



F1 The June 2022 Flare

ballaratcameraclub.org.au

B A L L A R A T C A M E R A C L U B I N C .



What Lies Ahead - Anne Wilson

Presidents Report

Mark Bevelander | President Ballarat Camera Club Inc.

DIARY ITEMS

Next Club Meeting: June 8, 7.30 pm at the Hall

Monthly Outing Sunday June 19, 9.50 am for 10 am departure meet at Kirks Entrance for travel to Mt Macedon.

Hints on Fungi Photography

1. Head somewhere dark and damp

Think dark, damp places where not much sunlight can get through. Search under piles of leaves and look around the base of trees. After a spell of particularly wet weather, they will start to show themselves in more places than you might expect!

2. A good macro or zoom lens is a must as fungi aren't the largest of subjects and your shots will have more impact by getting in close.

3. Low light means longer shutter speeds so you're going to need a support for your camera. Some tripods can be adjusted so they sit low to the ground but you could just use a beanbag if your tripod isn't so flexible. Consider using a remote / cable release so you don't introduce shake at the start of the exposure but if you don't own one just use your camera's self-timer.

4. Shoot down low. Fungi like the floor which we know isn't the most comfortable angle to work from but it does mean viewers of your images will be drawn into the fungi's world much more successfully if you shoot from low down. The fungi will also have a three-dimensional feel to them as they'll have more height, plus you'll be able to capture shots of the underbelly, too.

5. Shed some light on the image

Fungi may like dark conditions but it's not something that's easy to work with as a photographer. The most interesting part of the mushroom is the underbelly and to highlight the textures, shapes and colours you're going to have to bounce light into the scene.

You can use your camera's built-in flash but this will often result in a harsh light that doesn't really add anything to the photograph. Instead, use off-camera flash and bounce the light off other objects. You can also play around with backlight which should create a halo around the mushroom's top. If you don't have a flashgun experiment with a torch or use a reflector to bounce light onto the underbelly of the mushroom.

June Outing - Sanatorium Lake

Sanatorium Lake is a rainforest area situated at the top of Mt Macedon. Historically, Sanatorium Lake was purpose built to provide a water source to a hospital specialising in the treatment of tuberculosis, which was never built.

The walk is about a 2.5km easy loop walk and passes through several vegetation types, including tall eucalypt forests and a wet fern gully. The area is well-known to exhibit a great variety of fungi types, particularly at this time of the year.

The photography of the fungi will be our main interest on this trip but, of course, there will be great views and landscape options, particularly around the Sanatorium Lake.

We will meet at the carpark at the entrance to the Kirks picnic ground, before the gate. We will car pool and cars can be left there safely. **The aim is to leave promptly at 10 am on Sunday 19th June.**

The trip will take just over an hour of travel and we will meet at Gisborne to convoy to the **Mt Macedon Trading Post** at the bottom of Mt Macedon for coffee and/or nibbles and then drive to the picnic area at the entrance to the walk.

Bring along a **thermos and lunch for a picnic lunch.**

If anyone doesn't wish to do the full 2.5 km walk, just do what you feel comfortable with. There are many opportunities for stopping and admiring the large trees and the small and colourful fungi.

Many species of fungi are toxic if eaten although they are safe to touch but ensure that you wash your hands prior to consuming any food. For more information about fungi see: <https://www.visitmacedonranges.com/blog/mount-macedon-wild-mushrooms/>



April Images - Judge: Carol Hall

May 2022 Competition Judging Sheet 2022

Image Title	Maker	Score	Honour /Merit	Judge Comment
Section Slide - Creative (EDPI)				
What We Did Last Summer	Anne Carroll	14	Honour	A feeling of summer warmth and harvest, with the colour and slight fuzziness as the garlic swings in a slight breeze suggested by the streaks emanating from the roots of the bulbs. Minimalist manipulation has created an instant emotional reaction and thus impact.
Section Slide - Open (EDPI)				
After the fire	Trevor Bibby	13	Honour	I like this composition because we see the environment in which the grass trees are located. Blackened limbs and browned foliage set the scene. The vivid green of new growth contrasts strongly with the black trunks, drawing your eye straight to them, especially the larger one on the third.
Beauchamp	Anne Carroll	10	Acceptance	Selecting just a part of the fall really works when the slow shutter speed has created a delicate veil of water - we can even see the vegetation beneath the water. The top of the fall is in an ideal position, allowing the water to fall into the frame. I'd brighten the water and the ferns just slightly to create a little more contrast. The overcast light has been an advantage in preventing burnt-out spots on wet foliage.
Calm and Rough Water	Lyn Fowler	9	Acceptance	A pleasant scene with good use of the creek as a leading line to the beach and waves, but there is no singular item of particular interest there to find. Perhaps go closer to the surf and make the breaking waves the main object of interest, especially where they are breaking over the rocks just off the point.
Disappearing Fog	Anne Wilson	13	Honour	This is great use of early morning mist to backlight the trees and separate them from one another. The image has an ethereal feel to it, the colours subdued but with still enough detail on the nearer trunks to be interesting. The leafy plant and log are well used to complete the foreground and assist the feel of distance. Well seen.

Dunnstown	Frank Carroll	12	Merit	I love the match between the colour of the sky and the colour of the sunflowers. The placement of the horizon gives a huge sense of space above and beyond the hill, leaving enough blue to complement the yellow flowers. The size and proximity of the flowers to the camera gives the image considerable impact.
Easter Sunday	Sonia Bickley	12	Merit	An oblique view of a building is almost always more interesting than front-on. The considerable contrast of the image emphasizes its shape, creating impact, and the light areas are well handled. The foliage provides clues to its setting and doesn't distract us. Could you have given the draped cross more prominence? Was that something you wanted to do, given the title of the photo? I didn't notice it immediately when I first saw the photo and it seems subsidiary to the impact of the building.
Eater of Honey	Gary Freestone	12	Merit	A wonderfully sharp and detailed image where the bird stands out very clearly from the background. The bird is well-placed in the frame to create an excellent portrait for ID purposes. Perhaps try to capture interesting behaviour next time!
Eater of Honey II	Gary Freestone	10	Acceptance	This image is not quite as sharp as the previous one. The source of its food adds interest to the shot, and I like the contrast between the mostly B&W bird and the colourful foliage. Crop a little from the right side. if you were using the camera in "continuous burst" mode, pause to allow the autofocus to latch on exactly to the subject. Both your photos work well in having the bird unobstructed by foliage.
Falls among the ferns	Mark Beveland	12	Merit	it takes a while to compose a photo if you are limited by footpaths or foliage which can get in the way. This has been managed well, the water falling into the frame while the abundance of ferns bears witness to the wet rainforest climate. I'd be inclined to crop a segment across the bottom-most fern to reduce its dominance in that corner. The overcast light has enabled you to avoid sharp contrasts although I would warm up the colour temperature just a smidgeon as the water is slightly blue. An appealing shot.

Fields of Yellow	Vera Paulin	11	Merit	A carefully chosen viewpoint through the branches to the hills beyond via the middle distance trees gives a lovely sense of distance. I like the contrast between the the old gnarled tree and the fresh canola growth. It conveys a feeling of peace and stability. I'd suggest cropping a thin slice from the right to remove the thick bit of branch in the top R corner.
I see you	Trevor Bibby	10	Acceptance	In this close-up portrait we are given a very detailed look at the Tawny Frogmouth's head with details of the bristles around its beak where the point of focus is centred. However the adjoining feathers fall out of focus so quickly and detract from the image. I would like to see better depth of focus on the side of the head; the lower area of the neck and upper wing can stay unfocused so as not to interfere with the impact of the eye and beak. Try a smaller aperture, perhaps low power fill-flash, and that would enable you to maintain a low ISO. Frogmouths tend to stay still and you would have time to make adjustments! I like the natural light and good rendition of the feather colours.
I'm Off	Anne Wilson	15	Honour	Seeing this image for the first time had immediate impact and I was impressed. The red against the green is striking, the sharp outline of the foreground flower and above all getting the bee in focus level with it has to be applauded. Your shutter speed has captured it all well. A great composition.
Juvenile Grey Heron searching for breakfast	Betty Bibby	10	Acceptance	This sharp clear image gives good detail in the plumage of the bird and the white and black have both been handled well. The open beak suggests action - could you have waited until it stabbed a fish? The background provides context and the calm water acts as a smooth background. Good effort.
London Bridge	Anne Carroll	10	Acceptance	It is unusual to treat L Bridge island as the main subject without the neighbouring land mass to which it was once attached. Your slow shutter speed has flattened the sea reducing any sense of excitement but on the other hand the sombre colours of the sea match those of the sky and clouds - it becomes a study in subtle hues including the dull ones of the rock and I think an increase in contrast would help. Crop the top down to the dark grey cloud band and the horizon will be more appropriately positioned - your eye is then drawn over the rock to the far cloud just above the horizon line. I am in two minds as to whether this treatment works! Perhaps we have been accustomed to a more lively representation in the media.

Look How High They Are	Mark Beveland	10	Acceptance	Including human figures to provided scale is essential if we as audience are to appreciate the height of these trees. It also tells a story of amazement by the people themselves. A happy informal photo reminding the photographer of a particular occasion - perhaps if all three figures had been gazing skywards that would have emphasised the moment! Obviously it was difficult to cope with the low light at ground level and the brilliance of the light coming through the canopy.
Majestic Sea	Sonia Bickley	9	Acceptance	I like the posts at the end of the jetty framing the view especially as their colours harmonise with the sky. However there is no particular point of interest that's engaging our attention and your eye wanders around looking for something - none of the boats is special in size or shape. A delightful holiday memory.
Pixie's Umbrella	Mark Beveland	8	Acceptance	The eye is drawn straight to the the lighter blue fungus, then to the darker blue one. This group needs to be emphasised by cropping the left side to get rid of the bright spots and on the right to avoid the distraction of the severely blurred area. The background immediately behind the fungi provides the context i.e. the wood they are growing on. You need an aperture of at least f20-f22. I presume you used a tripod, and if your camera has a focus preview facility, use it. You could also try positioning the camera in such a way that more individual fungi fall into the same plane of focus rather than having them on such a diagonal platform.
Pyramid Rock	Murray Mc Each	13	Honour	A dramatic contrast between the breaking waves and the dark colour of the rock, with the shape of the main rock adding impact. I like the the way the slope of the rock in the lower right echoes the slope of Pyramid Rock and I wonder whether a slight crop along the bottom would improve the balance between the two. The fast shutter speed has preserved the movement of the water, providing a sense of action and the concept of erosion - much has been worn away, how long will Pyramid Rock last? I like the story.
Speedy	Frank Carroll	8	Acceptance	I guess this is an opportunistic shot, difficult to plan for. The lighting is not the best and would benefit from some fill-flash. The animal's fur seems grainy and I wonder if you have tried to lighten the dark side of its face - there is a pale patch which does not sit naturally with the general lighting. Well done for seeing the animal in the first place - try to refine your technique - this was never going to be an easy shot.

Street Art	Vera Paulin	8	Acceptance	An artist has copied a section of Tom Robert's "Shearing the Rams" onto a gap in the brickwork of the building. I looked up the original painting just to see if the street artist had made deliberate changes but it seems fairly true to the original, so what were you as photographer trying to say? Would a wider shot with the artwork in a context have told us something about why the artist had put his copy here? We need a story, otherwise we have an image which lacks purpose.
Tracks	Frank Carroll	13	Honour	The lines of interest intersect to create a bold B&W image. Lines of marram grass grow diagonally and are crossed by the more random tracks of a creature. The runners of the plant have caught sand blown by the wind and filled in the wider spaces with another finer pattern. A great story here - the patterns are depicted with good contrast and have impact.
Two Umbrellas	Lyn Fowler	9	Acceptance	The orange fungi contrast well against the predominately green background and the plants on the tree-trunk. I'd pluck that long green frond away from the top "umbrella" to make it stand out more - subtle gardening is permissible! The fringe of the upper umbrella is sharply focused and darker than the lower one so our eye goes straight to it. Crop some off the left to keep us focused on the main subject. Try an aperture of f20 or f22 to get more in focus. Get in some more practice this autumn!!
View from Mount Arapiles No 2	Trevor Bibby	11	Merit	This view from the end of the summit road can be so different from one visit to the next. Bright sunshine has given us saturated colours in the paddocks and foliage; Mitre Lake in the middle ground is a flat white which really emphasises it. It seems out of place amid the other colours but I'm not sure what you might have done with it given the huge contrast which is well beyond the camera's dynamic range. A comfortable composition, ideal for a panoramic format, the rocks in the foreground book-end the view, and Mitre Rock in the centre leads us on over the lake to the horizon. There is plenty to discuss with the information about the landscape given in this photo, such as the changing lake levels evidenced on the right.

Waiting	Ken Marsh	9	Acceptance	This opportunity was well seen - we are immediately drawn to the solitary figure, emphasised by the length of the empty path. A vertical/portrait format would have suited this image better - turn your camera on end. In this photo, cropping much of the left side would remove two-thirds of the brick building which does not add anything to the story. Half a stop less exposure would improve this image.
What Lies Ahead	Anne Wilson	15	Honour	Wonderful use of backlighting creates a lovely mood, with the idea of the young child on her way at the start of the path . B&W is absolutely right for this story. The path leads us and the child into the landscape, a welcoming light ahead, the soft grasses beside the path, the old gate posts clearly marking the start of the journey. Loved it!
Section Slide - Set - "Smoke/Steam" (EDPI)				
Cauldron	Judy McEachern	8	Acceptance	I guess we are looking at volcanic hot springs with steam hanging over the pools. Sulphur deposits are visible at R; there's a landslide at the back. The steam would be more effective if seen being emitted from a specific vent rather than as a vague cloud. Here it just seems to obliterate the view rather than being an interesting feature in its own right.
Hard Haul	Gary Freestone	14	Honour	Spectacular - this has immediate impact. I love the subdued colours and the dominance of the smoke both in size and colour. The proportions of the composition work very well, the engine moving forward into the frame with space to do so and the smoke occupying the top two-thirds.
Light a Candle or Three	Vera Paulin	8	Acceptance	This image barely meets the definition of the subject. Flames appear to be the dominant feature with only a faint suggestion of smoke in the out-of-focus area.
Quick Check	Murray Mc Each	11	Merit	It is good to see some interaction between the engine and the keen people who volunteer their time to restore and run them. in this image there is equal emphasis on the man and the smoke issuing from the boiler. I like the extension of his white shirt up into the white smoke. Well composed.

Rotorua Steam Vents	Judy McEachern	9	Acceptance	An overall shot of the volcanic landscape; as I said about another image, it would help if we could see the actual vent - such as a geyser - emitting the steam rather than a general shot.
Stanley Steamer	Murray McEachern	13	Honour	This well-lit steam contrasts nicely with the shady side of the vehicle, giving it prominence. By concentrating only on that section of the vehicle we can see the source of the steam so that it tells a story. Bright colours set off by black give this image some punch.
Steam and Smoke	Lyn Fowler	13	Honour	The figure on the L adds scale and interest to this sizeable loco, and leads our eye along the the engine to the front where smoke and steam emerge. A sense of great power is portrayed here, both smoke and steam adding to this feeling. Would half a stop less exposure have created slightly more contrast? Just a thought.
Steam Drain	Betty Bibby	12	Merit	This was well seen - a more unusual subject as the source of steam. The angle of the pipes leads us into the centre; the delicate streams of water account for the steaminess of the whole shot. Simple and effective.
Steam Funnel	Betty Bibby	12	Merit	The red is certainly attention-grabbing. Having seen that, the plain background enables our eye to go straight to the funnel with its contrasting black exterior and then explore the source of the steam. The angles of the wall and floor, plus the wooden diagonal direct our attention really well.
Trains of Smoke & Steam	Judy McEachern	13	Honour	I liked the combination of text together with the engine and smoke to give a real feeling of "times past" with a more complex story. Well thought through. The text uses the white background of the smoke to render it visible, thus emphasising the smoke as it emerges from the engine.

Section Slide - Open (Large Print)				
Jetty	Murray Mc Each	12	Merit	There are times when having the horizon and main subject centred in the composition work well. I like the feeling of space created by the amount of both foreground and sky; the reflected colours in the water hold the image together. Added to this, the main subject - the jetty - reads from L to R, from the entry steps to the lower deck at far right.
Paperbarks	Murray Mc Each	10	Acceptance	A close-up of the tangled grove of paperbarks, well framed, grading from the darker area at L, moving towards lightness at R. The narrow strip of coastline locates it for us. The manner in which the upper parts of the trunks and canopy are lit compared to the darker area at ground level adds interest.
Section Slide - Set - "Smoke/Steam" (Large Print)				
Rotorua Steam Vents	Judy McEachern	10	Acceptance	The steam blurs the lines of colour in the water resulting in an abstract design, with some realism added by the tree reflections in the lower third. However I don't feel that the steam is sufficiently important to properly fulfil the set subject definition.
Steambath	Judy McEachern	9	Acceptance	The textures of the ground contrast with the smoothness of the water, the two held together by the overall aqua colour. Again, I don't feel that the steam is a sufficiently strong part of the image.

**Images from the April
Club Competition**









Syllabus 2021 -2022

The 2021-2022 Syllabus for monthly competitions and Interclubs is now available for downloading via the club website at:

<https://www.ballaratcameraclub.org.au/information/syllabus>

Start planning now for fascinating themes such as: "Suspended in motion", "Low Key", "Trees"

Syllabus for 2022 - 2023

All members are invited to present suggestions for themes for the next Syllabus. Please look at suggestions on the next page and come up with some suggestions and email them to Steve Demey at: steve.demeye@ballaratcameraclub.org.au or talk to him at the next Club Meeting.

Syllabus Companion

8

July Suspended in Motion

Definition:

An image that freezes the Movement of an object/subject but at the same time needs to portray that it is still in motion. Motion blur should be absent. (Technical)

Additional Information:

Capturing motion can take the form of freezing an action mid air and is achieved with a high shutter speed and burst mode. The key to freeze motion photography is to capture the movement and showcase a dramatic moment. Our eye naturally fills in the gaps and assigns a particular gesture to these kinds of shots.

August Monochrome

Definition:

Any photograph containing shades of one colour. If toning is carried out, it must be over the entire image - partial toning and/or the addition of another colour is not acceptable. (Artistic/Creative)

Additional Information:



Example of a monochrome with a colour tone

Syllabus Ideas

Photography theme ideas can be grouped into different types.

It could be something physical, like:

- leaves
- water
- hats
- shadows
- eyes

- diagonal lines
- negative space
- repeating patterns

The technical composition of your shots could also be your theme:

- reflections
- natural frames

It could also be based on a more abstract concept, such as:

- a shape
- things in twos or threes
- old & new
- a colour
- a feeling

Types of nature photography



Travel photography



Macro photography



Astrophoto...



Long-expo... photography



Time-lapse photography



Panoramic photography

Types of photography



Conceptual photography



Architectural photography



Abstract photography



Food photography



Portrait photography



Still life photography



Fashion photography



Self-portrait



Black and white



Document... photography



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