

Flare



June 2024

ballaratcameraclub.org.au



A Gathering of Finches by Trevor Bibby

- Dates to Remember
- Presidents Report
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- Inspiration
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Dates to Remember

June 12th Meeting Night

Results for the “Moods of the Weather” competition to be presented.

Entries to be submitted for the “Cemetery” competition.

“An image showing graves, tombs, funerals or other related objects. (Artistic/Creative)”

Closing Date – June 14th

July Meeting Night

Results for the “Cemetery” Competition to be presented.

Entries to be submitted for the “Faces on Buildings in Ballarat” Competition

“An image which shows the inclusion of a human face on the façade or internal architecture of a building in Ballarat”

Closing Date: 12th July

June 23rd Outing

Clarksdale Bird Sanctuary

Meet at the Linton Pub at 10:00am

September 11th

Annual General Meeting

IMPORTANT

Please read our Presidents Report on Page 3

At the May meeting a youtube video was shown about

MASTERING FOCUSING TECHNIQUES.

Where do you put the focus point? What is hyperfocal distance?

The URL to watch this video again is <https://www.youtube.com/watch?v=nqKqSfyTBx8>.

Presidents Report

Monday, 3 June 2024

Monthly Report

Shortly the committee will be sending a survey for all members to fill in.

At this time of the year we are always wondering who will make themselves available to assist in the running of the club moving forward.

With fewer and fewer members being willing to assist or having the skills, we are concerned that the club will become no longer viable to operate.

There are many roles that the committee and some general members do. Most of these are small roles and not taxing.

If, come our AGM in September, the executive positions are not filled the existing committee will need to look into the option of closing the club down.

Now of course none of us want to see that happen, so please consider where you feel you can assist those dedicated few members who keep the club rolling along.

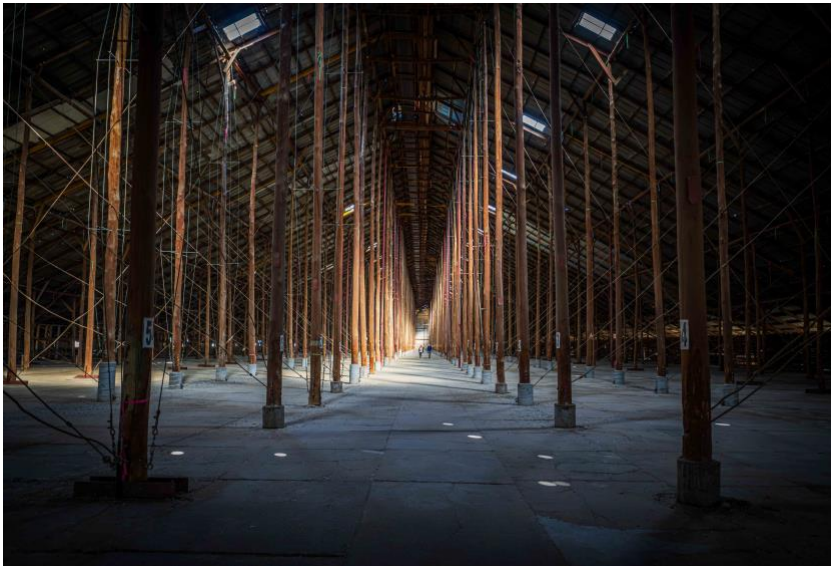
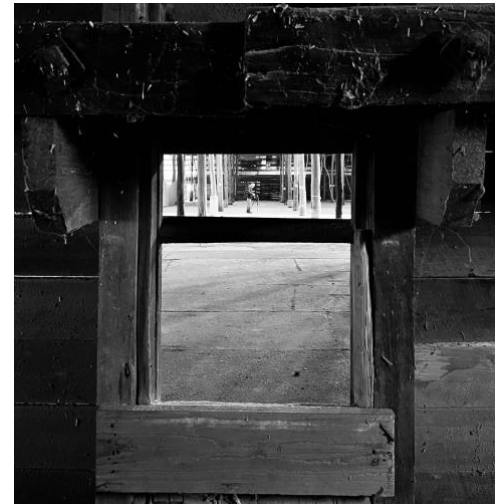
Check your inbox in the next few days for the survey. You can either send the completed form back via email or return it at the next meeting. There will also be some survey forms available at the June meeting.

Betty Bibby
President



Murtoa Annual Camp

A good turnout of members gathered at Murtoa ready to photograph the Stick Shed, the cemetery and anything else that we could find.



The Dunmunkle
Sumpspoilers
Machinery Shed





Murtoa Cemetery



Minyip Cemetery



Murtoa and Surrounds

Saturday Night Dinner

Many thanks to those who contributed photos from the camp.



Inspiration.

The “Set Subject” for the August competition is
“Faces on Buildings in Ballarat.”

“An image which shows the inclusion of a human face on the façade or internal architecture of a building in Ballarat.” (Artistic/Creative)

During the judging of our images for our Night Photography competition the judge referred to “copying someone’s work”.

This has long been debated in photography (Is it a form of plagiarism or simply a form of art just as valid as the original?)

In this instance the judge felt that because the photographer had included another element, it was not copying but an interpretation of the artwork by the photographer.

Ask any number of people and you’re likely to get just as many differing opinions.

This question also relates to other types of artwork not just photography. Eg. painting, graffiti, architecture, sculpture, stained glass etc.





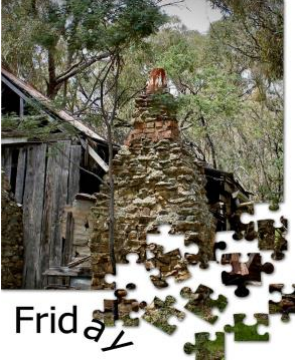


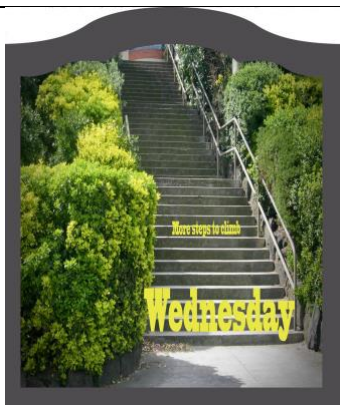
The answer is to add your own personality to the image:

- Plan how you are going to photograph the artwork and work within the limits of the subject matter.
- What is the story you want to tell?
- Choose to tell the story by adding other layers.
- Add other element/s and be creative with framing.
- Use your own creativity.
- Find unusual angles. Don't be afraid of being bold and different.
- Frame your subject to include/exclude what you want in the final image.
- Remember "Less is more".
- Observe the shadows.
- If possible, shoot at different times of day and night. This will enable you to determine the best lighting.








Ballarat Camera Club – Competition Results February 2024 – Judge – Steve Demeye

EDPI - Creative


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|  | <p>Friday Hut</p> <p><i>By Lyn Fowler</i></p> <p>Score 8 <i>(Acceptance)</i></p> | <p>Not sure what message the author of this image is trying to convey. The image itself is an interesting capturing what I assume is an old miners hut with the feature being a dilapidated old chimney which is a worthy image in its own right. Having the bottom right side of the image falling away into jigsaw pieces while an interesting effect lacks context. Of a more cryptic meaning is the word "Friday" falling away in the bottom left.</p> |
|  | <p>Poppies in the Morning</p> <p><i>By Carol Hall</i></p> <p>Score 12 <i>(Merit)</i></p> | <p>A nice example of multiple exposure photography. The placement of the poppies offers a leading line into the image. The image is well exposed and the depth of field is well handled with nice background bokeh. The drops of water add an extra element to the image and give a 3D feel to the image.</p> |
|  | <p>Thorny Thursday</p> <p><i>By Lyn Fowler</i></p> <p>Score 9 <i>(Acceptance)</i></p> | <p>A cute image of a couple of curious sheep. The pop up head of the sheep in the back adds a little humour to the image. The image itself appears to have a slight yellowish / green cast to it which could be fixed by adjusting the white balance. The sky is featureless and offers a plain backdrop for the main subject. Not sure of the context of the text, it actually detracts from the image.</p> |
|  | <p>Wednesday</p> <p><i>By Lyn Fowler</i></p> <p>Score 9 <i>(Acceptance)</i></p> | <p>A well framed and well exposed image with nice leading lines. My advise would be to crop out the image at the top of the stairs to add a little mystery to the image. The image has been cropped to resemble a view through a window although it lacks the features of a window. Not sure if this is what the author is trying to convey. Once again I have drawn a blank as to the meaning of the text emblazoned on the steps in such a meaty font.</p> |






EDPI - Open


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|  | <p>Bunninyong Gardens</p> <p><i>By Neil Sinclair</i></p> <p>Score 11 <i>(Merit)</i></p> | <p>Whilst a little busy this is a pleasant image which contains foreground, mid ground and background elements. The foreground elements tend to dominate the image taking the viewers eyes away from the main subject. The author should consider cropping a little more off the bottom of the image to lessen the impact of foreground elements.</p> |
|  | <p>A Gathering of Finches</p> <p><i>By Trevor Bibby</i></p> <p>Score 13 <i>(Honour)</i></p> | <p>A wonderful shot of a charm of Finches. All the finches are in good focus along with their perch. There is a good balance between foreground and background elements in terms of space allocation, with the background suitably blurred providing no distractions. A pleasing wildlife shot</p> |
|  | <p>A Silly Bird</p> <p><i>By Frank Carroll</i></p> <p>Score 13 <i>(Honour)</i></p> | <p>A well exposed and tight shot of a cormorant. The detail and colour of the feathers has been well captured as has the eye. The background has been over exposed to almost pure white which offers no distractions to the main subject. A good example of using spot metering in camera to get a well exposed subject in difficult lighting conditions.</p> |
|  | <p>Ballarat Railway Station</p> <p><i>By Frank Carroll</i></p> <p>Score 13 <i>(Honour)</i></p> | <p>One of the better shots of the Ballarat Railway station that I have seen. Given the lack of people, the direction of the shot facing east and the time on the clock I assume this is a sunrise shot. The lighting has been well handled along with the composition. The vertical elements sit true offering a sense of grandeur to the building. The cropping of the image is spot on.</p> |
|  | <p>Barn Hill Station Sunset</p> <p><i>By Betty Bibby</i></p> <p>Score 11 <i>(Merit)</i></p> | <p>A pleasant seascape image with foreground appeal featuring darkly coloured rocks with good texture along with rock pools. The image is well exposed with good depth of field and has elements placed in the foreground, mid-ground and background. Unfortunately the image is a little over saturated with vivid orange hues especially on the water. This tends to give the image an unreal feel to it. My recommendation would be to wind back the vividness and saturation in post processing to give the image a more realistic feel.</p> |


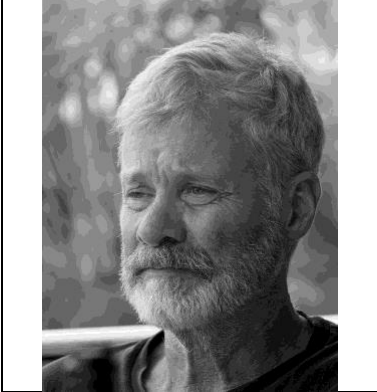



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|  | <p>Bunninyong Gardens 2</p> <p><i>By Neil Sinclair</i></p> <p>Score 10 <i>(Acceptance)</i></p> | <p>A nicely framed and well composed shot of manicured gardens with the tree on the left balanced by the dense plant life on the right. The darker tones of these draws the viewers eye into the centre of the image which has brighter warmer tones and is where the viewing interest lay. One distracting element is some chromatic aberration about two thirds of the way up the tree trunk on the far left of the image where a bluish / purple haze can be seen on the edge of the trunk. This can be removed in post processing.</p> |
|  | <p>Castlemaine</p> <p><i>By Frank Carroll</i></p> <p>Score 11 <i>(Merit)</i></p> | <p>A well framed composition of an old minors cottage. Good leading lines are provided by the fence in the foreground whilst the decision to include the tree on the left side of the building both brackets and adds depth to the image. The texture of the stonework has been well captured and stands out against other elements in the image. I did find the angle of the stalk protruding from the Flax plant on the right to be a little distracting as it defies the vertical elements present in the rest of the image. Perhaps choosing a different angle to capture the image could avoid this</p> |
|  | <p>Catherine in the Dark</p> <p><i>By Ken Marsh</i></p> <p>Score 10 <i>(Acceptance)</i></p> | <p>This architectural shot is dominated by straight lines both vertical and horizontal along with well defined angles. Some of the building facade on the left appears to be blown out thereby lacking the detail present in the other sections of the image. Typically architectural images like this one are best viewed in monochrome as it simplifies the image and nullifies the distractions that can be present in colour images.</p> |
|  | <p>Celebrating Heritage</p> <p><i>By Ken Marsh</i></p> <p>Score 10 <i>(Acceptance)</i></p> | <p>A colourful full length portrait of someone partaking in what I assume is a parade. The main subject is in good focus with plenty of room around her. The colours are warm and vibrant and add appeal to the image. It would have been better if there was some engagement of the main subject with the camera though I realise this is not always possible. Timing of the shot could have improved to avoid the presence of the man being directly behind and in direct line with the main subject.</p> |
|  | <p>Fill Steam</p> <p><i>By Trevor Parry</i></p> <p>Score 9 <i>(Acceptance)</i></p> | <p>Black and white is a good choice for this image of a miniature steam train. The whiteness of the steam contrasts nicely with the surroundings. Unfortunately the steam trains drivers head is also lost in the steam. I would recommend the cloning out of the pole with the number 4 on it as it serves as a distracting element in the image.</p> |

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|  | <p>Lakeside Silhouette</p> <p><i>By Trevor Bibby</i></p> <p>Score 13 (Honour)</p> | <p>Set against a dramatic backdrop of a cloudy sky is this black and white silhouette of trees which dominate this image. A slight vignette also adds to the drama of the image and helps draw the viewers eye to its centre. The image is well composed and the focus is sharp. A good example of black and white photography.</p> |
|  | <p>Misty Morning at the Lake</p> <p><i>By Judy McEachern</i></p> <p>Score 14 (Honour)</p> | <p>A pleasing landscape image which is well presented in panoramic format. The colours are vibrant and the composition is spot on. The decision to include the tufts of grass in the immediate foreground adds just enough presence to provide depth to the image without being imposing or a distraction. The reflections in the water are near perfect and offer symmetry to the image. A most pleasing landscape image.</p> |
|  | <p>Mother and Child</p> <p><i>By Ken Marsh</i></p> <p>Score 9 (Acceptance)</p> | <p>A colourful image of a proud mother with her child. Whilst the depth of field has been well handled the main subjects are not in sharp focus with the focal plain lying outside the image. Timing is also an issue with the eyes of the mother closed.</p> |
|  | <p>Mushroom Staircase</p> <p><i>By Carol Hall</i></p> <p>Score 13 (Honour)</p> | <p>This is a nicely captured image of fungi. The image is sharp where it needs to be with the main subjects being well placed within the image. The fungi which form the main subjects of the image are well contrasted against a dark background. Lighting has been well handled with the fungi being well exposed.</p> |
|  | <p>No Fear</p> <p><i>By Trevor Parry</i></p> <p>Score 9 (Acceptance)</p> | <p>A well timed action shot freezing the main subject in mid air. The pier on the left hand side offers context to the image and helps in locking the viewers gaze to the left side of the image. Unfortunately the image is fuzzy with the detail of the jumper and pier being somewhat murky therefore hiding any detail.</p> |
|  | <p>No Petrol Today</p> <p><i>By Vera Paulin</i></p> <p>Score 11 (Merit)</p> | <p>A quaint image of an old dilapidated service station. The sky brings a bit of drama to the image with a storm threatening which adds a nice contrast to the main subject. The fuel pumps are a little bunched up on the right hand side with the roof slightly cropped. In my opinion having the entire pump station included in the image would have improved the image.</p> |

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|  | <p>Not Route 66</p> <p><i>By Vera Paulin</i></p> <p>Score 12 <i>(Merit)</i></p> | <p>A good example of vanishing point perspective used in this image featuring a road stretching off into the distance. The backdrop offers an impressive destination conjuring up that old phrase "Are we there yet?" Lighting has been handled well and the image is suitably sharp. On a picky note the author hasn't quite centred the image as it is taken slightly left of centre. Capturing the image from the exact centre of the road would have enhanced the vanishing point effect.</p> |
|  | <p>Nudey Beach</p> <p><i>By Sonia Bickley</i></p> <p>Score 10 <i>(Acceptance)</i></p> | <p>Contrary to what the image title says, I see no evidence in the image. The image itself is dominated by the rock formation on the right hand side. This is balanced by the island or headland diagonally on the left. The presence of the boat on the left introduces an extra element and point of interest to the image. Unfortunately the horizon line is way off with the image dipping markedly to the right.</p> |
|  | <p>Old Yellow</p> <p><i>By Betty Bibby</i></p> <p>Score 10 <i>(Acceptance)</i></p> | <p>A well spotted image of a boat reflection in the water. This almost abstract image offers striking colour and contrasts well with the blueish hues of the water. The blown out white patch on the reflection could have been cloned out in post production thus removing this distracting element. Also I don't know if this would have been possible but changing the angle of the image to negate the inclusion of the shoreline in the bottom right would enhance this image as it actually detracts from the image.</p> |
|  | <p>On the Move</p> <p><i>By Vera Paulin</i></p> <p>Score 13 <i>(Honour)</i></p> | <p>This silhouette of what could be a Gemsbok Oryx grazing has been well spotted and well taken. The warm tones enhance the feel of the image while the sky offers a nice contrast to main subject. The subtle highlights and deep shadows of the grass offer a dramatic texture to the image and also contrasts nicely with the almost cloudless sky. The author may want to consider including a subtle vignette to the image to further draw the eye to the centre of the image and the main subject.</p> |
|  | <p>Phillip Island Races</p> <p><i>By Neil Sinclair</i></p> <p>Score 13 <i>(Honour)</i></p> | <p>Technically well handled is this panning image of a moving vehicle. The shutter speed used to capture the image is spot on. Apart from the wheels the vehicle itself is free from motion blur whilst the foreground and the background contain ample motion blur to add a sense of dynamic movement to the image. The angle of the shot also helps to convey a sense of speed and movement as the car seems to be moving away from the viewer.</p> |

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|  | <p>Sunflower on a Sunny Day <i>By Trevor Bibby</i></p> <p>Score 10 <i>(Acceptance)</i></p> | <p>The square format suits this shot of a single sunflower. The striking yellows of the petals contrast nicely with the predominately green background. Depth of field is slightly off with the petals at the bottom of the sunflower being a bit out of focus though the background is nicely out of focus. Given that it is a relatively tight shot of a sunflower and given its size it is inevitable that a single shot isn't going to do the job. Consideration should be given to taking stacked shots should the situation allow it. This would ensure that all parts of the sunflower are in sharp focus.</p> |
|  | <p>Sunflowers <i>By Murray McEachern</i></p> <p>Score 12 <i>(Merit)</i></p> | <p>Effective placement of the main subject sunflower utilising the rule of thirds. The subject flower is pin sharp throughout and sits well amongst field of sunflowers offering context to the image. The background bokeh is effective producing splashes of yellow throughout. Whilst the sky is a little blown out in terms of exposure it doesn't necessarily interfere with the image as a whole.</p> |
|  | <p>Tangled <i>By Betty Bibby</i></p> <p>Score 12 <i>(Merit)</i></p> | <p>The panoramic format really suits this image as does the placing of the subject across the midline of the image. The background contains nice bokeh and lends itself as an effective contrast to the subject. The subject is in good focus throughout its length. The hair in barbs tells a story of a cow that ventured too close to the wire or was using it to cure an itch.</p> |
|  | <p>Waiting for Mum <i>By Trevor Parry</i></p> <p>Score 9 <i>(Acceptance)</i></p> | <p>A nice uncluttered image of a Rainbow Bee Eater perched on a branch. The bird is well placed in the image with a catchlight visible in its eye. Unfortunately the image has been magnified to the point where sharpness gives way to blurred outlines and features giving a hazy look to the subject.</p> |
| EDPI – Set Subject – Side Lighting | | |
|  | <p>Apricot Delight <i>By Anne Wilson</i></p> <p>Score 11 <i>(Merit)</i></p> | <p>A simple yet effective still life shot of a bowl of apricots. The source of the lighting is clearly coming from an unknown source to the right of the image thus meeting set subject requirements. When doing still life of fresh fruit and vegetables it is recommended that you choose the most perfect examples of the chosen subject, that is fruit or vegetables that are free from imperfections as this adds appeal to the image. There are a number of imperfections on the fruit as presented which detract from the impact of the image.</p> |

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|  | <p>Be Afraid of the Beard</p> <p><i>By Murray McEachern</i></p> <p>Score 11 <i>(Acceptance)</i></p> | <p>A nice action shot of a bearded dragon voicing his warning. His left hand side is better expose indicating that more light is coming from the right side of the image than compared to the left. The subject is in good focus and the author has elected to get down low to snap the picture which was a good choice. The subject does not sit in exact centre of the image being place slightly to the left. I would recommend that the image is cropped in order to bring the midline of the subject in line with the midline of the image.</p> |
|  | <p>Bee on Allium</p> <p><i>By Anne Wilson</i></p> <p>Score 13 <i>(Honour)</i></p> | <p>A well spotted and captured image of a bee doing what bees do. The image is wonderfully sharp where it needs to be with the foraging bee being well contrasted against the plant. Lighting appears to be subtle coming from the top left of the image with the left side of the image being less in shadow than the right. The background offers no distractions to the main subject.</p> |
|  | <p>Beginning to Wake Up</p> <p><i>By Carol Hall</i></p> <p>Score 12 <i>(Merit)</i></p> | <p>A beautifully clear shot of a cormorant sunning itself. The image is sharp where it needs to be and the clear background adds weight to the image. Whilst the leaves in the foreground especially the brighter ones offer some distraction from the subject they also provide depth to the image. The texture of the plumage has been nicely captured.</p> |
|  | <p>Early Morning at Rainbow Valley</p> <p><i>By Judy McEachern</i></p> <p>Score 10 <i>(Acceptance)</i></p> | <p>Whilst this image has a distinctive outback feel about it I'm struggling to find a main subject or a point of interest. Whilst the colours are vivid in yellow and orange tones they tend to mask the detail hidden in the image. Playing around with the white balance of this image to make the tones slightly cooler may improve the image.</p> |
|  | <p>Late in the Day</p> <p><i>By Judy McEachern</i></p> <p>Score 13 <i>(Honour)</i></p> | <p>A well captured landscape panorama depicting several layers of hills and mountains present in the background. The light has been handled well with the direct rays of the setting sun being hidden behind the tree leaving only its effects to be seen. The foreground is nice and sharp though a lot of its detail is hidden in deep shadow. This generally is not a problem as the sunshine produces highlights the tips of plants and grasses thus bringing interest to the foreground content.</p> |

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|  | <p>Newns Brick Wall <i>By Murray McEachern</i> Score 10 <i>(Acceptance)</i></p> | <p>A busy image with no identifiable main subject. Having said that the eye is particularly drawn to the centre of the image to the bright area highlighted by sunshine which happens to be timber and not brick. This is at odds with the title of the image which is about a brick wall and your eye is drawn to a timber component of the wall. Architectural images such as this often present better in monochrome.</p> |
|  | <p>Nicholas <i>By Anne Wilson</i> Score 12 <i>(Merit)</i></p> | <p>The author of this image has used the subtle light entering from the left side of the image to highlight the subjects right side which contrasts with the left side of the subject which has deeper tones and shadows. The subject is in good focus and his look away glance gives him a contemplative look leaving the viewer wondering what has caught his attention. All in all a good candid portrait shot.</p> |
| Large Print - Open | | |
|  | <p>Bowen Glow <i>By Murray McEachern</i> Score 12 <i>(Merit)</i></p> | <p>A simple and serene composition comprising of only 3 main elements, land, sea and sky. The purple / pinkish hues are present in all elements and help tie the image components together. The slow shutter speed has been utilised well to smooth out the water in order to contrast the texture of the land component. I found that the print version of the image to be a little too dark and under exposed with EDI version being more brighter with much more detail in the rocks being displayed which I think actually improves the image overall.</p> |
|  | <p>Coloured Stars <i>By Frank Carroll</i> Score 11 <i>(Merit)</i></p> | <p>The author of this image taken the time to consider the composition of the image and the placement of key elements. The dominating element is the dead tree which has been placed in the midline vertically and in the bottom third of the image horizontally. The star trails are colourful and provide a pleasant backdrop for the image. On the downside that bright light on the horizon line to the left of the tree is distracting and doesn't add any impact to the image. This could simply be cloned out of the image in post. Also the main subject is not in crisp focus and has some haloing around its edges. This could also be addressed in post.</p> |
|  | <p>Honeyeater <i>By Judy McEachern</i> Score 14 <i>(Honour)</i></p> | <p>This is a well captured shot of a Honeyeater going about its business in a calistemon bush. The bird is sharp where it needs to be and the photographer has captured the eye perfectly. The splashes of red surrounding the bird add a level of vibrance and balance to the image. The background foliage whilst busy has just enough blur on it to give the image a sense of depth whilst the flowering elements are nicely in focus. On a picky note the white section in the top right hand corner is a little distracting and could easily be cloned out but this is a minor issue.</p> |

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|  | <p>Megalong Valley</p> <p><i>By Judy McEachern</i></p> <p>Score 13 <i>(Honour)</i></p> | <p>This landscape image offers a wonderful vista with leading lines guiding the viewers eyes through its various layers. Taken at a time of day when the sun is about halfway between its zenith and horizon has had the effect if placing the all the land masses on the left hand side of image in shadow whilst elements on the right hand side are bathed in sunshine. This has a nice contrasting effect and brings balance to the image. The sky also has some interest with an interesting cloud formation which recedes to the horizon also adding depth to the image.</p> |
|  | <p>Welcome the Sunset</p> <p><i>By Neil Sinclair</i></p> <p>Score 14 <i>(Honour)</i></p> | <p>The setting sun has produced a warm soft light on the main subject of this image. The lighting has infused the image in a warm glow that has beautifully contrasted the texture of the tree trunks which draws the eye. The tree has been well placed within the image creating a most pleasing composition. The shutter speed chosen has negated the effect of the wind with no motion blur detected in the image. The aperture also has been well chosen with all elements of the image being</p> |
| <p>Large Print – Set Subject – Side Lighting</p> | | |
|  | <p>Light at the End of the Tunnel</p> <p><i>By Murray McEachern</i></p> <p>Score 11 <i>(Merit)</i></p> | <p>A black and white image that displays high contrast to be almost classed as a low key image. The vanishing point of perspective has been well utilised to draw the viewers eye down the passage way to the light at the end of the tunnel. All elements of the image are in sharp focus. The ambient lighting has produced some particular challenges to the shot with deep shadows swallowing up any features and highlights so bright that they are blown out in places. Lighting compositions such as this are often handled better with multiple images at various exposures such as using a bracketed shot and then combined together in post production.</p> |

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