

Flare



March 2023

ballaratcameraclub.org.au



Do You Like My Ride – Sonia Bickley

- Dates to Remember
- February Outing
- Discussion Topic – Sports Photography
- March Annual Camp – Lake Fyans
- Inspiration – Peter Dombrovskis
- VAPS Interclub Competition 2023
- February Competition Results

Presidents Report – Betty Bibby

This month at our competition night we will chat about sports photography. It's not as easy as it seems unless of course you have some serious gear. I'd be interested to know how many members have long lenses and extenders. Perhaps you could bring them along to show others? Very useful for photographing birds as well.

Cropped sensors, full frame sensors. Extenders and lenses at least 400 mm. Fast or slow lens, how much does that matter? Newer cameras that have tracking built in, how effective and efficient is it?

Some of these terms you may not be familiar with.

Of course, as with all photography we can all learn a few tricks of the trade from each other. We have been fortunate enough to secure Dave Bailey as a guest speaker and judge for this month.

Please consider attending the clubs Annual Camp at Lake Fyans or even just come up for the day. It's a great way to get to know your fellow club members.

Betty

Dates to Remember

February Outing Sunday 26th

Daylesford

A day of photography in Daylesford
Meet at Lake Daylesford at 10:00 am.

March 24th – 26th

Lake Fyans – Annual Camp

Lake Fyans Holiday Park.
650 Mokepilly Rd. Lake Fyans.
Phone: 5356 6230 *(Please make your own bookings)*
See details page 3

May 14th

Competition Night
Open/Set/Creative

Interior of a Building

*An image showing some part of the interior of a building.
(Artistic/Creative)*

April Outing Sunday 30th April

Lake Burrumbeet
Meet at 4:30 for evening photography fun
See notice in April Flare

March 8th

Competition Night
Open/Set

Weathered

An image featuring an object, or a face which shows obvious signs of having been exposed to the elements over a long period. (Artistic/Creative)
Discussion Topic – Sports Photography

April 12th

Competition Night
Open/Set

Artificial Light

*An image in which the main source of light falling on the subject is artificial i.e. gas, tungsten, fluorescent, quartz halogen, LED or sodium.
(Excludes images lit by firelight)
(Technical)*
See article in February newsletter.

March 24th – 26th Lake Fyans – Annual Camp

This year our annual camp is at
Lake Fyans Holiday Park.
650 Mokepilly Rd. Lake Fyans.
Phone: 5356 6230

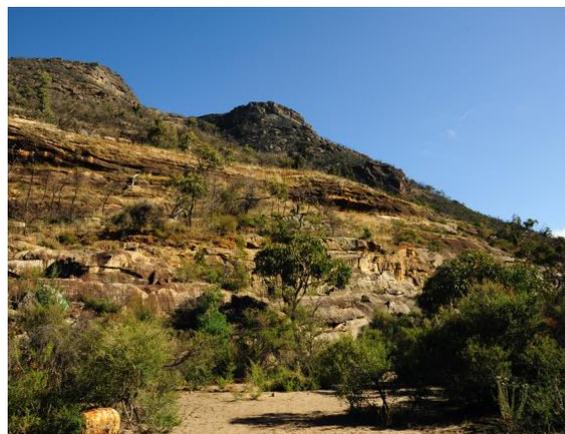
[Please book your own accommodation.](#)

There will be opportunities to photograph
Heatherlie Quarry,
Sunrise & Sunset at the Lake.
Beautiful reflections.
Maybe a visit to Halls Gap Zoo.

Weather permitting, we also hope to do some
astro-photography.



Heatherlie Quarry



Ballarat Camera Club Competition Results February 2023

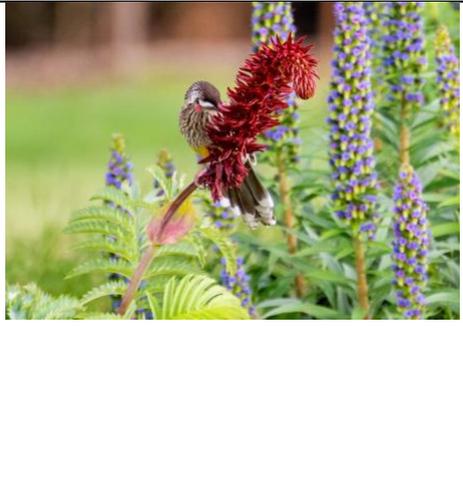
EDPI - Open

	<p>Mark Bevelander</p> <p>Score 14 <i>(Honour)</i></p>	<p>A Step in the Life Cycle</p> <p>A very clear view of the subject - the viewpoint shows exactly what is happening with the wings still to fill out. It's nice to have caught it at that precise moment. Lots of detail and the insect stands out well from the background.</p>
	<p>Mark Bevelander</p> <p>Score 13 <i>(Honour)</i></p>	<p>Across a Lunar Landscape</p> <p>A well-proportioned landscape. There's lots of detail in the dry lake surface and the overcast conditions create even lighting. The cloud pattern suggests movement towards the distant point, helped by the receding fence line. The position of the front pole gives it prominence and also leaves space to the right for the lake and cloud detail. The emptiness suggests peace and silence.</p>
	<p>Ken Marsh</p> <p>Score 9 <i>(Acceptance)</i></p>	<p>At the Intersection</p> <p>The inclusion of the cyclist immediately catches one's attention and then you start to look around. The overlapping vehicles and pedestrians imply a busy CBD and I would have liked to see a suggestion of movement such as blur on the vehicles, or a cyclist with a posture looking like he is more determined to move along! Well exposed but needs a touch of drama.</p>
	<p>Frank Carroll</p> <p>Score 12 <i>(Merit)</i></p>	<p>Australian Scene</p> <p>The tourist industry would love this! The saturated colours have impact, I like the flower spikes neatly separating the 'roo from the background. A very traditional composition but it is too much of a cliché shot for my liking. Technically well executed.</p>
	<p>Vera Paulin</p> <p>Score 13 <i>(Honour)</i></p>	<p>Balancing Act</p> <p>The photographer did a good job positioning the dark face against the white background, with the sun lighting her features and leaving the rest of the head in shadow. I was drawn immediately to her face and the weight of her burden. A well seen opportunistic shot.</p>

	<p>Ken Marsh</p> <p>Score 12 <i>(Merit)</i></p>	<p>Flying Fox</p> <p>This good exposure shows the texture of the fur very well, and the webbing of the wings. The fox is looking forward at something, not just hanging head down and that implies a liveliness and curiosity, helped by the bright eye. The branches and twigs provide an ideal sense of environment. Well composed. Remove that small dark bit in the top right.</p>
	<p>Ken Marsh</p> <p>Score 8 <i>(Acceptance)</i></p>	<p>Girl with a Scooter</p> <p>What is the photographer trying to say? There needs to be some relationship of the person to the photographer, or to her mode of transport. Otherwise this is just a lucky shot of a person caught in the gap between the trees in a spot of sunshine. Look for a story.</p>
	<p>Anne Carroll</p> <p>Score 10 <i>(Acceptance)</i></p>	<p>Golden Gog</p> <p>A morning shot captured before there are any footprints on the beach! A simple composition, no distractions from the sand and the sea stack with its reflection. Technically well executed but needs greater impact.</p>
	<p>Trevor Bibby</p> <p>Score 12 <i>(Merit)</i></p>	<p>Heatherlie Quarry Hut</p> <p>A well-balanced composition, I like the horizontal lines of the hut juxtaposed with the height of the tree. The worn walls and bracken growth suggest abandonment, and the maturity of the tree helps. The harmonious colours are restful and help to tell the story.</p>
	<p>Vera Paulin</p> <p>Score 14 <i>(Houour)</i></p>	<p>Inner Strength</p> <p>The look of concentration invites a question as to what she is worried about. Expressions on faces in portraits like this are so much more interesting than a mere grin or stare. B&W emphasizes this, colour is irrelevant. Skin texture and tones are well lit and the use of contrast between light and shade emphasises her features. Well seen.</p>

	<p>Betty Bibby</p> <p>Score 12 <i>(Merit)</i></p>	<p>Inquisitive Pardalote</p> <p>Apart from the appealing humour in this image, the maker has captured lots of detail and texture in the plumage. The tail goes out of focus but that doesn't matter as our attention is focussed on the head and eye which are sharp. The background colours harmonise with the subject and help it stand out.</p>
	<p>Betty Bibby</p> <p>Score 11 <i>(Merit)</i></p>	<p>Kookaburra with Peaceful Dove</p> <p>It is good to see some action in a bird photo with a story - well done for being in the right place at the right time! This image demonstrates the effect of camouflage really well although for the photographer it can cause problems with the visibility of the bird! The background is somewhat distracting with its brightness competing for attention with the subject. Ensure that you spot-meter for the bird and the background may become less bright.</p>
	<p>Mark Bevelander</p> <p>Score 10 <i>(Acceptance)</i></p>	<p>Looking Towards the Setting Sun</p> <p>The appealing warm colour of the sunset creates a sense of peace and serenity. Remove the short dark line on the left edge as it draws our eye from the figure and the long view. I like the presence of the figure to give a sense of scale and a definite point of interest.</p>
	<p>Trevor Bibby</p> <p>Score 10 <i>(Acceptance)</i></p>	<p>Remi</p> <p>I like the idea of using the edge of the hood and jacket to frame the face but I am concerned that it is throwing too much colour onto the face. I'd like to see her face a little lighter. She is looking upward to something beyond the camera but some expression of emotion - joy, puzzlement, curiosity - would suggest a story and enliven the image.</p>
	<p>Judy McEachern</p> <p>Score 10 <i>(Acceptance)</i></p>	<p>Ruffled</p> <p>A delightful image of this bird in the wind. The bright white contrasts well with the fallen log and sunny blue water. The limited colours and the bird's pose create a quiet scene although the bird is clearly alert.</p>

	<p>Frank Carroll</p> <p>Score 12 (Merit)</p>	<p>Ruins</p> <p>The texture of the stonework lifts the level of interest in this image. The fallen stones provide a suitable lead-in from the bottom right, and a sense of drama is created by the shadowed walls and jagged outline. The clouds are an essential component opposite the moon otherwise an empty sky would have retained less interest.</p>
	<p>Frank Carroll</p> <p>Score 10 (Acceptance)</p>	<p>Russell Falls</p> <p>The vertical format gives a sense of the height from which the water falls together with the number of individual falls. It is well composed with the trees as framework. Your shutter speed creates a blanket effect with some loss of detail in each fall - this may have been your preference but a slightly faster speed would create some more texture. Add a little extra brightness for the water. Experiment with several different exposures at different speeds.</p>
	<p>Vera Paulin</p> <p>Score 12 (Merit)</p>	<p>Safe in Mothers Arms</p> <p>We saw this lady in an earlier B&W image; this image concentrates on cultural details of dress and hairstyles, and the relationship with the child. She still has the concerned look of the earlier photo and even the child has a slightly worried expression. Again, the photo is well lit and composed.</p>
	<p>Anne Carroll</p> <p>Score 9 (Acceptance)</p>	<p>Synergy</p> <p>What are you trying to say to the viewer? A line of books leads to a symmetrical, pleasant shot of a stained glass window which would make a suitable record to look back upon. I think I'd add a little brightness to the window to represent the light shining through more forcefully.</p>

	<p>Anne Carroll</p> <p>Score 9 (Acceptance)</p>	<p>Too Far Astray</p> <p>It took me quite a while to realise that the title was part of the inscription on the tombstone because it was not easy to read - in post-processing, even out the lighting and contrast somewhat so that we get the point! When you were there your eyes would have adjusted without thinking about it. It can still look old and worn. I like the context of the tombstone shown by the out of focus but recognisable church or chapel behind, and the sepia tone implies age.</p>
	<p>Betty Bibby</p> <p>Score 8 (Acceptance)</p>	<p>Wattlebird with the Best Flower in the Garden</p> <p>The subject is the bird feeding on the nectar in the flower: crop the purple flowers on the right and some of the green on the left, producing a vertical shot to contain the tall red flower. Take lots of exposures with such a restless bird with more light on the face and eye, and change your angle of view if time and bird permits! The red flower is a little too dominant when it is the bird's activity which really interests you. Sometimes you can get a wattlebird with its head covered in yellow pollen after it has buried its beak in the flower. Persist with your efforts - bird photography is not easy, taking patience and a good knowledge of a bird's habits so that you can anticipate behaviour.</p>
<p>EDPI – Set - Automobiles</p>		
	<p>Murray McEachern</p> <p>Score 11 (Merit)</p>	<p>Buick</p> <p>I like the symmetry of this crisp shot with its clean and simple lines. The bright light on the chromium has been well handled, the bumper forming a sound base "holding up" the rest of the image. An image the owner would be proud to have.</p>
	<p>Sonia Bickley</p> <p>Score 13 (Honour)</p>	<p>Do You Like My Car</p> <p>I very much liked the sense of motion as I first looked at the image. The car body and the passenger are sharp, everything else including the wheels suggest motion. The driver and passenger seem quite relaxed and are enjoying the ride. A good story.</p>
	<p>Judy McEachern</p> <p>Score 12 (Merit)</p>	<p>E Type</p> <p>A sharp, symmetrical well exposed shot emphasising shape. The reflections are helpful in defining the bonnet shape and do not overpower the rest of the image. The minimalist colour scheme adds to the impact of this photo.</p>

	<p>Trevor Bibby</p> <p>Score 14 <i>(Honour)</i></p>	<p>Ford V8</p> <p>Placing the vehicle into a heritage context has helped showcase this vehicle considerably. The oblique angle of view resulted in sunny and shady parts of the body, its shape and character emphasised by the B&W format. Remove the modern car at far right! Loved this image.</p>
	<p>Sonia Bickley</p> <p>Score 12 <i>(Merit)</i></p>	<p>Here's My Ride</p> <p>The sparkles and hot spots on the highly polished metal are interesting, and the bonnet mascot looks as if the car is ready to become airborne! It is good to see the lower viewpoint with reflections in so many parts of the vehicle giving a sense of serious polishing! Perhaps try to reduce the brightness of the sparkles in the car behind and the hotspot on the car on the right. The colour, the viewpoint and the hotspots create considerable impact and I think opinion of the merits of this image could be divided. So often we wish to remove hotspots but in this case I think they make a point.</p>
	<p>Sonia Bickley</p> <p>Score 9 <i>(Acceptance)</i></p>	<p>Lets Go Parking</p> <p>You have done well to crop this image to the shape of the vehicle to eliminate distracting surrounds as I assume there was no heritage context. The viewpoint emphasises the streamlining of the car but the rear is over-exposed with loss of definition in the number-plate and rear bumper. The blacks could be lightened a little, to prevent loss of detail; the wheels merge into the shadows. As a stark B&W image it could have some impact but closer inspection reveals that changes need to be made.</p>
	<p>Murray McEachern</p> <p>Score 13 <i>(Honour)</i></p>	<p>Morris 10</p> <p>The rural setting enables us to appreciate this vehicle as nothing distracts us. The soft lighting shows us the shapes and details, and the reflections are handled very well. The lower viewpoint always works well, and I very much liked this classic image - yes, it's traditional but there is a place for such a photo. It is really well handled.</p>
	<p>Judy McEachern</p> <p>Score 14 <i>(Honour)</i></p>	<p>On Rails</p> <p>The limited colour scheme with red creates a vibrant image with the impact you'd expect from a racing car. The wheels and the red logos stand out. The whole image is sharp to show the importance of the rails and the diagonal composition suggest hustle and purpose.</p>

	<p>Murray McEachern</p> <p>Score 11 <i>(Merit)</i></p>	<p>Supercharged</p> <p>This photo is really about patterns created by the vehicle's components and would be better as B&W to emphasise them even further. The choice of camera angle creates some energy in the diagonal lines intersecting with the curved components. Focus is lost at the left and right edges but that is not a problem as the attention is drawn to the centre where the text acts as an explanation.</p>
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Large Print - Creative

	<p>Judy McEachern</p> <p>Score 14 <i>(Honour)</i></p>	<p>Ghost Riders in the Sky</p> <p>This has immediate impact with just black and white and traces of colour in the trails. The off-centre position of the car feels right, the simplicity of the subject matter without any detail other than the outline of the vehicle enables the imagination to take off - what an apt title. Just loved it.</p>
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Large Print - Open

	<p>Mark Bevelander</p> <p>Score 9 <i>(Acceptance)</i></p>	<p>A Restful Moment</p> <p>The print looks better from a distance as it is not as crisp as it needs to be. I feel that it has been considerably cropped and enlarged too much. There is a halo around the darker parts of the bird. I liked the alert posture of the wren - perhaps lighten the eye slightly to enlarge the highlight. Crop a small amount off the right side while still leaving space in front of the wren.</p>
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	<p>Murray McEachern</p> <p>Score 9 <i>(Acceptance)</i></p>	<p>Hanging On</p> <p>The eyes of the Blue Ringtail damselfly are in focus but not the end of the body or the wings. Ensure the focal plane of the camera is exactly parallel to the body - make small adjustments to your position - this species tends to perch for quite a while. I liked the spaciousness created by the background colours of the water habitat and it would be worth cropping a small amount from the right side.</p>
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	<p>Mark Bevelander</p> <p>Score 10 <i>(Acceptance)</i></p>	<p>Lavender Delight</p> <p>Like the wren print, this one also lacks the requisite crispness and for the same reasons, I think. But the composition is excellent; we see the whole bee in profile, the pollen on its legs, the well-lit bee contrasting nicely with the shady part of the lavender against a complementary background. I feel that both the wren and the bee photos would be better printed on semi-gloss paper.</p>
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	<p>Anne Carroll</p> <p>Score 10 <i>(Acceptance)</i></p>	<p>Ripples</p> <p>Try cropping about 20% of the left side so that the eye has less area to cover as there is no specific point of interest. This is an attractive pattern which I would use as a page background in a book or as a fabric print. It is crisp and clear - technically well executed but needs more interest for competition purposes.</p>
	<p>Judy McEachern</p> <p>Score 12 <i>(Merit)</i></p>	<p>Shell on Rock</p> <p>A deceptively simple image. I like the position of the shell next to the small depression (possibly created by another shell at some stage), and the diagonal line in the rock above. A number of patterns can be seen - on the shell, its shadow, lines in the rock surface. The juxtaposition of the sunlight on the shell and on the rock ridge above creates yet more interest. Well seen.</p>
	<p>Murray McEachern</p> <p>Score 11 <i>(Merit)</i></p>	<p>Windy Night</p> <p>An interesting choice of foreground for the star trails - the angle of the trunks leads into the curve of the trails and you can certainly envisage the trees whipping back and forth. Crop the top 25% - I feel that your eyes tend to stay on the brighter trails in the centre and don't need to be led off the top. A more compact shape to the whole image feels better.</p>

Photographing Building Interiors

Tripod.

When photographing the interior of a building **always** use a tripod. More often than not there will not be enough available light to allow for a fast shutter speed.

Make sure your camera is perfectly level.

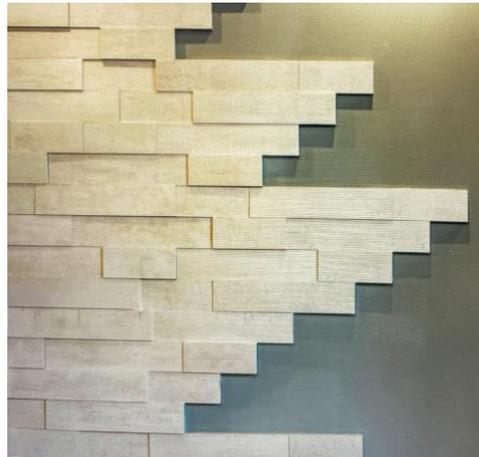
Lenses

When shooting whole rooms using a wide aperture lens is a good idea. Too narrow and you risk losing the rooms personality, too wide and you may get distortion. That said don't go too wide 18mm to 24mm should be adequate without causing noticeable distortion.

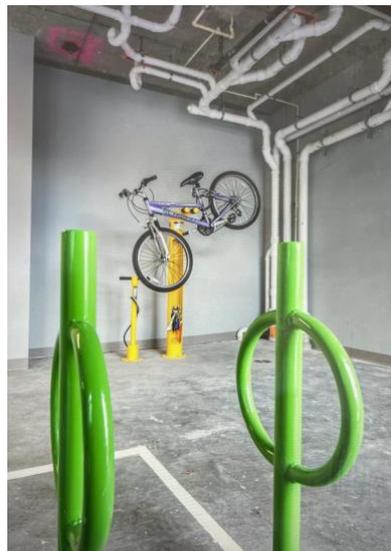
Lighting

Be careful of the temperatures of light. Warm tones – yellows, Cool tones – blues. Try to balance the light sources in the room and make the lighting work for you.

In this image both warm and cool lighting have been used to enhance the texture of the bricks and the shadows to create depth



Work out which is the best angle to photograph from. In this image both the pipes on the ceiling and in the foreground as well as the bicycle in the background are creating interest.



Inspiration:

With our June competition set subject of “Enclosed Landscape” I wanted to include an article on Peter Dombrovskis in our “*Inspiration*” series.



Morning Mist, Rock Island Bend, Franklin River

Peter Dombrovskis

The work of Peter Dombrovskis is synonymous with the Tasmanian wilderness.

Always a keen photographer his most famous photograph “Morning Mist, Rock Island Bend, Franklin River” became integral to the campaign to save the Gordon and Franklin Rivers in Tasmania.

He was a genius of Australian nature photography and was a master of “Enclosed Landscape” images.

Influenced by the great American landscape photographers such as Ansell Adams for his grand panoramic pictures with controlled and logical composition and Paul Capronigro for his close up images that intimate the mysterious and unknowable. Eliot Porter for his contemplative landscapes which show compositional subtlety and delicate colour harmony.

Peter's journeys into the remote Tasmanian wilderness shaped his love for, and affinity with the natural world - and as a consequence, it also helped to shape ours. The photos that he brought back spoke of a magic land, a place of mystery, a landscape largely unknown, with delicate natural gardens and unbelievable trees, of wild rivers and ragged mountains.

His images are kept for future generations to enjoy in the National Library of Australia.



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