length when composition's unclear. You move. Get closer or step back. Make real composition decisions instead of relying on technique. Trains spatial awareness.

After a month that lens becomes part of your vision. You know its strengths and weaknesses. You've learned to push it. Your eye learns to see that way. Repeat with different lenses and versatility grows alongside sophistication.

One Location, Many Visions

Pick one place. Your street. A park. A building. Photograph it repeatedly over weeks. Different times of day. Different weather. Different seasons. How many different photographs can you make from the same spot?

This constraint reveals what location hunting would hide. A single place becomes familiar. Its moods reveal themselves slowly. You notice variations that would be invisible if you visited once. Your sensitivity to subtlety sharpens.

The Clarity of Black and White

Shoot black and white for a while. Color is powerful but seductive. It hides weak composition. Black and white forces you to see form, tonality, contrast, line. Color can't save you.

A lot of photographers say [black and white](#) improved their eye more than anything. Without color, every compositional element has to work. Can't hide behind a sunset. You understand shape, space, light at a deeper level.

Don't commit permanently. But weeks or months of black and white only, then return to color—you'll see color differently. Understand it better. Use it intentionally.

Learning From Other Visual Arts

Your eye doesn't develop only looking at photographs. It develops from all visual art. Painters, cinematographers, designers, architects—they all think about composition, light, color, space. Learn from them.

Painting and Composition

Study paintings in museums or online. How do painters compose? How do they arrange elements? Guide the eye? Create tension or balance?

Painters have centuries of refined thinking about composition. They know which arrangements feel balanced and which feel off. They understand color harmony and form psychology. We can learn directly from that. When I study painting, I'm absorbing composition principles I apply to photography.

Cinema and Storytelling

Watch films paying attention to how they're shot. Not the story—how the cinematographer frames each shot. Why position the camera there? What does framing tell you about importance? How does light create mood?

Cinematography is photography in motion. Cinematographers think about the same visual questions we do—just with time added. Learning how they use framing, editing, and visual metaphor enriches still photography.

Graphic Design and Intention

Study graphic design. How designers use space, type, color, hierarchy to communicate. Design is intentional choice making to create specific effects. Every element serves purpose.

This matters to photography because it shows intentionality. In design, nothing is accidental. Every choice has reason. The best photographers work the same way. Not documenting—designing compositions, managing elements, creating hierarchy.

Patience and the Craft of Slow Photography

Digital and phones created spray-and-pray culture. Take hundreds, sort later. Volume, not vision. This rarely develops your eye like slow, considered work does.

The photographers I respect most—the sharpest eyes—photograph slowly. Arrive. Observe. Wait. Notice light change. Wait for the moment. Fewer shots. Each one intentional.

When I slow down, my images are better than when I'm rushing. Slow photography forces thinking. Can't just point and shoot. Have to anticipate, wait, choose. That discipline develops vision faster than volume.

Slow photography teaches patience with subject and process. Waiting is part of the craft. Right photographs need patience. You develop relationship with what you're photographing instead of just extracting images.

Not saying never shoot fast. But balance it. Try constraints: 12 frames per hour. Or 36 exposures like shooting film. Constraints make you think before you press the shutter.

Personal Style: The End Result of Honest Practice

I haven't talked about "developing personal style" as something to pursue. That's intentional. Style isn't forced. It emerges. Natural result of thousands of honest photographs, ruthless editing, careful study, intentional practice.

Photograph what actually interests you. Study work that moves you. Edit ruthlessly. Practice constantly. Your style will emerge. Don't decide "I'll be a color photographer" and artificially commit. Practice honestly. Your natural preferences become visible.

Photographers with distinctive styles usually weren't trying to be different. They were trying to photograph truthfully. Their unique vision emerged through honest practice. [Street photography](#), [other genres](#)—distinctive voices come from honesty, not trying to be distinctive.

Your eye will be different from mine because we've had different experiences. We notice different things. That uniqueness emerges naturally when you practice honestly and develop real visual sensitivity.

Eye development isn't a destination. It's a direction. The photographers I most admire—even after decades—still talk about learning. Still study. Still push themselves. The eye never stops developing. It only deepens with continued thoughtful practice.

Start today. Carry a camera. Study great photographs. Shoot deliberately. Edit ruthlessly. Learn from your work. Embrace constraints. Practice with intention. The eye you develop will be uniquely yours—shaped by what you've seen, what you've studied, and how you choose to see the world. That's the photographic eye.

Article [How to Develop Your Photographic Eye — PhotoArtMag](#)



Always worth reading, the VAPS Newsbrief keeps us up to date with VAPS information.

The Victorian Association of Photographic Societies (VAPS) May Newsbrief is available at

[VAPS Newsbrief May 2026](#)

PICC 2026 Committee

Graeme Lawry – President/Secretary

James Millward – Treasurer

Gary Parnell – Image Stewart

Jenny Skewes – Committee member

Kim Poole - Committee member

Joanne Linton - Committee member

Jon Hogan - Committee member

Wendy Cook - Committee member

[Newsletter Submissions](#)

If you'd like to contribute to the monthly newsletter – articles, tips, stories, images etc, please use this link

newsletterpicc@gmail.com

WHAT YOU NEED TO KNOW ABOUT SUBMITTING IMAGES FOR EVALUATION

DIGITAL IMAGES (EDI):

- Images may either be created with a digital camera (including a mobile phone camera) or created with a conventional camera and scanned into electronic format.
- Images may be enhanced or manipulated using image editing software, but the original image must have been made by the entrant.
- As per VAPS specifications (www.vaps.org.au), maximum horizontal dimension is 1920 pixels and the maximum vertical dimension is 1080 pixels.
- Each image file must be in sRGB JPEG format and a maximum of up to 5 Mb in size (5000kb).
- Images should be recent (generally taken within the last 2 years).
- Name your data image with Title of photo and your Club member number, separated by an underscore, followed by the topic and month when the judge will present the images to the members at the monthly meeting eg: **Sunset on Woolamai Beach_126_Open_Feb2022**.

Maximum of **three** entries in total either in PRINTS, EDPI or a combination of the two. (Note that the December Portfolio comprises 4 images.)

NOVICE CATEGORY REINSTATED:

To encourage new members to participate in the monthly evaluation, it has been decided to reinstate a NOVICE section. This will be in the EDPI (Electronic Digital Projected Image format. We would like to emphasise that this is not a competition but a learning opportunity. If you need assistance to get started please speak to one of the Committee Members, who are only too happy to help. Maximum of three entries.

Label your entries NOV_(Title of image)_(PICC membership number)_Topic_Month2020

ARE WE HAVING PRINTS?

Prints may be submitted for the evaluation topics in 2025. A total of **three** images only can be entered into the evaluation. **Three** prints or **three** EDPIs or a combination prints/EDPIs totalling **three** can be submitted. The exception to this is the Portfolio topic, where a combination of four prints or four EDPIs or a combination of prints/EDPIs can be submitted.

When entering prints, we ask that an EDPI of the print be entered also as our plan is to have the prints displayed but to show them in the slide-show so that everyone can see the detail on screen. It is important that print EDPIs be labelled with PRINT e.g. **PRINT_Title of image_Membership No_Open_Feb2022**

Please bring the actual print of the image along to the Newhaven Yacht Club Clubroom on the day of the meeting for it to be displayed for the judge's final perusal and for members to view.

PRINTS

- Prints may be ANY size, up to a maximum of 40cm x 50cm (16in x 20in) when mounted.
- ALL prints MUST be mounted.
- Panoramic print formats are acceptable but must fit on a 40cm x 50cm (16in x 20in) board.
- Prints mounted to a total thickness greater than 5mm will not be accepted.
- Please also include a digital image of the photo you send in labelled as for the EDPI, but starting with **PRINT: e.g. PRINT_Sunset on Woolamai Beach_126_Open_July2018**
- Images should be recent (generally taken within the last 2 years).

Please note: If an image does not receive Highly Commended, it can be submitted into only one more club evaluation. This allows the maker to adjust the image following the judge's recommendations.