

# Flare



November 2023

ballaratcameraclub.org.au



*I am just a bud – By Mark Bevelander*

- Dates to Remember
- Mieke Boynton –  
Presentation via Zoom –  
Nov 8<sup>th</sup>
- Christmas BBQ
- Inspiration –
- Annuals Presentation  
Night

## Dates to Remember:

**November 8<sup>th</sup>**

General Meeting and

**Mieke Boynton** to give us a presentation and discussion via

Zoom about:

**“Abstract Photography Styles”**

(See Article on page 4)

Monthly Competition

Open/Creative/Set “Industry”

An image depicting any form of industry eg. shots of machines or buildings or the products of industry, such as smoke or steam. The object is to portray the functional side rather than the human.

Due date 13/10/23

(This is the last competition for this calendar year)

(See article page 5)

**Annuals Presentation Night 2022/2023**

**Saturday November 25th**

To be held at our Clubrooms at the Masonic Lodge, 616 Barkly Street, Golden Point.

**January BBQ**

**January 17<sup>th</sup>**

At Betty and Trevor Bibbys place.

*BYO everything.*

Bring your prints for entry into the February “Avian Photography” competition.

The last date for entries into the Feb competition is the 19<sup>th</sup> January. So please bring your prints to the bbq or, make arrangements with Sonia to deliver them to her.

**Christmas BBQ**



at **the Buninyong Gardens**  
201 -209 Scott St, Buninyong.

on **Wednesday December 6<sup>th</sup>**  
at **6pm**

*Bring your own everything including a chair.*

**February 14<sup>th</sup> 2024**

First meeting night for 2024

Open/Creative/Set – “Avian Photography”

*An image of a bird in flight or perched in their natural habitat. The image should exclude man made elements.*

## Presidents Report – Betty Bibby

A walk around Beaufort Lake on Saturday by eight camera club members revealed the following birds. Kingfisher, Welcome Swallows, Cormorants, Greater Egret, Honeyeater, Crows, Blue Wrens, Family of magpies, Black Ducks, European Goldfinch, Dusky Moorhen, Coots.

Also a number of native flowers but it was too dry for orchids despite Trevor Parry trying very hard to unearth one. We followed our walk with a, well deserved, coffee and lunch in the pleasant bandstand gardens.

This was our last outing for the year with the exception of the club's December BBQ. This year we will meet at the Buninyong Gardens on Wednesday December 6th at 6 pm. Please b.y.o everything as usual. The address is 201 -209 Scott St, Buninyong.

However between now and then we have the club night, November 8th and our guest speaker, Mieke Boynton to look forward to. I believe a class from Oxygen College is coming along to enjoy Mieke's presentation. Could members please bring a plate of supper to share?

This of course is followed by our Annual Awards Evening ( Saturday November 25th). Our guest speaker and judge Jeremy Bannister is giving a talk on Nepal and street photography.

A busy month indeed. Betty Bibby



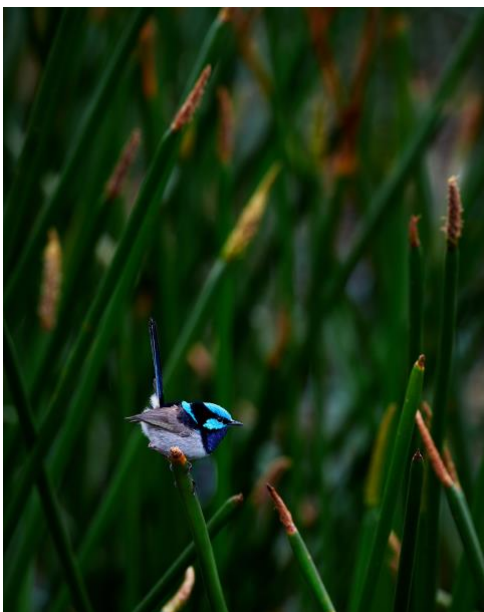
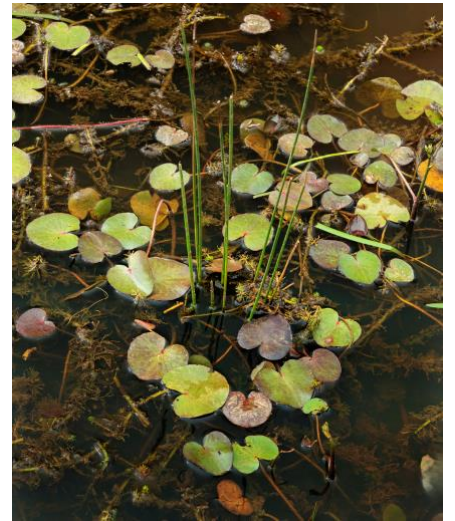
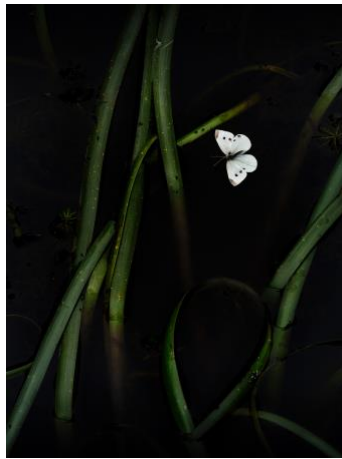




**More Images from Saturdays Beaufort outing.**

*Contributed by Betty and Trevor Bibby, Trevor Parry, Gary Albert and Murray McEachern*

*Thankyou to all for sharing your images.*





# Abstract Photography Styles

A presentation and discussion (via Zoom) with **Mieke Boynton** at our club meeting on **November 8th**



Some of the techniques that she will discuss will include:

- *How do you define Abstract Photography?*
- *Abstract Aerial Photography.*
- *Motion Blur Seascapes and Forests.*
- *Urban and Nature Abstracts.*
- *Abstract Smoke.*



# Avian Photography

Set Subject for the January 2024 Competition

*“An image of a bird in flight or perched in their natural habitat. The image should exclude man made elements.”*



## Warning!

*Bird Photography can be one of the most exhilarating types of nature photography and may become addictive.*

Every bird photographer will offer you different advice on the best type of kit to use, but one thing they will all agree on is that you need a good zoom lens.

These fast-moving airborne creatures are not going to eat out of your hands, so you'll want to be able to zoom in close to fill the frame with your subject.

## Shutter Speed.

When you're getting started try using Shutter Priority mode and auto ISO to let the camera help with the technical stuff.

Simply choose your desired shutter speed and the camera will automatically select the best aperture and ISO for the lighting conditions. 1/800th is a good place to start as this will allow you to freeze motion and help to ensure sharp images, but remember, that you may need to increase your shutter speed to between 1/1600<sup>th</sup> of a second to 1/4000<sup>th</sup> of a second for birds in flight or if photographing in low light conditions.

Once you are ready to move on, try switching to full Manual mode. This will give you full control over your **ISO**, **Aperture** and **Shutter Speed**.

## ISO.

In daylight hours you should stick to a low ISO of around 100 to 400 to avoid introducing grain (*noise*) to your images.

For low light get comfortable with using higher ISOs, and be familiar with how far you can push your camera until the noise becomes unacceptable.

Lighting will make or break your photograph so it's important to choose the right time of day for your shoot.





## Aperture

Your lens' aperture number, or f-stop, controls the amount of light that enters your camera. It also controls depth of field. An aperture of f/2.8 will allow more light to hit your camera's sensor, which is great for freezing motion, when photographing birds in flight.

A low f-stop number will also create a shallower depth of field and a soft background blur, known as 'bokeh, which helps to make your subject (the bird) stand out from the background.



Approach your subjects slowly and try not to make sudden noises or movements. As you get closer, pause every few steps and take a couple of shots. Then try to slowly improve your positioning to get better shots.

Observe the "behavior" of the birds you are photographing. If you can capture the mannerisms of your subjects, your photographs will tell stronger stories



Photographing birds in flight is practically a sport — it requires stamina, quick reflexes, excellent hand-eye coordination, and lots of practice. And that's just for the photographer!

If you hand-hold, try to imagine your body as a tripod. Take a firm stance with your legs placed comfortably apart, tuck both elbows into your sides for stability, and swivel at the waist as you pan with the bird. If using a tripod make sure it is rated for the weight of your lens.

## Focusing

Use continuous focus and shoot using your largest aperture. Use high speed/continuous burst mode.

Most cameras have the option of changing the auto focus from 'One-Shot AF' to 'AI Servo AF'. This will allow you to continuously focus on moving birds, tracking them and maintaining focus as they move. With all your focal points activated, tracking a bird in flight is much easier than you might imagine but the smaller the bird the more difficult it gets.

Try to shoot your subject against a clean background and always try to avoid unnecessary clutter.

*Know the rules  
like a pro  
so you can break them  
like an artist.*

Be in tune weather conditions, with the quality and angle of the light, and the direction and strength of wind.

Remember that birds prefer to fly into the wind which will help to slow their flight. If the wind and sun are not at your back at the same time, avoid shooting birds in flight. It will just be an exercise in frustration.






As always there are exceptions, such as shooting against the sun (backlighting) which can provide for some really artistic shots.





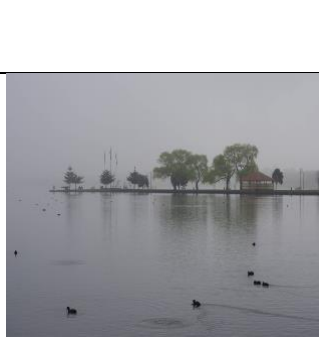










## Ballarat Camera Club – Competition Results September 2023 Judges – Steve Demeye


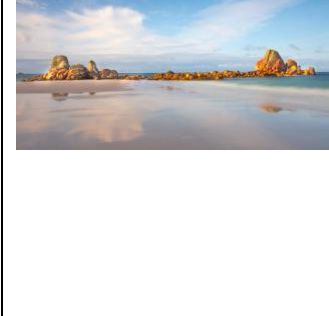
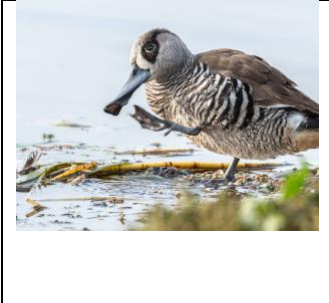
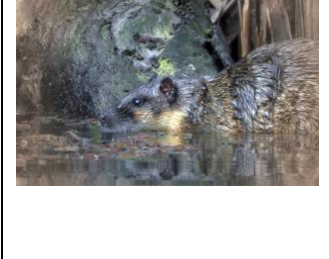

### EDPI Open

	<p><b>All Aboard</b> <i>By Sonia Bickley</i></p> <p>Score 10 <i>(Acceptance)</i></p>	<p>Nice capture of a steam train with the author leaving plenty of room for the train to travel in to the image. The great plume of smoke adds drama to the image. I note however that on my screen the image is quite dark with lots of shadow on the front of the train, masking details that would otherwise enhance the picture. This could easily be remedied in postproduction. Also, the train itself is not in sharp focus</p>
	<p><b>Beside the River</b> <i>By Murray McEachern</i></p> <p>Score 10 <i>(Acceptance)</i></p>	<p>The texture and colour of the bark on the tree is well captured, and is in sharp focus. The inclusion of an out of focus background adds depth and context to the image. Inclusion of the sky in the image is a distraction as it is the brightest part of the picture and tends to draw your eye. This could be cropped out or cloned in post production.</p>
	<p><b>Birdy Bird</b> <i>By Frank Carroll</i></p> <p>Score 13 <i>(Honour)</i></p>	<p>What a nice capture of a superb blue wren. The wren is well placed in the image and is sharp as a tack. The composition of the image has been well thought out with minimal clutter to distract the viewer. Positioning the bird with the background of the sky, leaves the viewer to concentrate on the main subject. These birds are quite active, not standing still for very long, so that increases the level of difficulty in obtaining a shot such as this.</p>
	<p><b>Call Home Reverse Charges</b> <i>By Anne Carroll</i></p> <p>Score 15 <i>(Honour)</i></p>	<p>I sat and pondered this image for a long time. The choice of subject matter is excellent. The dilapidated telephone pole in the foreground, matching the deadwood in the background is just sublime. The author has chosen a very challenging time of day to capture this image. I can't work out whether it is just before sunrise or just after sunset. Either way, the lighting has been handled extremely well. To get star trails with this amount of ambient light is challenging to say the least yet there are star trails to be viewed in the sky. A well thought out composition with no competing elements give this image as certain wow factor. Technically and artistically well executed.</p>
	<p><b>Colours</b> <i>By Frank Carroll</i></p> <p>Score 13 <i>(Honour)</i></p>	<p>The title of the image is "colours" which says more about the foreground and the background of the image, as opposed to the bird in the image. Whilst well captured and in sharp focus, the inclusion of the bird is almost superfluous to the image as the colours and patterns on the water surface are mesmerising on their own and would make a captivating image without the distraction of the bird. The bird is almost lost in the dizzying array of colours that surround it. Overall, a well captured image.</p>






	<p>Cullulleraine Sunrise By Murray McEachern</p> <p>Score 11 (Merit)</p>	<p>A nice silhouette image of Lake Cullulleraine. Colour tones are warm and inviting and capture the ambience of the scene. It's a pity though, that there is a lot of wind ripples on the water eliminating the prospect of obtaining a reflection of the trees. It would be interesting to try a slow shutter speed with this image in order to flatten out the ripples, and perhaps gain that elusive reflection shot. I also found that there is too much water in the foreground and I would've cropped the image in a little closer to the trees.</p>
	<p>Darling River Cruise By Murray McEachern</p> <p>Score 10 (Acceptance)</p>	<p>The subject matter of this image really suits a black-and-white finish. The play of light on the ripples in the water draw the eye to the boat, and give it a sense of motion. The only letdown down to the image is the sky as it is the brightest part of the image and tends to draw the eye from the main subject.</p>
	<p>Derby Boab By Betty Bibby</p> <p>Score 14 (Honour)</p>	<p>This image doesn't lack impact. The lighting has been handled well as has the depth of field. The image is sharp from the foreground to the background. The subtle play of light on the trunk of the tree is engaging to the eye and is well contrasted against a darker background. The colour palette captures the ambience giving you the feeling that you are right there at the time when this was captured. The image is a good example of the old adage "Less is More".</p>
	<p>E. H. Holden By Trevor Bibby</p> <p>Score 9 (Acceptance)</p>	<p>This EH holden has seen better days. The author has captured the dilapidated nature of the car with the choice of a black and white finish to be a good one. I think that the shot could have gained more impact by placing the car in the exact centre of the image and shooting through the centre of the car thus making it more symmetrical. The lighting could have been handled a better with the background sky being overblown in spots. Perhaps a bracketed shot of 3 frames with a 2ev spread may have addressed this or failing that the use of a graduated ND filter.</p>
	<p>Foggy Point of View By Anne Wilson</p> <p>Score 12 (Merit)</p>	<p>One of my favourite views of Lake Wendouree. The fog removes the distinction between land and sky thus removing the identification of the true horizon. This places the land mass with an infinite horizon lending the image an ethereal quality. The muted colour tone and soft lighting adds to this feel. The ripples left by the diving water hens in the foreground upsets the pattern of the water thus acting as a distraction from the main subject. These could easily be cloned out. Overall a pleasing capture.</p>
	<p>Forest Floor By Judy McEachern</p> <p>Score 11 (Merit)</p>	<p>An interesting image of leaf detritus. The main leaf in the composition being a different colour to all the other leaves adds impact as does the placement of the leaf on the diagonal. One can almost feel the soft spongy depth of the humus underfoot. Well spotted.</p>



	<p>Foyer NGV</p> <p>By Frank Carroll</p> <p>Score 10 (Acceptance)</p>	<p>A nice crisp black and white image inside the foyer of the National Gallery of Victoria. All elements are well placed within the image although not much room has been left for the statue to occupy. Not sure what the significance of the person on the left is. She has clearly been deliberately included in the shot but is squatting down fiddling with her bag. She would have much more impact if she was standing and appraising the statue. I really like the inclusion of the two individuals on the other side of the window. They lend an ethereal quality to the image.</p>
	<p>Fun on the Sand Dunes</p> <p>By Mark Bevelander</p> <p>Score 9 (Acceptance)</p>	<p>A delightful candid shot of 2 girls playing in the sand. Not sure why the photographer chose to include the plant in the foreground as this adds a distracting element to the image. Keeping the image to 3 elements of sky, sand and the girls leads the viewer to concentrate on the main subject of the image. In portrait photography the general rule of thumb is that the "eyes have it". Unfortunately the eyes of both girls are either obscured or are looking away. It would have been good if one or both of the girls were looking at the camera and engaging with the photographer.</p>
	<p>Honeyeater Triplets</p> <p>By Carol Hall</p> <p>Score 12 (Merit)</p>	<p>It's hard enough to get one of these birds to stand still long enough to grab a picture, but to get 3 birds in a row is worthy feat. The eyes in all 3 birds can be clearly seen and are in focus. The image appears to be slightly pixelated which I suspect is due to heavy cropping of the original image. The image could be further enhanced by cloning out a number of the twigs in the top left and right corners as well as the one on the left towards the bottom and the small one on the bottom right.</p>
	<p>Lake Reflections</p> <p>By Judy McEachern</p> <p>Score 13 (Honour)</p>	<p>The splash of autumn colour cutting through the centre of the image provides spark to what otherwise would have been an average landscape. The placement of the trees across the centre of the image defies the rule of thirds but in this case it works well. The almost monotone background of the rolling hills is well contrasted against the golden hues of the trees which lock the viewers gaze into the centre of the image. The reflections in the water are well captured.</p>
	<p>Mine</p> <p>By Trevor Parry</p> <p>Score 11 Merit</p>	<p>An action grab of a seagull what seagulls do. A nicely timed shot tells a story of a seagull in full defensive mode with a gallery of birds watching on wishing it was them but not game to intrude just yet. The flared wings of the protagonist seagull add a sense of drama to the image. Unfortunately the image is not as sharp as it could be with some slight motion blur present on the outstretched wings and beak. Overall a satisfying grab.</p>




	<p>Photographers</p> <p>By Frank Carroll</p> <p>Score 14 (Honour)</p>	<p>The longer I looked at this image the better I liked it though I think a better title for this image would be Cannon vs Nikon. A nicely timed grab of couple of photographers at what I assume is a sporting event. The depth of field is handled well with the second photographer, the one with the Nikon camera being slightly out of focus. This tends to separate him from foreground photographers giving some depth to the image. This is further enhanced by making the background crowd being completely out of focus. The black and white finish is an excellent choice in this case as it dials down the distractions of the background crowd. The only comment I would make in terms of improving the image would be in the framing of the image. I would have liked to see the photographers placed further to right of frame giving them more space to shoot into.</p>
	<p>Picnic Rocks</p> <p>By Frank Carroll</p> <p>Score 14 (Honour)</p>	<p>An image fit for a postcard. Once again a photographer has thrown away the rule book and placed the main subject of the image through the centre of the image with great effect. Taken in full daylight it proves you don't necessarily need a sunrise or sunset to get good results when taking a landscape or seascape image. The stunning colours and textures of the rock formations are beautifully captured and draw the eye. The panoramic format of the image also adds to the impact of the image. Nicely handled.</p>
	<p>Pink Eared Duck Preening</p> <p>By Carol Hall</p> <p>Score 12 (Merit)</p>	<p>A very sharp image of a pink eared duck. The eye is clearly visible and in excellent focus. The motion blur of the ducks left foot adds a bit of drama to the image. The over exposure of the background provides stark contrast to the main subject enhancing the colour and texture of the birds plumage. Unfortunately the birds tail has been chopped off leaving the image incomplete.</p>
	<p>Rakali Cruising</p> <p>By Trevor Parry</p> <p>Score 11 (Merit)</p>	<p>This Rakali is obviously in its element as it is well camouflaged in its surrounding. Though there is a good catchlight in the eye the Rakali is just slightly out of focus. Generally a good capture of one of Australia's only freshwater aquatic mammals.</p>
	<p>Ready to Forage</p> <p>By Carol Hall</p> <p>Score 13 (Honour)</p>	<p>A much sharper image capture of a Rakali in its natural setting. The shallow depth of field enhances the presence of the main subject with no distracting elements. The Rakali is super sharp all over with the hint of a catchlight in its eye. Exposure is also excellent. Overall a great image capture of this elusive aquatic dweller.</p>







	<p>Rusty Lid</p> <p>By Betty Bibby</p> <p>Score 13 (Honour)</p>	<p>What a good find. This what appears to be the top of a water tank taking on the colours of its surroundings as if it doesn't want to be noticed. Nicely framed shot utilising the rule of thirds in the placement of the main subject. A deep depth of field ensures that the image is sharp throughout. There is just a little too much sky, I would suggest cropping about a quarter of the sky out. Well seen and executed.</p>
	<p>Salty Crusts</p> <p>By Betty Bibby</p> <p>Score 10 (Acceptance)</p>	<p>The subtle pink and purple hues on the image help bring it to life. The salt crusts on the twigs are well captured and add some texture to the image. I find the darker patches in the bottom left of the image a little distracting and I would clone this area out. Also, the 2 white clumps in the top left of the image also need cloning out. There is actually a number of additional images within this one image. A closeup study of the 3 encrusted twigs on their own may yield further images worthy of capturing. Well spotted.</p>
	<p>Spider Orchid</p> <p>By Judy McEachern</p> <p>Score 9 (Acceptance)</p>	<p>Lighting on this image of a Spider Orchid has been handled well. Placement of the orchid in the midline of the image works well. The author has chosen a shallow depth field to provide some background bokeh to good effect. Unfortunately the depth of field is so shallow that parts of the orchid are not as sharp as they could be. I would have preferred a closer study of the orchid to really show off its colours and textures and not included so much of its stem as the head of the flower is where the action is.</p>
	<p>Spider resting in the Golden Moth Orchid</p> <p>By Mark Bevelander</p> <p>Score 13 (Honour)</p>	<p>Wonderfully spotted and captured. The image is sharp where it needs to be revealing the stowaway spider deep within the flower. The author has chosen not to include all of the flower in the image which I think is the right choice. The focal plane of the image has been managed well ensuring that the spider and the interior of the flower are in sharp focus whilst the foreground and background of image don't compete with the main subject.</p>
	<p>Spikes</p> <p>By Sonia Bickley</p> <p>Score 11 (Merit)</p>	<p>An interesting angle for this image of what I assume is an Australian Grass Tree. All roads lead to your eyes to the centre with the almost geometric pattern of the image is mesmerising. An image such as this tends to increase its appeal when viewed in symmetry. That is to have the focal point at the exact centre of the image in addition the image author should also consider a square format for the image.</p>

	<p>The Landing</p> <p>By Trevor Parry</p> <p>Score 9 (Acceptance)</p>	<p>With flared wings and tail and outstretched undercarriage it is not too difficult to guess what this bird is in the process of doing. The image has been well timed to capture the action a moment before the landing has occurred. Unfortunately though whilst the image has been well timed it lacks sharp focus. It would appear that the shutter speed was not fast enough because the background and foreground are also slightly out of focus meaning that there was some camera movement whilst the shutter was open.</p>
	<p>The Pinnacles</p> <p>By Trevor Bibby</p> <p>Score 12 (Merit)</p>	<p>A striking image of the limestone mounds known as the Pinnacles. The image has been taken in full sunlight which has eliminated much of the shadow and highlights the natural colours and textures of the structures. The background trees are slightly blurred as is the sky which further enhances the sharpness of the main subject.</p>
	<p>Waiting for Tea Time</p> <p>By Anne Carroll</p> <p>Score 10 (Acceptance)</p>	<p>An interesting capture of the inside of a pub or restaurant. The black and white finish really suits this image. You can almost feel the texture of the brick wall which is punctuated by the open stained glass doors leading into the kitchen. Not to sure if the motion blur of the dog in the foreground was intentional or not. I find the motion blur a little distracting having a negative impact on the image. Whilst the sign on the door to the right of image tends to take your eye out of the image I wasn't sure if its inclusion was intentional as a comment on the presence of the pooch.</p>
	<p>Wave Rock</p> <p>By Trevor Bibby</p> <p>Score 12 (Merit)</p>	<p>A good capture of the iconic Wave Rock. The leading lines of the image draw your eyes right into the image. The image is sharp throughout with the colour and texture of the rock has been captured well and the inclusion of the trees on the right helps to balance the picture.</p>
	<p>I am just a bud</p> <p>By Mark Bevelander</p> <p>Score 14 (Honour)</p>	<p>What a stunning picture of a plant bud. The colours and textures have been beautifully captured. The shallow depth of field allows the main portion of the bud to remain in sharp focus while the focus slips away slightly towards the top of the bud and more so to the bottom of the bud. This only enhances the image as it leaves your eyes to ponder the central part of the image where all of the beauty reside. The background is wonderfully diffuse which further adds to the impact of the image. Well seen and definitely well captured.</p>



	<p>Blair</p> <p>By Anne Wilson</p> <p>Score 14 (Honour)</p>	<p>A striking image of young Blair. The author of the image has chosen to light the picture in almost a Rembrandt style of lighting with the main source of lighting entering through the upper left quadrant. This has placed the left side of the face in subtle shadow which contributes to the success of the image. The subject herself is well engaged with the camera and has catch lights presents in her dark eyes. To be a little nitpicky the only distracting element is the inclusion of clothing with text on it. The eye tends to be drawn to the text in order to see what it says, but this is minor. Overall an appealing portrait.</p>
	<p>Contemplation</p> <p>By Ken Marsh</p> <p>Score 11 (Merit)</p>	<p>An image of a women deep in contemplation. The subject is well placed in the image looking away from the camera deep in thought. Her countenance leaves the viewer wondering what it is that she is thinking about, does it have anything to do with the face mask attached to her right hand or is it something else entirely. A well timed candid capture.</p>
	<p>Downcast</p> <p>By Ken Marsh</p> <p>Score 13 (Honour)</p>	<p>A cleverly lit and welled timed candid shot of women waiting in what appears to be a queue and by the look on her face it looks as if she has been waiting for some time. The lighting on her is quite fortuitous being the only one in the sun which sets her apart from others in the image. The black and white finish adds to the appeal of the image and helps to simplify the number of elements so that the main focus of the viewer remains on the intended person.</p>
	<p>Frank at the Gallery</p> <p>By Anne Carroll</p> <p>Score 11 (Merit)</p>	<p>When I first glimpsed this image I thought that Frank was having a bad hair day and that he looked like Donald Trump after hurricane Irma. That was until I realised that he was sitting in front of a mirror. The furtive glance to his left adds a touch of drama to the image, leaving the viewer wondering what has occurred outside the image that has caused the main subjects eyes to stray so much. Technically the image is fine, with good lighting, good focus and an appropriate depth if field.</p>
	<p>Looking out my Window</p> <p>By Anne Wilson</p> <p>Score 15 (Honour)</p>	<p>This image is a good example of black and white, low key photography. The single light source coming in from the window on the right adds drama to the image only highlighting the prominent facial features of the main subject. The image itself is sharp throughout and the contemplative look on the face of the main subject add a sense of mystery to the image. The inclusion of a portion of the window works well as it adds context to the image. This is a well constructed image with a good use of ambient lighting.</p>

	<p>Still Beautiful</p> <p>By Vera Paulin</p> <p>Score 11 (Merit)</p>	<p>A wry smile from someone who's aware of the camera on her and perhaps resigned to getting her picture taken but doesn't want to openly smile or look entirely happy about it. The portrait is well executed and shows every detail on the subjects face in sharp contrast. The splashes of red in her necklace and on her dress help to liven up the image. I would have liked to seen a full length portrait of the lady to provide more context about her story.</p>
	<p>What's the Joke</p> <p>By Vera Paulin</p> <p>Score 12 (Merit)</p>	<p>This portrait image appears to be taken in full sunshine with subtle highlights evident on some of the facial features. This along with the toothy smile has caused him to squint his eyes therefore obscuring them from the camera. I think the black and white finish adds to the impact of the image as does the uncluttered out of focus background. Given the lighting situation a well executed portrait image.</p>
	<p>Where's my tea bag?</p> <p>By Ken Marsh</p> <p>Score 12 (Merit)</p>	<p>A street image with a clear story attached. This unfortunate fellow looks to be trying to locate a lost Tea Bag in his cup. Judging by his attire one would assume that he is homeless and he probably has used that same Tea Bag multiple times before it failed. The composition of the image is good placing the subject off centre to the right. Whilst the image has a lot of shadow obscuring the facial features of the fellow it still manages to get the story across to the viewer.</p>
	<p>Wisdom acquired</p> <p>By Vera Paulin</p> <p>Score 12 (Merit)</p>	<p>A black and white portrait with some impact. The photographer has chosen to take a classic portrait shot to include just the head and shoulders of this chap. His eyes have good engagement with the camera and speak of a hard life. The choice of a black and white finish does the image justice. The background has plenty of bokeh and doesn't compete with the foreground. The subject is in good focus with all facial features are sharp.</p>
<p>Large Prints – Open</p>		
	<p>Edeowie Evening</p> <p>By Murray McEachern</p> <p>Score 13 (Honour)</p>	<p>A lovely example of a typical Aussie outback scene featuring Edeowie Station, with the Flinders ranges forming the background of the image. The image is sharp throughout and the colours are vivid. Taken at or near sunset the lighting is warm and soft and brings a welcoming hue to the image. Having most of the elements that form the foreground of the image all parked on the left side unbalances the image and it really need something on the right side to balance it out. The trees in the distance go someway to achieving this but it is not enough. All up a striking image.</p>

	<p><b>End of the Day</b> By Judy McEachern</p> <p>Score 9 (Acceptance)</p>	<p>This almost silhouette panorama of the Aussie outback is a good attempt at capturing the beauty and majesty of the countryside but lacks a wow factor. The foreground shadows hide the color and textures associated with the outback offering the viewer limited interest. The silhouette of the trees against the sky offer brief respite to this with their fine branches resplendent in crisp sharp detail. The expanse of the blue sky is a little too much negative space and is the brightest element in the image which again draws the viewers gaze away from the terrestrial splendour. The author might want to consider cropping the image down to the top of the tree on the far left.</p>
	<p><b>The Primeval Lake</b> By Mark Bevelander</p> <p>Score 14 (Honour)</p>	<p>A very atmospheric image captured by the photographer which looks quite ethereal. The drab sky and the dead trees punctuating the surface of the lake which itself is covered by a mist all add to mystical quality of the image. It reminds me of that King Arthur mythological story about the Lady of the Lake. The image itself is well constructed with the reeds providing a little foreground interest then utilising the leading line of the lakes shore to draw you into the main body of the image and finally using the far shore to provide a backdrop. Whilst the image is possibly half a stop underexposed I don't think it matters as the darker shadows add to the atmosphere of the image thus completing the picture.</p>
	<p><b>Waters Rush</b> By Judy McEachern</p> <p>Score 13 (Honour)</p>	<p>A vibrant and well executed enclosed seascape. The image is devoid of the sky which allows the viewer to wallow in the beauty of the rushing water. The shutter speed is spot on giving the water that soft silky feel whilst retaining some of the texture you would expect in fast moving large volumes of water. The photographer has also cleverly framed the image so the water is funnelled from a wide area through a pinch point then back to a wide area. This has enhanced the dynamic feel of the image. The rocks are well placed in the image and provide the viewer with a contrasting texture and colour to that of the water.</p>
	<p><b>Willow Springs View</b> By Murray McEachern</p> <p>Score 12 (Merit)</p>	<p>A majestic elevated view of the landscape around the Flinders Rangers. The color and texture of the rolling hills is well captured as is the inclusion of the tufts of grass in the foreground which works well. The image is sharp from front to back and offers the viewer a dizzying vista. The one thing that I found distracting were the 2 parallel shadows in the bottom left of the image. They look out of place and made me wonder whether they are the result of someone whose shadow was cast in the field of view of the camera. Easy to miss when framing up your shot.</p>



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