

Flare



July 2024

ballaratcameraclub.org.au



Albacutya *by Anne Carroll*

- Dates to Remember
- Presidents Report
- Outing Reports – Ballarat Cemetery and Clarksdale Bird Sanctuary
- Inspiration – Still Life Photography
- Monthly Competition Results

Dates to Remember

July 10th Meeting Night

Results for the “Cemetery” competition to be presented.

Entries to be submitted for the competition

“Faces on Buildings in Ballarat”

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

Closing Date – June 14th

Sadly the August meeting has been cancelled.

Several of the committee are travelling and - we do not have anyone to perform all the tasks that are required.

If you feel that you can help please volunteer to become a member of our committee. Currently we do not have enough committee members to run the club if anyone is on holidays!

October 9th Meeting Night

Set Subject “To Be Announced”

The Syllabus for the 2024/2025 Competition Year will be out Soon

September 11th Meeting Night

Annual General Meeting

Results for the competition

“Faces on Buildings in Ballarat”
to be presented by Carol Hall.

Practical Session – Glass

Bring your own glassware so your photos are unique to you.

At the May meeting a youtube video was shown about “How to Compose Images to Provide Impact”

The URL to watch this video again is <https://www.youtube.com/watch?v=z8i7k8Ri694>

Presidents Report

Firstly, I would like to thank those members who took the time to fill out the Survey forms, your offers to help the committee will be greatly appreciated.

As we move forward to the winter months it appears that the committee are all travelling once again. Therefore, we have no one who can do the tasks needed to hold an August meeting. The August meeting has been cancelled. The images will be judged and available to view online as usual.

At the September meeting following the AGM Carol will present the August competition results. After this we will commence our practical session. This one will focus on "Glass" as this is the set subject for February. If you wish to participate you will need to bring your camera gear, including a tripod. Bring your own glassware so your photos are unique to you.

The Syllabus for 2024 - 2025 will be emailed out shortly, at this stage it is still in draft form awaiting a few minor changes.

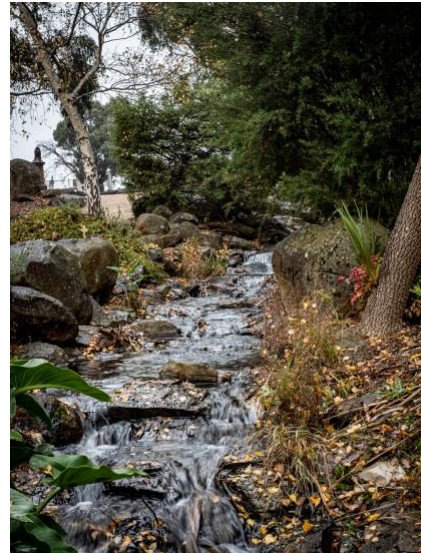
The committee has decided to increase the number of images that you can enter to 5 EDPI, 5 Small Prints, 5 Large Prints with the maximum being 5 images per member. This is due to the reduction of competition nights in the 2024 - 2025 Syllabus.

Seven members and one guest attended the outing to Clarksdale Bird Sanctuary. Whilst the birds were limited in numbers there were interesting photo opportunities in the bushland. The birds seen, but elusive to photograph, were Fairy Wrens, Red and Yellow Robins and Short Billed Corellas. After we inspected the Rail Trail Bridge we walked around the Reserve. A small number also attended the Cemetery walk the previous month on a dreary Ballarat day.

To conclude the year instead of having a bbq it has been suggested we try something a bit different. So, I have booked the hall for Wed the 4th December and we intend to run a trivia night. Prizes included. So please come along to support the club and have fun evening. Bring your family and friends. The more brains the better.

Betty Bibby
President

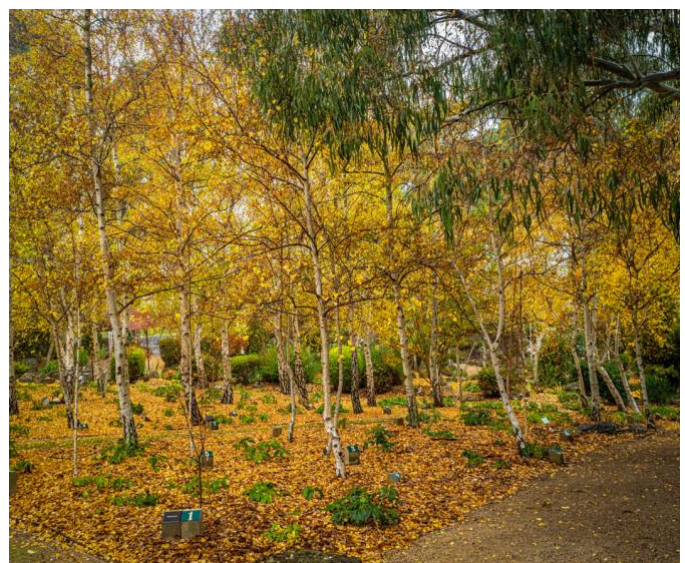
Outing to Ballarat Cemetery



Looking for Memories

*"In 3 of the 4 photos there is a grave.
To me this is what cemeteries have lacked over the years it seems generally accepted that they are places with large headstones to show the world how it should acknowledge the life of a loved family member. To me the treatment in this area, and another in the northwest with similar feelings are places for peaceful reflection of lives shared".*

Neil Sinclair





Many thanks to Betty Bibby and Neil Sinclair who contributed photos from the cemetery.

Outing to Clarksdale Bird Sanctuary



Thankyou to Betty Bibby for the Clarksdale photos.



Inspiration

Still Life Photography

Carol Hall, Murray and I recently had the honour of judging the interclub competition between Phillip Island and Warragul Camera Clubs. It was an interesting experience with some really high quality images. The winning image was a still life much to my surprise as we do not see many of this genre entered into our monthly competitions. So, I thought a little inspiration on this subject might encourage some experimentation among members during the cold winter "indoor" days. It could also be good practice for our "Glass" set subject competition.



Still life photography looks simple and straightforward, and yet it can be quite challenging.

It offers an excellent way to learn about composition, managing light, creating a mood, telling a story, and evoking emotion.

Still life originally began as a painting art form. It is the art of assembling elements into an aesthetically pleasing arrangement.

Good still-life photography involves more than just technical skill and effective lighting. For the best images, you need to choose the right composition.

The Golden Triangle offers a powerful way to create tension in a still-life image while maintaining the eye's attention within the frame. The golden triangle grid applies the golden ratio to triangular compositions

The diagonal line going from one corner to the opposite, and the lines meeting that diagonal from the other corners? Your points of interest should go where the lines meet. That's where you should place your focal point, and the main diagonal line is where you should divide your frame.



The Rule of Odds

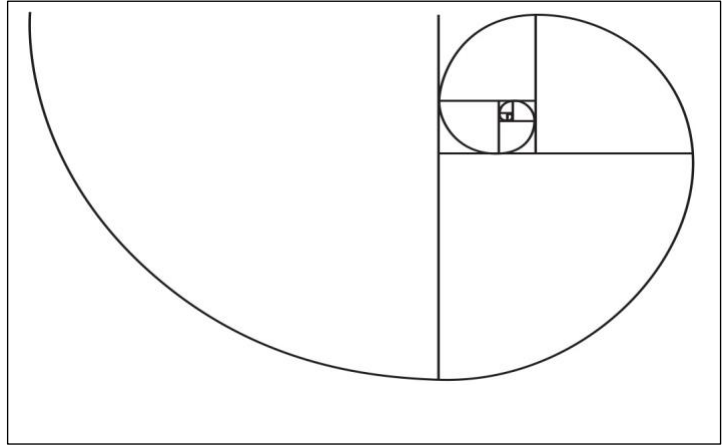
In still-life photography, including an odd number of elements in a frame is visually more interesting than including an even number of elements. This is known as the "Rule of Odds".

Why does this rule work? Odd numbers create harmony, balance, and a resting point for the eyes, whereas even numbers compete with each other and can divide our attention. Aim to have three or five elements in your image.

The Fibonacci Spiral

Another way to use the golden ratio in still-life photography is via the Fibonacci Spiral which features the same numerical pattern that makes up the golden ratio.

You can use this numerical pattern to draw a series of squares. If you draw an arc from one corner to the opposite corner in each square, starting from the smallest square, you'll end up with the Fibonacci spiral. Placing key elements along this spiral will lead the viewer's eye through the image.



Negative Space

Positive space is the area your subjects take up.

Negative Space is the empty area where the eye can rest.

It can emphasize your subject as without any space for the eye to rest, a picture can feel chaotic or even claustrophobic.

The image on the left contains a nice balance of positive space (the subjects) and negative space (the background surface)

The Power of Colour

You may not think of colour as a compositional tool, but it is actually a very important one. It evokes emotion and helps set the mood of a photograph.

Colour also has its own effects on perception. Cool and dark colours such as navy blue and black recede, while light and warm colours such as yellow bring objects forward.

A colour palette can be monochromatic (i.e., *various shades of the same colour*), or it can be a combination of any of the colours found on the color wheel.

One of the most powerful combinations is complementary colours (i.e. *colours that are directly opposite each other on the colour wheel*). Blue and yellow is one such combination, which you often see in still-life photography, especially when food is involved.

Consider the colour of the background. Colours that are too bright can detract from your subject. Make sure your background matches the mood you are trying to create and works harmoniously with your chosen elements.



Lighting

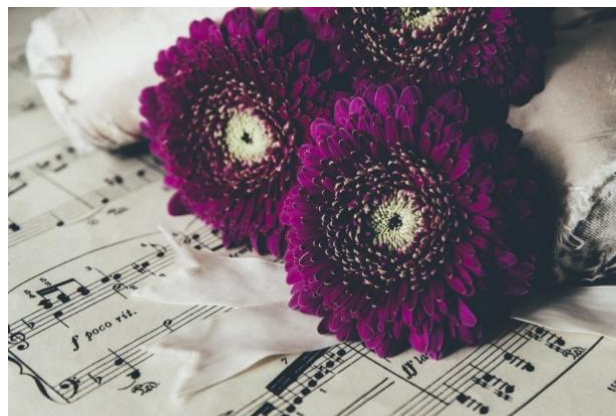
Light is made up of two components that are especially important to still life photography.

Light and shadow.

Lighting is critical to the mood and the story that you might be telling with your still life photo.

Here are some of the ways that you can shape and control the lighting in your scene:

- Choose natural or artificial light sources.
- Choose the direction of the light – back, front, or side lighting.
- Filter the light to make it softer and more diffused.
- The color of the background, and any reflectors we use, will have an impact on the tone of the image.
- The balance between light and shadow is what gives the physical elements in your composition their 3-dimensional presence.



Objects placed near a window.



*“High Key Lighting”
giving the image a
light, dreamy, and
ethereal mood.*



*“Low Key Lighting”
Emphasising darkness
and shadow to give
mood and mystery.*




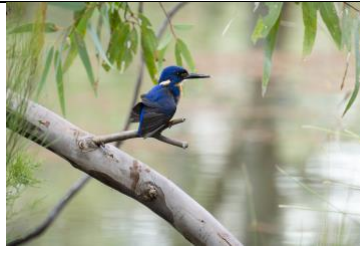


Light is a critical factor in all photography, but not just any light. It has to be the right light for the situation.

It is a key element of creating the mood, or feeling, that you wish to bring to the image.


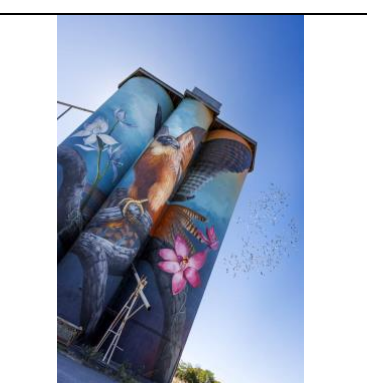


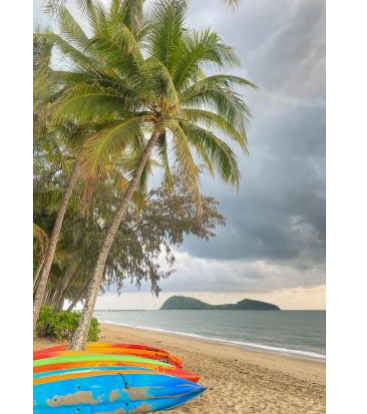
That said many still life photographers prefer side lighting, as it allows them to use both light and shadow as a physical element within their scene.






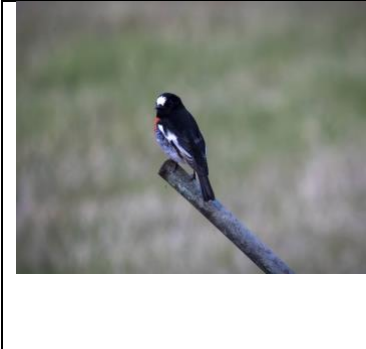
Ballarat Camera Club – Competition Results June 2024 – Judge – ??????



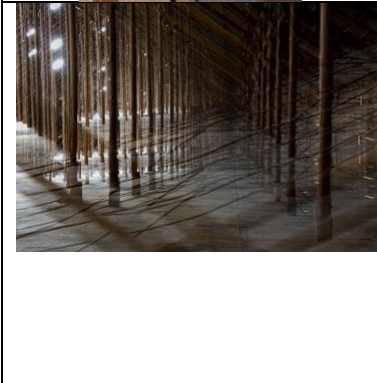

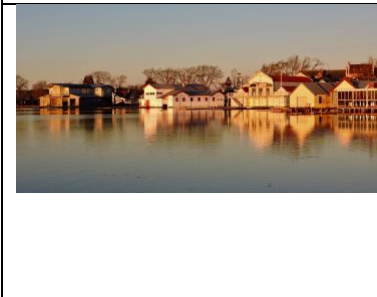
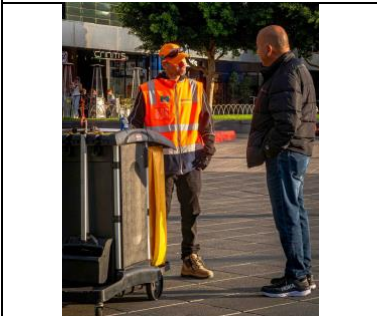
EDPI - Creative






	<p>Albacutya <i>By Anne Carroll</i></p> <p>Score 11 <i>(Merit)</i></p>	<p>Exposure is good and colour appears true. The foreground melon is pin sharp, as is the wire. The viewers eye will always come to rest on the sharpest area of focus. In this image the melon holds the viewers' attention. A tighter crop from right and lower edge might add impact. May also work in portrait orientation. This image is quite a challenge, clearly named for the silo's which makes it an image of someone else's artwork. As judges we are encouraged to ignore titles, but being human, this is sometimes difficult. Take care when choosing your title.</p>
	<p>Azure Kingfisher <i>By Betty Bibby</i></p> <p>Score 11 <i>(Merit)</i></p>	<p>The bright colours stand out, but feather detail is a little lacking and there is softness around the head, possibly caused by movement. This is a difficult image to evaluate, with no metadata available. The real estate to the right distracts due to the bright reflection in the water. Without knowing the lens used a comment on the possibility of zooming in the bring the Kingfisher further into the frame makes little sense.</p>
	<p>Black Shouldered Kite <i>By Frank Carroll</i></p> <p>Score 11 <i>(Merit)</i></p>	<p>A good capture of the Black Shouldered Kite in a striking pose. The bird fills the frame well. The image appears to have been made in very bright conditions, with masking used and the high key background enhanced in post. Without metadata it is impossible to tell exactly what settings were used and how the image could be improved. Tweaking highlights and shadows may help give definition to the feathers, which could have more detail. A catchlight in the birds left eye shows the light from the birds left, with an area of blown highlights just above the eye. There is also an area of blown highlights above the black shoulder, which gives the bird an odd outline. In my opinion the high key background is giving this image a slightly unnatural look. A potentially lovely image which could be improved by revisiting post processing.</p>
	<p>Bunninyong Botanical Gardens #1 <i>By Neil Sinclair</i></p> <p>Score 13 <i>(Honour)</i></p>	<p>This image has a calm serenity, with the garden captured in bright sunlight, but well exposed. A good composition with the tree roots forming a leading line from the lower right corner up through the trunk, nicely framing the view beyond. Dappled sunlight in front of the tree contributes to this effect. The brighter patch of bank between the trees in the midground holds attention, causing the viewer to consider what is beyond.</p>







EDPI - Open





	<p>Bunninyong Botanical Gardens #2 By Neil Sinclair</p> <p>Score 11 (Merit)</p>	<p>In this image the rather busy reflections are framed by greenery. I suggest use of a polarizing filter when making an image with so much bright light bouncing off the leaves and water. Highlights are blown in the center of the pool. Tweaking highlights in post may help. Again, without metadata it is difficult to be specific and helpful with my comments.</p>
	<p>Kaniva By Anne Carroll</p> <p>Score 12 (Merit)</p>	<p>An image where the artwork of someone else becomes a distraction to the technicality of the image. The unusual angle is quite interesting and takes this image from being simply an image of someone else's artwork. Cloning out the distracting bright bank and trees, and the bars at the top would give a cleaner image. The flock of birds adds perspective.</p>
	<p>Knotted Tree By Lyn Fowler</p> <p>Score 12 (Merit)</p>	<p>Yellowing leaves and green lichen/moss are the predominant colours. Again, no metadata available. A small adjustment to highlights and shadows, and possibly dropping the exposure just a little will give this image greater impact. Another image where use of a polarising filter would remove the overbright reflections on the shiny leaves. The maker has captured the junction of branches quite well. A few steps to the left and focusing on the branches is another option. Try cropping some of the lower portion of the image, which adds little value.</p>
	<p>Lest We Forget By Ken Marsh</p> <p>Score 12 (Merit)</p>	<p>An interesting image of the RSL memorial, made in very bright sunlight. It would be interesting to see the effect if the image was made during the golden hour. If you are skilled in post removing the pole and power lines would give the image greater impact.</p>
	<p>Let's Go Kayaking By Sonia Bickley</p> <p>Score 13 (Honour)</p>	<p>Exposure and depth of field have been well managed in this pleasing image of colourful kayaks on a tropical beach. The dark clouds add interest, with the sea a similar hue. Possibly this image was made before an approaching storm. The absence of harsh light and deep shadows is a welcome change in from many similar images where bright skies and vivid seas are the norm. The kayaks point toward the shoreline, which then leads the eye back into the frame and up the trunks of the palm trees, where the dark clouds hover above the island.</p>

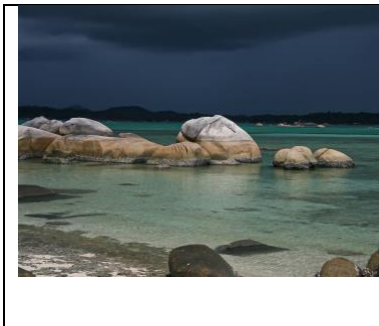
	<p>Listen Up By Ken Marsh</p> <p>Score 15 (Honour)</p>	<p>This monochrome image of a young performer is pin sharp throughout. Highlights and shadows have been well handled. Subject is well positioned within the frame. Well done.</p>
	<p>Moonta, South Australia By Frank Carroll</p> <p>Score 14 (Honour)</p>	<p>The old Cornish mining site at Moonta has been well captured in this pleasing image featuring the Milky Way. A long exposure shows just the beginning of star trails, in no way detracting from the scene. The bright light behind the trees on the horizon has been well managed. Detail in the brickwork of chimney stack and building is well defined.</p>
	<p>Reed Reflections By Betty Bibby</p> <p>Score 13 (Honour)</p>	<p>Reflections and reeds are pin sharp in this image, with the ripples in the water so regular they almost look like corrugated iron. Not sure if this is the last rays of the sun or from a window, as one side is very straight. Without metadata I can't tell what settings you have used. There is the possibility of an abstract image here as well, if the maker crops closer to the reeds.</p>
	<p>River Reflections By Trevor Parry</p> <p>Score 11 (Merit)</p>	<p>The still water shows the reflections with the rising sun bouncing off the trees and creating colour. The blown-out sky is possibly due to the exposure used. In my opinion cropping the solid tree trunk on left of frame would give us a more balanced and dynamic image. The viewer's eye goes to the brightest area, where it rests. In this case the trees by the sun.</p>
	<p>River Reflections By Trevor Bibby</p> <p>Score 12 (Merit)</p>	<p>Although a very busy reflection is created by the ripples in the water the features of the cliff face are quite visible. Making this image in portrait orientation, and giving land and reflections equal value would create a more dynamic image.</p>
	<p>Scarlet Robin By Trevor Bibby</p> <p>Score 11 (Merit)</p>	<p>This potentially lovely image of the Scarlet Robin appears to have been let down by the work in post. There is a good catch light in the bird's eye, but detail in the light and dark feathers is missing, and a distinct halo is visible. Haloing is frequently caused by over sharpening. The soft background suits the image but appears unnatural, it being rare to have a bird sitting on a branch or twig with no surrounding foliage. A lot of negative space around the bird could be cropped to bring it further into the frame. Images of birds and animals must look natural with detail and colour faithfully represented to score well.</p>

	<p>Shapes in the Street By Trevor Parry</p> <p>Score 11 (Merit)</p>	<p>Monochrome treatment suits this interesting building, with its reflections of the clouds. Highlights appear blown in the cloud directly above the structure. Could use a little more contrast to emphasize the tonal range.</p>
	<p>Silo – Textures By Frank Carroll</p> <p>Score 12 (Merit)</p>	<p>Complementary colours of orange and blue feature in this image of the silo. Image is sharp throughout with exposure and depth of field well controlled . Well done.</p>
	<p>Sticks, sticks and sticks By Betty Bibby</p> <p>Score 12 (Merit)</p>	<p>This fascinating shed is a popular subject for photographers, with the various uprights and diagonals creating an interesting image. Without metadata to give me a guideline my comments may not be as accurate as I would prefer, however there are a couple of options which could make this a stronger image. If tweaking highlights and shadows would not bring the lights on the left to a more acceptable level, cropping will certainly eliminate the five most obvious ones. Bright areas hold the viewers' attention, drawing the eye from the main feature. The smaller patches of light on the right of the image are controlled and much less obvious.</p>
	<p>Sunflower Farm By Trevor Bibby</p> <p>Score 13 (Honour)</p>	<p>The maker has cleverly used backlighting to emphasize the sunflowers. I like the way the light is hitting the leaves in the centre of the image. A little local masking and lightening shadows in the centre of the flower will give more detail. Once seen the people in the image become a distraction. Another time try repositioning to avoid distractions and include whole flowers, if possible.</p>
	<p>Sunlit boat sheds By Christine Thompson</p> <p>Score 13 (Honour)</p>	<p>A serene image which appears to have been made during the golden hour. Try cropping from the left to the edge of the boatshed, where the real estate there is of little value to the picture. Soft reflections in the water add to the overall mood of this image. Tweaking highlights and shadows could lessen the impact where the sun is hitting the end of the bright shed and give a little more detail to the dark wall. If this were my image, I would crop a little of the foreground and remove the debris/ducks.</p>
	<p>The Cleaner By Ken Marsh</p> <p>Score 13 (Honour)</p>	<p>A good example of an environmental portrait, with these two gentlemen engrossed in conversation and unaware of the camera. The image is sharp throughout, Patrons of the coffee bar, and the lady using her phone carry the conversational theme.</p>

	<p>The Entertainer <i>By Trevor Parry</i></p> <p>Score 11 <i>(Merit)</i></p>	<p>Lovely catchlights in the little entertainer's eyes. She is obviously unaware of the camera. The motion blur of her hand and baton is quite acceptable. Again, without metadata it is impossible to tell what is creating the softness, most noticeable in the hair and window frame.</p>
	<p>The Gardener's Shed <i>By Lyn Fowler</i></p> <p>Score 13 <i>(Honour)</i></p>	<p>The old hat pegs are a lovely feature in this picture of garden tools. Stepping back to include the entirety of the shovel is desirable when composing. Always work the scene for the best composition possible. Sharp and well exposed</p>
	<p>Weathered Bark <i>By Murray McEachern</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>A fascinating range of lines and shapes. There is a small patch of lichen almost in the centre of the image, which could be the focal point. Adding a tiny touch of sturation and a touch more vibrance will bring up the colours.</p>
	<p>Winding Path <i>By Murray McEachern</i></p> <p>Score 13 <i>(Honour)</i></p>	<p>The various colours in the bark has obviously caught the maker's eye. The path leading in from the left takes the viewers eye through the image. Well exposed with good depth of field.</p>
	<p>Woomerlang <i>By Anne Carroll</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>At first glance the water tank takes the viewers eye, and then the pigeons become obvious. The story here is in the rusted-out tank and the bird's intent on making it home. Had it been possible zooming in to focus more on the birds would have given the image greater impact. The dark area under the tanks is of no value. Try a tighter crop. A well seen story.</p>

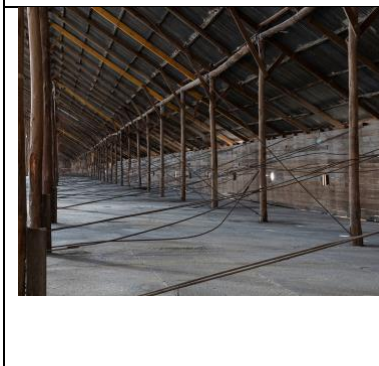
	<p>About to Break <i>By Christine Thompson</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>Choppy water and the grey skies give this image a sombre mood. The horizon is on the rule of thirds line, with the tower in the background pointing to the division in the clouds. Waiting a few moments longer may have allowed the larger boat on the right to move more into the frame, blocking the brighter area of sky. The two bollards in the front left are distractions.</p>
	<p>After the Rain <i>By Lyn Fowler</i></p> <p>Score 10 <i>(Acceptance)</i></p>	<p>The definition states the image must be of the mood and not the weather itself. The maker has captured the rainbow colours quite well, but the greater emphasis here is on the structures surrounding the image.</p>
	<p>Approaching Snow <i>By Judy McEachern</i></p> <p>Score 11 <i>(Merit)</i></p>	<p>A well exposed and sharp image, but the mood is hard to define. Colours in the mountain are bright. Without the mention of snow in the title there is little indication of weather conditions, and less of mood.</p>
	<p>Before the Storm <i>By Christine Thompson</i></p> <p>Score 11 <i>Merit()</i></p>	<p>Dark clouds indicate a storm is coming. The maker has chosen monochrome. I wonder if this image would work better in colour, where grey clouds and stormy sea may better portray the mood. Always check your horizon is dead straight, this dips to the right.</p>
	<p>Calm Before the Storm <i>By Sonia Bickley</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>Made in the last of the light from a setting sun. People on the beach and the calm water gives little evidence of a storm approaching, although the very dark clouds could be indicative.</p>
	<p>Calm but Cold <i>By Carol Hall</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>Low lying clouds give the impression of a cold and dull day. Taking the exposure down may add to the mood.</p>
	<p>Cumulonimbus at Charlotte Pass <i>By Carol Hall</i></p> <p>Score 14 <i>(Honour)</i></p>	<p>The clouds are well captured, bright at the upper edges but definitely with a moodier colour underneath. Clouds are casting a shadow over the foreground which adds to the stormy impression.</p>

	<p>Foggy Buddha By Vera Paulin</p> <p>Score 15 (Honour)</p>	<p>This image has really captured the mood for me. A very sombre, almost sad image. Although we to avoid using artwork from another person, or in this case sculptor, this image works. The back view is clever, with no expression visible. Thick mist or light rain add to the dismal effect. Well done</p>
	<p>Greenland Summer By Carol Hall</p> <p>Score 11 (Merit)</p>	<p>The differing cloud formations add interest to this image with the view between the hills to the snow-covered mountains. The bright lengthy cloud just above sea level holds the eye, being the brightest area. Tweaking highlights and shadows may bring out more detail in this image. A bright and rather large spot on the side of the mountain could be a sunflare, or a mark on the lens. Either way, once seen , can't be unseen and should be removed in post.</p>
	<p>Head Above the Clouds By Judy McEachern</p> <p>Score 13 (Honour)</p>	<p>The break in the clouds, allowing the mountain to peep through, is perhaps giving us a mood of hope. It would be interesting to discuss with the makers of the "Moods" images just what mood they see in their images. It's a very challenging topic to photograph and judge. Exposure is well managed in the bright areas of cloud and snow on the mountaintop. The blue landscape and sky create an uncomplicated image.</p>
	<p>Here Comes the Storm By Vera Paulin</p> <p>Score 14 (Honour)</p>	<p>The dark clouds evoke an uncomfortable feeling, a storm is brewing. This image could be cropped to just below the rocks on the right, and the highlights and possibly exposure taken down to increase the moodiness of the image.</p>
Large Print - Open		
	<p>Rising Fog By Judy McEachern</p> <p>Score 12 (Merit)</p>	<p>Monochrome has been used by the maker to create a sombre mood in this image. Little detail is evident in the foreground. The softness in the hills may be due to a haze of mist drifting in front. The image may work nicely in colour.</p>
	<p>Storm Front By Murray Mceachern</p> <p>Score 14 (Honour)</p>	<p>A dramatic image with the impending storm clouds shadowing the terrain. Cropping the foreground real estate to just above the puddles on the left will give this image greater impact.</p>

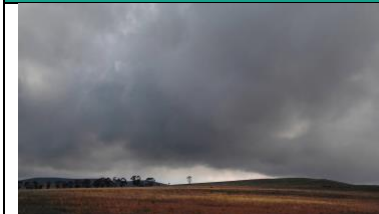


	<p>Take Cover Now By Vera Paulin</p> <p>Score 14 (Honour)</p>	<p>Rock formations are sharp and provide dramatic contrast to the dark sky. If this were my image I would crop the foreground, where the rocks and weedy shore add little value. Panoramic orientation may create even greater impact. The drama here is in the dark sky contrasted by the rocks. The darker sea lends to the effect.</p>
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Large Print - Open

Comment by the Judge: *Commenting on a print when only the digital version is available is somewhat risky. In many instances the matting can alter the final outcome. My hope is that the digital image faithfully reproduces what I see on my screen. Comments made regarding judging prints from DPI's apply to all these images. They do not reflect on the makers of the prints, but it needs to be stated that matting can alter the final impression.*

	<p>Braced Shed By Murray McEachern</p> <p>Score 13 (Honour)</p>	<p>In this image colour is good, hopefully reproduced in print. The image is sharp, and the perspective well handled, with the row of poles on the right leading the eye into the background. "If" the matting has cropped a little on the left- and right-hand sides, and some off the bottom it will enhance the image. The gap between the poles on the left, and the bright light on the right are distractions. The light adjacent to the second pole can be quickly and easily removed in post.</p>
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Large Print – Set Subject – Moods of the Weather

	<p>Burra Storm By Judy McEachern</p> <p>Score 14 (Honour)</p>	<p>The panoramic orientation suits this image. Another time try including a little more foreground. The image has been well exposed, and detail is sharp. Greater balance could be achieved by cropping from the right and a little of the sky.</p>
	<p>End of Days By Judy McEachern</p> <p>Score 13 (Honour)</p>	<p>This image evokes the bleak emotions when driving at night through heavy rain. I have no way of knowing if the image was made through a house window or windscreen, but the resulting image shows imagination. Previous comments regarding judging prints from DPI's apply.</p>
	<p>Rainbows End By Murray McEachern</p> <p>Score 13 (Honour)</p>	<p>The colours of the rainbow are well caught in this rural scene. The maker has wisely concentrated on one area of the rainbow instead of trying to capture it all. Horizon is on the line of thirds, creating good balance within the image.</p>

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