

# Flare



October 2024

[ballaratcameraclub.org.au](http://ballaratcameraclub.org.au)



*Big Digger by Christine Thompson*

- Dates to Remember
- Presidents Report
- Inspiration – Photographing Glass
- Bi-Monthly Competition Results

## Dates to Remember:

### October 9<sup>th</sup> Meeting Night

Set Subject *"Relics of Yesteryear"*

*"An image of old machinery, tools or appliances that are obsolete and are no longer in use and have been superseded by more modern equipment or versions. Excludes architectural subjects".*

*A short video by Marilyn Prime who was the judge of the "Cemetery" competition.*

AND

*A presentation by Betty Bibby on their recent trip away.*

### November 13<sup>th</sup> Meeting Night

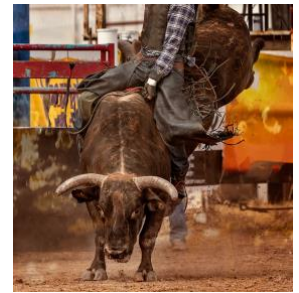
Activity Focus – "Multiple Exposures"

*How to take a multiple exposure image both in camera and in post processing.*

### Suggested Outing October– 26<sup>th</sup> & 27<sup>th</sup>

*"Experience the heart-pounding thrill of bull riding, barrel racing, and jaw-dropping rodeo stunts, alongside medieval fun like archery and axe-throwing across the two days"*

*(Further discussion and details at the meeting on October 9<sup>th</sup>)*



### Saturday November 23<sup>rd</sup>

### Annuals- Presentation Night

*To be held at our clubrooms at the Eastwood Leisure Centre Start time 7:00pm*

Our guest judge for the evening will be **Deborah Mullins** from Macedon Camera Club.



### December 11<sup>th</sup> End of Year Activity

As part of our end of year activities for 2024 we have decided to hold a

### "Trivia Night".

Bring your families along.

*To be held at the Eastwood Leisure Centre - Start time 7:30pm*

*There will be questions on both photography and general subjects as well as prizes to be won.*

We would ask all members to bring a plate to share for supper.

Just a reminder that **NO Alcohol** is permitted at our clubrooms at the Eastwood Leisure Centre.

## Life Membership – Betty Bibby



Betty joined the Ballarat Camera Club in 2000. An enthusiastic member, she joined the committee and has held the positions of Secretary, Treasurer, Flare Editor, Webmaster, Interclub Co-ordinator, Awards Night Co-ordinator and President. She has been able to step up for any job at the last minute to enable meetings to proceed in the sudden absence of a member through illness or emergency.

She has judged the camera club competitions and those of other VAPS-affiliated clubs, and was involved in the establishment of the club's website with the facility for uploading competition entries. When circumstances forced the club to find new meeting venues, Betty would be there with ideas to help.

During the transition years from film photography to digital photography she hosted the monthly informal Monday evening meetings together with Trevor at their home. Members were assisted with the new concepts and practical problems involved in learning new skills and the interchange of ideas was actively encouraged. Using online examples and programs from YouTube or her own images and equipment she provided plenty of material for discussion. Newcomers were welcomed, and beginners found ready advice and opinions.

Venues for monthly excursions and the annual camps were often suggested by Betty. These events provided a means of socialising and getting to know one's fellow members. Equally the traditional barbecue held at the start of each year took place at Betty and Trevor's home where more news and conversations were shared. She enjoyed personal contact with members and took an interest in their lives, creating a real sense of belonging in fellow photographers.

Betty's generous gift of her time and energy deserves acknowledgement and we are proud to present her with Life Membership of Ballarat Camera Club.

## Inspiration

# Photographing Glass

Glass objects surround us.  
Transparent or colored  
smooth or textured  
interior or outdoor  
matte or shiny.

When dealing with glass in photography, the process can be conditionally divided into two types — shooting the object itself or using the reflective properties of glass.

*Photographing glass is not as simple as you may think:*

Use a tripod to avoid camera shake and ensure sharpness.

Focus on the object.

Place the object against a suitable background. A distant, clutter-free background will help emphasize the glass.

Black or white backgrounds can highlight different aspects of transparency.

Clean every surface very well to avoid smudges and smears on your subject. Any dirt and fingerprints will be visible in the image.



Try using different lenses and a short depth of field.

Using a Telephoto lens will allow you to make the subject the centre of attention while blurring the background.

Using a Wide Angle lens will allow you to take a broader expanse at a much closer range helping to avoid reflections.

Using a Macro lens will allow you to get close enough to your subject and help to avoid reflections while keeping the focus sharp.

## Lighting

Photographing glass objects requires careful consideration of lighting, angles, and background to effectively capture the transparency, reflections, and intricate details of glass.

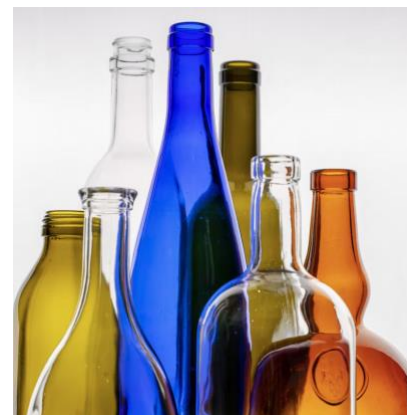
Usually, a photographer would choose to light a subject from the front so we can see what's going on but the biggest problem when photographing glass objects is glare/reflections on the glass. Backlighting or side lighting would work better.



Backlighting is a common term in photography meaning – *lighting coming from behind the main subject.*

Backlighting is the easiest way to photograph glass. When the lighting source is on the other side of the glass, it is much easier to avoid intrusive reflections.

One of the best ways to avoid reflections in glass photography is to turn off any lights behind you.



Controlling the amount of reflection in your image:

Use a polariser to remove or control the reflective light on the object. Rotating the polariser will let you choose how much reflection you do or do not want.

If you are photographing indoors use a softbox or a diffuser between the lighting source and the glass to even out the lighting and prevent any bright hotspot or reflections.

An opaque sheet of paper or fabric will help to prevent hotspots and soften the light.



Black or white backgrounds can highlight different aspects of transparency.

Black is the most versatile, and it looks very effective when shooting a transparent object filled with water or red wine.



Choose a white background behind or beside the objects, to help reflect all the backlight forwards.

Using a white background combined with backlighting helps to give your glass transparency.

If you are photographing wine or coloured liquid dilute with water until you are able to see the colour of the liquid.



It does not matter what colour background you use as long as it makes the glass stand out and adds interest to the composition.

Fill a glass with water and use different backgrounds such as two solid colours or a striped piece of cardboard to make some fun compositions.



Thanks to light refraction, you can make unique and creative glass photography. An interesting background placed behind the glass object can enhance it creatively.



Using hard light side light allows you to have strong shadows. This method of lighting can give you interesting shadows to add interest to your subject.

Remember the closer you have the light source to the object, the bigger the shadow and vice versa. Also consider the direction of the light. The lower the angle of the light source the longer the shadow will be.



Another technique is to create an elegant line that follows the shape of the glassware. To achieve this you will need to use a softbox or diffuser with a black background, then place a piece of black card between the subject and the light source.

Using a flash behind the black card will direct the light around the edges of the card to illuminate the outline of your subject. This may take some practice to get the desired result.




#### Bokeh

Using a Bokeh effect can add interest to the background and create some beautiful reflections on the glass.






## Ballarat Camera Club – Competition Results June 2024 – Judge – Carol Hall





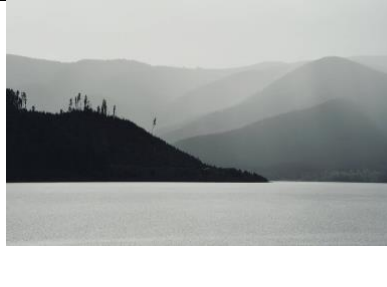
### EDPI - Creative






	<p><b>Creepy</b> <i>By Trevor Parry</i></p> <p><b>Score 11</b> <i>(Merit)</i></p>	<p>My immediate reaction was to chuckle as I appreciated the imagination used to create this image. My eyes immediately went to those "eyes" due to the strong contrast with the background and which invited a search to find the eyelashes. The pattern of the branches also helps to direct the eye to the centre. The fuzziness of the focus of the lichen-covered branches helps to create an alien world.</p>
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### EDPI - Open






	<p><b>A Preen and a Chat</b> <i>By Murray McEachern</i></p> <p><b>Score 14</b> <i>(Honour)</i></p>	<p>Impact is created by the strong diagonal set against the clear background with the birds facing one another. The exposure is handled well enabling the plumage of both birds to be clearly defined. This image would have gained a 15 were it not for the halo effect around the head of the cormorant at top left. A most striking image - well done.</p>
	<p><b>Anchored</b> <i>By Frank Carroll</i></p> <p><b>Score 14</b> <i>(Honour)</i></p>	<p>The glow on the foreground rocks leads the viewer towards the sunset sky and the silhouetted yacht. The slow shutter speed has removed details of the water movement so that we concentrate on the rock shapes and texture which are sharp. As our eye moves into the distance, details fade just as we would normally see. The distant hills on the skyline prevent us from looking out of the view. A lovely peaceful feeling.</p>
	<p><b>Aurora Over Mt Mercer</b> <i>By Judy McEachern</i></p> <p><b>Score 10</b> <i>(Acceptance)</i></p>	<p>A good record of the colours to be experienced during an aurora - always ethereal. However in an effort to have some foreground to provide a better sense of scale and place I would have included more of the turbines; just the top of two of them looks as if you are undecided about the composition.</p>


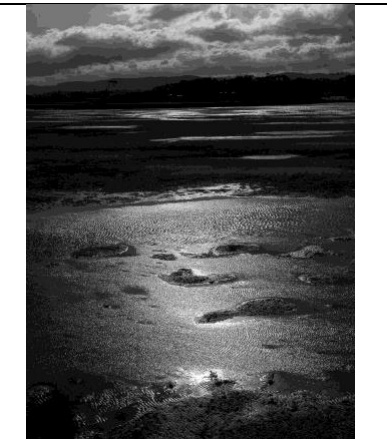
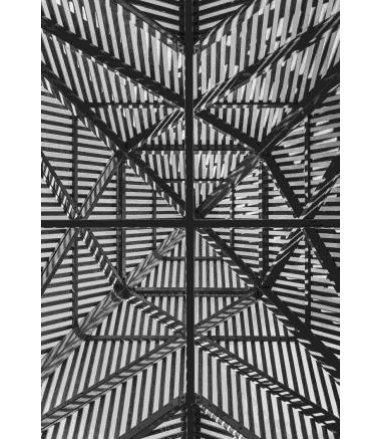



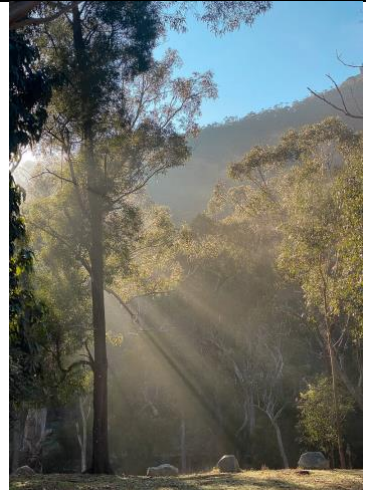




	<p><b>Back to Parachilna</b>  <i>By Anne Carroll</i></p> <p><b>Score 12</b>  <i>(Merit)</i></p>	<p>A well-balanced composition illustrating the arid country of S.A. The placement of the windmill lets us compare the circular shape with the nearly straight lines of rocks in the hillside beyond, and importantly provides scale. It also tells us there has been human use of the region. The limited range of colours allows us to concentrate on shapes and textures.</p>
	<p><b>Barney the Owl</b>  <i>By Frank Carroll</i></p> <p><b>Score 12</b>  <i>(Merit)</i></p>	<p>It is good to see the owl engaged with the camera, the light on the facial disc enabling it to stand out from the background and immediately engage the viewer. Its perch reminds us that barn owls have long been adapted to living alongside humans. I don't mind the spike of vegetation - it helps suggest the height of the perch. The warmth of the light draws us towards the bird.</p>
	<p><b>Bathtime</b>  <i>By Trevor Bibby</i></p> <p><b>Score 11</b>  <i>(Merit)</i></p>	<p>This image works because there is a link between the two birds - the Rosella is watching the Wattlebird. Both are well placed on the right side giving the Wattlebird space to move towards. I would suggest reducing the exposure by half a stop to add a little more contrast and at the same time reducing the highlight on the water. The shutter speed has frozen the spray of water droplets and captured the bird's activity well. Crop the pale colour off the top as it doesn't add anything to the story.</p>
	<p><b>Big Digger</b>  <i>By Christine Thompson</i></p> <p><b>Score 15</b>  <i>(Honour)</i></p>	<p>Wonderful impact - the viewer is up close and personal with the digger, emphasized by the use of B&amp;W to accentuate the shapes with good use of contrast all helping to put it "in your face". The image is really sharp with great detail. I like the way the bucket creates an arch over the parade of tractors. The low viewpoint adds to the impact, illustrating how much bigger than humans it is. Smoke rising from its chimney adds to the sense of motion.</p>
	<p><b>Blowering Dam</b>  <i>By Judy McEachern</i></p> <p><b>Score 10</b>  <i>(Acceptance)</i></p>	<p>The panoramic format together with the use of B&amp;W emphasizes the range upon range of hills along the Tumut Valley. You could improve the composition by halving the amount of water in the foreground which would increase the relative height of the hills and their reach into the sky. The foreground hill could be slightly lightened to avoid such a harsh distinction between it and the much fainter ranges beyond.</p>

	<p><b>Bluey</b>  <i>By Trevor Bibby</i></p> <p><b>Score 10</b>  <i>(Acceptance)</i></p>	<p>It would be possible to get the entire damselfly in focus if you could position the camera exactly parallel to its whole body. As it is, only the head and thorax are sharp, and the attraction of the delicate veining in the wings is missed. The background is ideal, enabling the shape and colour of the insect to be seen. Was it your intention to include the bugs on the stalk to tell a story - they are sharp enough. The dead body above is a distraction from the main subject. Considerable patience is needed for these insects to be in precisely the right position, and for you too!</p>
	<p><b>Brightest Spot in the Forest</b>  <i>By Carol Hall</i></p> <p><b>Score 14</b>  <i>(Honour)</i></p>	<p>Excellent composition and the diffused background allowing the fungi to stand out well. I like how you have framed the selected fungi. If you didn't want this to remain a true nature image I would clone out the little brown piece of debris bottom right.</p>
	<p><b>Brown Falcon</b>  <i>By Carol Hall</i></p> <p><b>Score 15</b>  <i>(Honour)</i></p>	<p>This nature image is so perfect in composition, you have leading lines intercepting on the thirds. The Falcon is beautifully sharp with a catch light in the bird's eye. The clear blue sky allows the true beauty of the bird to be revealed. I would really like to see this image printed.</p>
	<p><b>Chinese Busker</b>  <i>By Ken Marsh</i></p> <p><b>Score 15</b>  <i>(Honour)</i></p>	<p>Wonderful detail in the boy's face as he concentrates on playing, and on his fingers. He is well placed in the frame, with the background not intrusive but seen sufficiently to give a sense of place. The gentle lighting has enabled you to avoid harsh shadows or highlights and the red jacket has impact, interesting in itself but also covering up fussy details which would have detracted from the point of action.</p>
	<p><b>Community Space</b>  <i>By Ken Marsh</i></p> <p><b>Score 14</b>  <i>(Honour)</i></p>	<p>The viewer looks first at the patterns and the shadows of the nearest shape, then we are led out through the further linked spaces where the shapes are repeated. We become aware of the location - an urban street. Lack of a passing vehicle enables us to see the curves clearly, keeping our eyes within the seating space. The shapes and patterns are helped by the contrast between the well-lit seats and the darker base. Very well framed.</p>



	<p><b>Djerriwarrh Bridge</b>  <i>By Betty Bibby</i></p> <p><b>Score 13</b>  <i>(Honour)</i></p>	<p>An ideal subject for B&amp;W treatment with the contrast between the precision of the bridge structure and the rough ground on the right. The composition is well-balanced, framed by the trees beyond the bridge and just enough foreground to suggest size and distance, helped by the machinery which is small enough to avoid distracting us from the main subject.</p>
	<p><b>Evening Splendour</b>  <i>By Neil Sinclair</i></p> <p><b>Score 9</b>  <i>(Acceptance)</i></p>	<p>Unfortunately the image is not quite sharp. The composition needs a better balance: exclude the bench on the right and find a tall tree to form one side of the picture without the small one in the middle which is blocking the view. Use a jetty to lead the viewer's eye towards the sunset and try to avoid the buoys which are random black shapes unrelated to your desire to capture the evening colour. Clone them out if you cannot avoid them. Spend time walking along the perimeter of the lake until you see the various views and angles.</p>
	<p><b>Fixer Upper</b>  <i>By Frank Carroll</i></p> <p><b>Score 12</b>  <i>(Merit)</i></p>	<p>A real story here, a sense of loneliness and abandonment in the face of a harsh climate. The colour of the hills suggests there was never any point in settling this area! It speaks of the lack of understanding of the local environment when you see bare rock under a cloudless sky at midday. A simple but carefully composed image which says so much.</p>
	<p><b>Foggy Sunrise</b>  <i>By Murray McEachern</i></p> <p><b>Score 13</b>  <i>(Honour)</i></p>	<p>Another composition using panoramic format to good effect. Each side of the image is book-ended by the hills which stop our eye from leaving the picture; the position of the brightest part of the sky in the valley is well seen, with the view towards it held in by the gap formed by the dead tree on the right and the living trees on the left. Slightly more than half of the photo is given over to the sky which works to give a sense of space together with the same colour darkening towards the top.</p>
	<p><b>Gunbower Creek</b>  <i>By Trevor Bibby</i></p> <p><b>Score 11</b>  <i>(Merit)</i></p>	<p>The panoramic format has captured the feel of the forest together with the muted colors. Excluding the top of the trees forces us to follow the line of the river into the distance, coupled with the arching branches in the centre.</p>
	<p><b>Happy Jack</b>  <i>By Sonia Bickley</i></p> <p><b>Score 10</b>  <i>(Acceptance)</i></p>	<p>Well done for ensuring that the head and eyes are sharp and looking towards you. The flat lighting has avoided highlight problems between white and dark feathers. This shot would have greater appeal if the bird was picking up food from the ground or engaged in some activity - it seems rather static.</p>

	<p><b>Holding On</b>  <i>By Judy McEachern</i></p> <p><b>Score 14</b>  <i>(Honour)</i></p>	<p>Lovely exposure. The contrast in colour between the tree and the rocky background creates impact and I found my eye travelling down to the detail of the exposed roots. The triangle created from the stone on the right, up to the tree trunks then sloping down to the end of the roots on the left is an element of good design. Having the whole picture sharp enables the viewer to appreciate the context of what is happening - a story about erosion caused by heavy downpours, the loss of soil and the splitting of the rock as the tree grows. A well- captured moment in time.</p>
	<p><b>Intermediate Egret</b>  <i>By Carol Hall</i></p> <p><b>Score 13</b>  <i>(Honour)</i></p>	<p>What a great capture. The ruffled feathers tell the story of the bird drying or fluffing up its feathers because of the cold. Or is there another reason for this show? Unfortunately, the reeds in the background draw your eye away from the main subject. I wonder if this would work better in black and white to negate the impact of the large log the bird is resting on.</p>
	<p><b>Is Anyone There</b>  <i>By Christine Thompson</i></p> <p><b>Score 13</b>  <i>(Honour)</i></p>	<p>A slightly un-nerving image with a suggestion of threat! The black surround creates a sense of fear, wondering if you should go through, making you feel uneasy. Nothing is certain. A very moody image and the author has done well in creating this atmosphere by not telling us just where we are. Most imaginative.</p>
	<p><b>Just Cute</b>  <i>By Trevor Parry</i></p> <p><b>Score 13</b>  <i>(Honour)</i></p>	<p>A delightful shot, full face, sparkling eyes and pink tongue. One immediately smiles on seeing it! I like the overlap of the greenery suggesting the panda is nestling in its environment. This really sharp, well-exposed image has captured all the necessary attributes to make a very appealing picture.</p>
	<p><b>Karfiguela Falls</b>  <i>By Vera Paulin</i></p> <p><b>Score 12</b>  <i>(Merit)</i></p>	<p>The diagonal composition shows the structure of the cascades coming from a narrow point in the distance and widening into the foreground, avoiding a flat horizontal line. Jointing patterns in the rocks provide interest with more diagonals creating a sense of energy. The shutter speed has been fast enough to capture detail in the flow of the water. The tussocks on either side of the foreground confine the view, together with the background trees. A well- balanced image.</p>

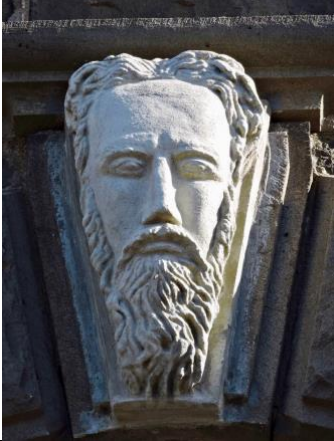



	<p><b>Lake Fyans</b>  <i>By Sonia Bickley</i></p> <p><b>Score 11</b>  <i>(Merit)</i></p>	<p>The stark shapes of the dead trees are emphasized by the use of B&amp;W, and the composition is helped by the tendency of the outer branches to lean inwards. I wonder if you could increase the sense of drama by adding some contrast between the clouds and the sky? There is a lot of mid-grey in a large area of the image. Otherwise a peaceful shot telling us what happens to trees drowned by man-made water bodies.</p>
	<p><b>Low Tide</b>  <i>By Carol Hall</i></p> <p><b>Score 11</b>  <i>(Merit)</i></p>	<p>This has great potential but I feel the real image is in the bottom thirds. if it was cropped just above the sand area it takes on a completely different aspect. The monochrome effect works well. I can see this printed on metallic paper or imagine how this would look on an acrylic block. it has the potential to be a wonderful creative piece of photography.</p>
	<p><b>Mesmerising</b>  <i>By Betty Bibby</i></p> <p><b>Score 13</b>  <i>(Honour)</i></p>	<p>The dense pattern is held together well by the dark beams forming the central cross and creating total symmetry. Well done with your careful positioning. An excellent range of tones using sunlit and shadowed shapes and their reflections.</p>
	<p><b>Milky Way Over the Flinders</b>  <i>By Murray McEachern</i></p> <p><b>Score 12</b>  <i>(Merit)</i></p>	<p>It's never easy finding suitable foregrounds for these shots and I like the way the tree leads the eye up into the densest cluster of stars with the topmost twigs outlined against the brightest area. You've avoided too much red air-glow above the horizon and there is very little star movement thanks to the exposure time you used. A good effort.</p>

	<p><b>Morning Rays</b> By <i>Sonia Bickley</i></p> <p><b>Score 14</b> (Honour)</p>	<p>Well captured - the exposure and lighting are excellent. The view of the beams is well framed by the trees on left and right, and the line of rocks provides a subject for the beams to light up. A well-balanced composition and a most appealing bush scene.</p>
	<p><b>Outdoor Shower</b> By <i>Vera Paulin</i></p> <p><b>Score 12</b> (Merit)</p>	<p>The red pants immediately draw the eye to the centre of the photo and then we look around to watch the flow of water and where it's coming from. The man's posture and the expression on his face suggest he is enjoying the experience and is in no hurry to get out!</p>
	<p><b>Peaceful</b> By <i>Neil Sinclair</i></p> <p><b>Score 13</b> (Honour)</p>	<p>A composition which works well. The jetty leads us towards the setting sun, the fishermen providing points of interest in an otherwise empty stretch of water. They create a sense of quiet, calm evening activity on the almost mirror-like surface. The diagonal line of the path avoids the repetition of straight horizontal lines. Inclusion of branches at top right relates to the distant line of trees, suggesting that they ring the lake.</p>
	<p><b>Reaching for the Moon</b> By <i>Betty Bibby</i></p> <p><b>Score 12</b> (Merit)</p>	<p>An imaginative idea - well seen! The clarity of the shape and detail of the machinery are balanced by the lower tree silhouettes forming a triangle with the moon. A thoughtful composition.</p>
	<p><b>Rest in Peace</b> By <i>Trevor Parry</i></p> <p><b>Score 10</b> (Acceptance)</p>	<p>The harsh overhead sun has created a considerable contrast on the vehicle and emphasized the bent, broken bodywork. Would taking the photo on an oblique angle rather than straight on at the side of the car have created more impact?</p>

	<p><b>Sacred Kingfisher</b>  <i>By Trevor Bibby</i></p> <p><b>Score 10</b>  <i>(Acceptance)</i></p>	<p>Beautiful colours - the bird stands out well from the background but a viewpoint showing more of the environment or some activity such as having prey in its beak would add interest to a rather static image.</p>
	<p><b>Shadows on a Silo</b>  <i>By Frank Carroll</i></p> <p><b>Score 13</b>  <i>(Honour)</i></p>	<p>Well seen. The multiple diagonals of light and shade create energy and encourage us to explore the whole image. The dark area on the left contrasts strongly with the light on the right where the patterns creating by the chain shadows stand out and draw attention. This image needed to be sharp throughout and it succeeds very well.</p>
	<p><b>Stenhouse Bay</b>  <i>By Frank Carroll</i></p> <p><b>Score 11</b>  <i>(Merit)</i></p>	<p>This year's unusually active aurora was spectacular and the camera's sensor always records more light than our eyes can. I feel you may have exaggerated what the human eye saw and this brilliant, neon-like colour might be overdone in post-processing. (I know, I saw an aurora in the Arctic). it is difficult to feel comfortable with it. You may well disagree with this comment! The composition is good, with the coastline and jetty giving a sense of place and scale to the expanse of sky.</p>
	<p><b>Stick Shed</b>  <i>By Trevor Bibby</i></p> <p><b>Score 14</b>  <i>(Honour)</i></p>	<p>Super composition! The oblique angle between the sticks and the off-centre viewpoint add drama to the structure. Sharp and clear, the lighting and exposure well handled.</p>
	<p><b>Busy Bee</b>  <i>By Christine Thompson</i></p> <p><b>Score 9</b>  <i>(Acceptance)</i></p>	<p>I confess that the shocking pink surround detracted from my appreciation of the bee working in the centre of the flower which your title implies is the main subject. More impact would be gained by cropping the image to just the yellow centre, the bee and some of the white parts of the petals. Keep the square format, it will work well with the improved composition.</p>

	<p><b>The Long Jetty</b> <i>By Carol Hall</i></p> <p>Score 10 <i>(Acceptance)</i></p>	<p>So many leading lines and they have been handed well. Because of the red flags, I feel this would work better if it was simplified by turning it into a Monochrome image. Great shadows from the pylons and the depth of field is excellent.</p>
	<p><b>The New and the Old</b> <i>By Trevor Parry</i></p> <p>Score 10 <i>(Acceptance)</i></p>	<p>An unusual subject - good to see fresh thinking. I feel that a square composition would suit the plants better, showing a little more of the vertical height of the stalk and cropping the left side where there is unnecessary space. Could you have changed your viewpoint slightly to avoid that dark blur on the right? The plants are really sharp and stand out well from the background.</p>
	<p><b>The Promise</b> <i>By Ken Marsh</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>A clever juxtaposition of tombstone and rainbow - I chuckled when I saw this! if anything, this image would benefit from having all the tombstones properly sharp - the rainbow will be fuzzy anyway. You were lucky to be able to position the rainbow in an empty space. Well seen.</p>
	<p><b>Upstream</b> <i>By Vera Paulin</i></p> <p>Score 11 <i>(Merit)</i></p>	<p>It is unusual to have such a "full frontal" viewpoint of a waterfall. The shutter speed has emphasized the force of the flow. The large rock in the centre foreground engages our attention first, then we look to the more distant falls as we seek the source of the water. An interesting approach to dealing with a horizontal widespread fall when we are often more used to high falls necessitating portrait format.</p>
<b>EDPI – Set Subject – Faces on Buildings in Ballarat</b>		
	<p><b>Looking Down</b> <i>By Christine Thompson</i></p> <p>Score 9 <i>(Acceptance)</i></p>	<p>This straight-on view needs a more dramatic approach - perhaps an oblique view on a sunny day when shadows early or late in the day could create more modelling on the face. Try to be more creative in your approach rather than just a front-on snapshot. The reverse vignetting does work to concentrate our attention on the face - a good idea.</p>



	<p><b>The Bearded Man</b></p> <p><i>By Christine Thompson</i></p> <p><b>Score 12</b> <i>(Merit)</i></p>	<p>Excellent use of side-lighting to show facial features and the texture of the beard. You've caught his face in the sun just when the building surface is still in shade - well planned.</p>
<p><b>Large Print - Open</b></p>		
	<p><b>Splash</b></p> <p><i>By Betty Bibby</i></p> <p><b>Score 12</b> <i>(Merit)</i></p>	<p>The close-up of the falling water and the splash-pool makes an interesting abstract. The limited range of colour enables us to appreciate the circular patterns of the water rebounding from the impact, helped by the paper texture.</p>
	<p><b>State Forest Road</b></p> <p><i>By Neil Sinclair</i></p> <p><b>Score 14</b> <i>(Honour)</i></p>	<p>The slightly soft focus of this print suits the misty atmosphere of the view. We rely on the contrast between the two nearer trees and the background to see them clearly. The muted tones plus the mist create an otherworldly feel to the area portrayed in the image. The bend in the road continues the organic feel created by the tree shapes and its earthy surface merges easily with its surroundings.</p>
	<p><b>White Plumed Honeyeaters</b></p> <p><i>By Betty Bibby</i></p> <p><b>Score 13</b> <i>(Honour)</i></p>	<p>How wonderful to find these birds against a clear sky rather than a tangle of branches! The foliage acts as an ideal frame for the composition. It is only after immediately seeing the two upright birds that you realise there's a third one busily feeding with its head in a flower. The two birds are alert with a sparkle in their eyes and they immediately engage the viewer.</p>

## Committee Members 2023/2024

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