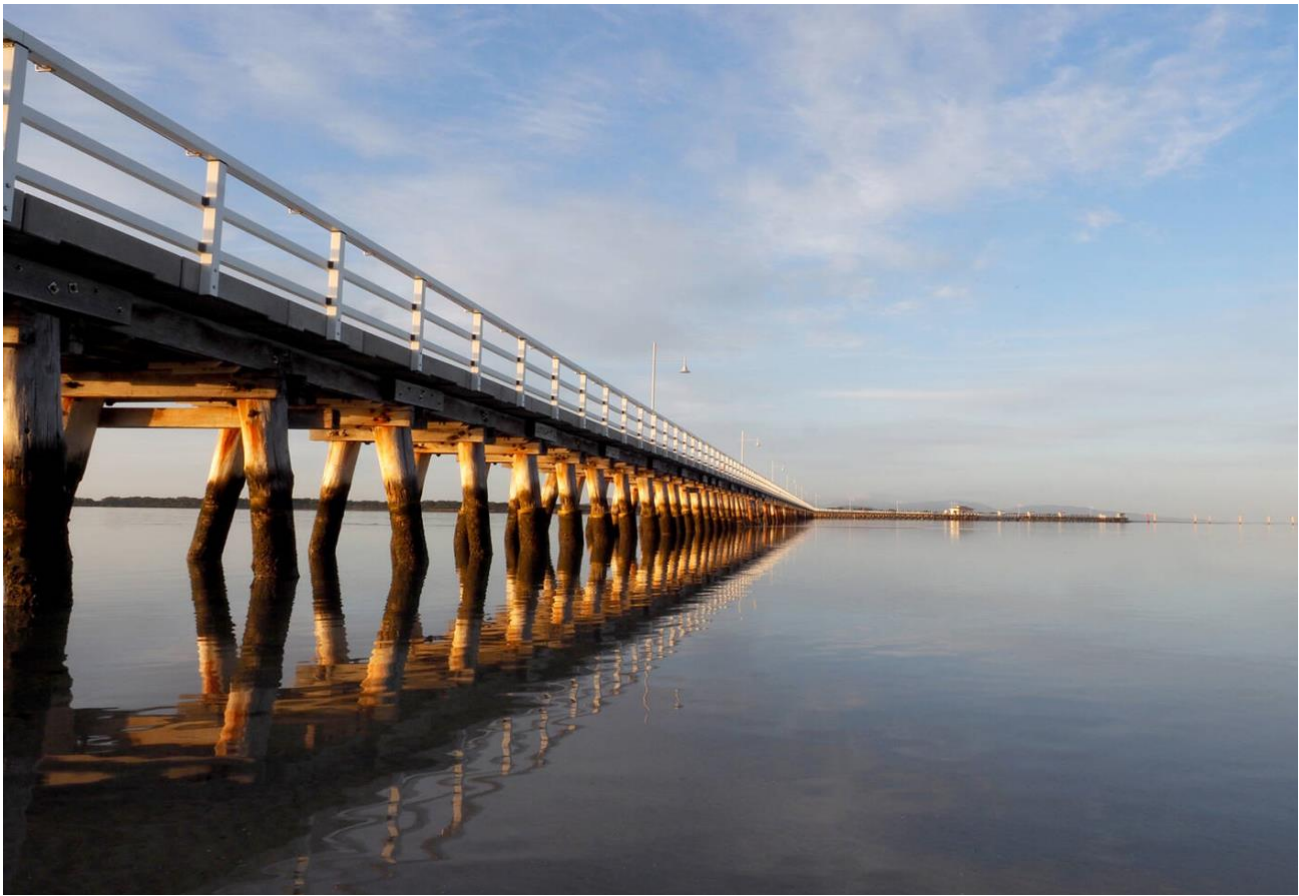


Flare



November 2024

ballaratcameraclub.org.au



Long Jetty *by Anne Wilson*

- Dates to Remember
- Trivia Night
- Inspiration – Glass Orb Photography
- Monthly Competition Results – *‘Relics of Yesteryear’*

Dates to Remember

November 13th Meeting Night

7:30 at our clubrooms at the Eastwood Leisure Centre

Activity Focus – “Multiple Exposures”

How to take a multiple exposure image in camera.

How to combine images in post processing.

Bring along a flower or any items that you would like to include as part of an image.



Saturday November 23rd

Annals- Presentation Night

To be held at our clubrooms at the Eastwood Leisure Centre Start time 7:30pm

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



Wednesday, January 22nd 2025

New Year BBQ Start time 6pm

At Betty and Trevor Bibbys place.
BYO everything.

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

(A ‘Still Life’ photograph in which glass in any form is the main focus of the image. Additional consideration will be awarded for creativity.)

The closing date for entries into the competition is the 17th January.

So please bring your prints to the BBQ or make arrangements with Sonia to deliver them to her.

Meeting February 12th 2025

7:30 at our clubrooms at the Eastwood Leisure Centre

Results for the “Glass” competition will be presented.

Trivia Night

Wednesday 11th of December 2024

To be held at the Eastwood Leisure Centre. Start Time : 7:30pm

Open to families and friends. Come along and enjoy the fun!

There will be questions on photography as well as general knowledge.

Register as a Team or as an individual. Email: 13swinton@gmail.com

Fun to be had!!!! Prizes to be Won!!!!

All Members are
asked to bring a
plate to share for
supper

Annuals Presentation Night Judge Deborah Mullins

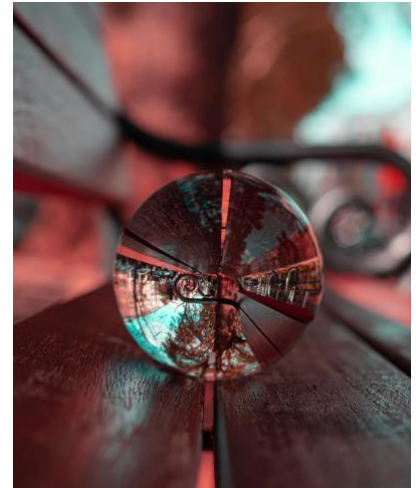
Deborah has been an artist photographer in the Macedon Ranges for over 12 years. Her work has been displayed in many galleries in Melbourne and the Central Victorian region.

From sweeping landscapes to the delicacy of flowers, from created imagery to the experimentations with paint Deborah loves to explore the possibilities art provides.



Inspiration

Glass Orb - Photography



A Lens Ball is a glass sphere or crystal ball that creates a fisheye lens look for a fraction of the price. By shooting through the glass ball it becomes a natural frame for your subject.



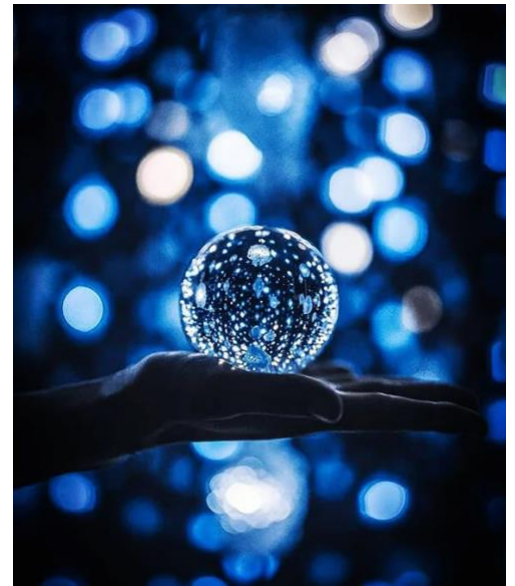
While it sounds overly simplistic, using a lens ball can beautifully bend the light and reflect scenery in fascinating ways.



There is a vibrant, mirror-like quality to the images which appear to be filled with light and colour.



Lensball photography is one of the rare cases where manual focus is easier to work with than autofocus. "You want the focus to be on the very centre of the ball. A wider aperture F2.8 to F5 will give you a blurry background with bokeh which directs the viewers eye to the centre of the image.



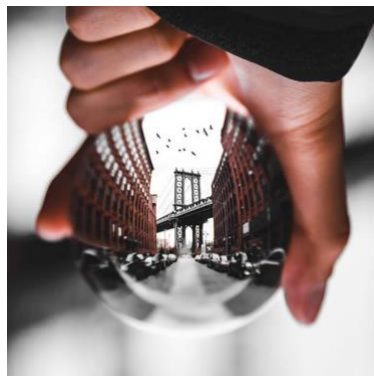
A smaller Aperture will allow you to keep the background in sharper focus. Experiment with apertures to get the background the way you want.

Simply hold or place the ball in front of you making sure it does not roll away.

Keep in mind the scene will be an upside down image inside the ball which uses refraction to bend the light passing through.

The most important thing to remember is to try to keep your horizon line horizontal and make sure your scene fills the Lensball.

Results vary based on the size of your Lensball and how far you are from the scene, but you will want to focus your camera on the center of the ball. Remember your image will be upside down inside the ball but this can be changed later in editing software if you prefer.



Be mindful of where the light is coming from. If the light is coming from behind you, the lensball will show your reflection. Position yourself to the side or shoot with the light behind the lensball to reduce reflections.






The possibilities are endless. You can photograph anything through a lensball. It comes down to what interests you.

These are a few of my favourites.















Ballarat Camera Club – Competition Results June 2024 – Judge –






EDPI - Creative






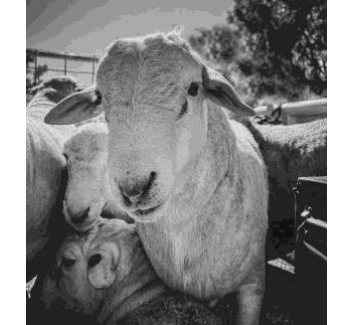
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|  | <p>Bluey <i>By Trevor Bibby</i></p> <p>Score 11 <i>(Merit)</i></p> | <p>Great image of a shingle back lizard. The lighting is not quite in your favour but they do like sunning themselves. The colours are good and you can almost see it about to take the next step. The focus drops off a bit at both the tail and nose. A greater Depth of Field could help here. The messy and bright background takes away from the subject and we would like to see a bit more of a panorama so that he/she has somewhere to go and we can see the interesting footprints and tail trail. Try also cropping some off the top and bottom to concentrate the viewers eye on the subject.</p> |
|  | <p>Bunyerroo Grge in the Rain <i>By Judy McEachern</i></p> <p>Score 11 <i>(Merit)</i></p> | <p>The rain brings out the tones in the rock face and the dominant tree. Your eye is drawn back to the bark on the tree on the left, which centres your attention. We feel that the image could have been elevated to a higher level with a different perspective, perhaps if you positioned yourself to the right and followed the line of the rock face. Or get down low and angle your camera back to the left from the right-hand side.</p> |
|  | <p>Catching Some Sunshine <i>By Trevor Parry</i></p> <p>Score 11 <i>(Merit)</i></p> | <p>Nice bird portrait, it certainly feels comfortable around humans. The square crop suits the image, as does the nicely diffused background. No catchlight in the bird's eye due to the shadows and we are not sure with such a black eye if you would ever get a catchlight. Unfortunately, the bird is just resting, it would have more impact if it was eating a seed etc.</p> |
|  | <p>Clunes Creek <i>By Trevor Parry</i></p> <p>Score 13 <i>(Honour)</i></p> | <p>The leading lines take you into the image. The shadows formed by the setting sun add interest. By making the image monochrome you have reduced the impact of the cars and buildings as much as possible. A pleasing rural scene. Perhaps a slight crop of the sky would centre the image better.</p> |
|  | <p>Cocoa Cola <i>By Vera Paulin</i></p> <p>Score 9 <i>(Acceptance)</i></p> | <p>An interesting but confusing image. It's a busy reflection and I feel it needs simplifying. The colours are pleasing and the litter in the water draws your eye to the bottom left-hand corner.</p> |


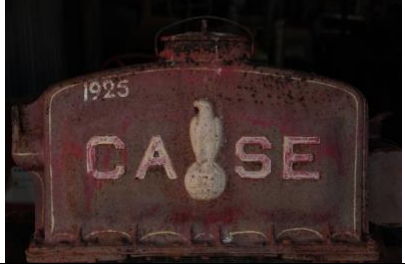


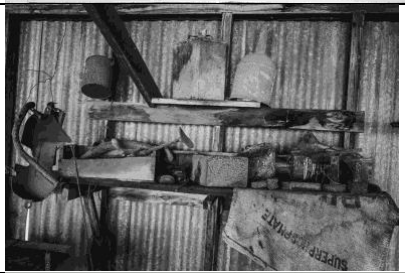

EDPI - Open







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|  | <p>Cormorant <i>By Judy McEachern</i> Score 10 <i>(Acceptance)</i></p> | <p>Unfortunately, the Cormorant head is slightly out of focus. The feathers are sharp and well- defined. The background could do with denoising. The bird is positioned well in the frame and you have taken the photo at a good angle. Making for a good composition.</p> |
|  | <p>Evening at the Park <i>By Neil Sinclair</i> Score 10 <i>(Acceptance)</i></p> | <p>The walking path leads you to the end of the track and your eyes travel back down the row of homes where you end up looking at the overexposed sign. You could edit that out. Lovely colours but we feel the image is just too busy. I feel the real photo is the tree and its golden colours.</p> |
|  | <p>Fairy Wren Looking for Seeds <i>By Lyn Fowler</i> Score 12 <i>(Merit)</i></p> | <p>What a great capture of these flighty little birds. You have even managed to get a catch light in its eye. Again it's a pity it hasn't something in its mouth. It is very sharp, with a good depth of field. Well done.</p> |
|  | <p>Frosty Morning <i>By Trevor Parry</i> Score 12 <i>(Merit)</i></p> | <p>On first view, this certainly has the wow factor. we find this intriguing. The layers of fog, the layers of light hitting the green paddock and the white frost add different dimensions to the view. You eventually end up at the top of the mountain. The dark dead tree grounds the image and adds another layer to this photo. I don't mind the pale sky as it draws your eye back into the photo as there is nothing to look at to compete with the image. We did wonder if you cropped the top off the image to below the houses if it would improve things. However, it dramatically changes the image. Unfortunately, your eye is drawn to the solid fence in the front that appears to have a big lean to the right. Would straightening this section help? Or is the image simply taken on the side of a steep hill?</p> |
|  | <p>Fun on the Beach <i>By Vera Paulin</i> Score 9 <i>(Acceptance)</i></p> | <p>It is certainly an action shot and tells the story well. Unfortunately, the lack of vibrance in the colours lets it down. I feel you needed to be closer to the players, if it was possible.</p> |
|  | <p>Girl with a Violin <i>By Ken Marsh</i> Score 14 <i>(Honour)</i></p> | <p>A wonderfully sharp image with the background nicely diffused. She is so engrossed in her playing the photographer is not an intrusion. The colours are vibrant without being blown out. The only comment is it's a pity all her fingers aren't in the image.</p> |

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|  | <p>Golden Globe <i>By Trevor Bibby</i> Score 10 <i>(Acceptance)</i></p> | <p>An interesting use of lens flare used to frame the scene. However this has caused the trees to lose their sharpness in the centre of the globe. Be aware of your horizon line, this one looks like it is sloping to the left. Outside the box for thinking but the image would be improved by more sharpness and contrast to provide detail within the globe.</p> |
|  | <p>Hairy Begonia Flower <i>By Lyn Fowler</i> Score 12 <i>(Merit)</i></p> | <p>An attractive still life, the flower is sharp where it needs to be. Your choice of background suits the image. The only concerning section is the top petal. Is this a multiple-exposure image?</p> |
|  | <p>Heron <i>By Murray McEachern</i> Score 14 <i>(Honour)</i></p> | <p>Well captured. The wing spread adds interest to the image. Its head and eye are sharp. The dark background compliments the white Heron. Being in the centre of the frame suits this image.</p> |
|  | <p>I Can Just Reach <i>By Anne Wilson</i> Score 13 <i>(Honour)</i></p> | <p>Can't birds twist themselves around? Great colours, interesting composition. Good catch light in its eye. This is an active bird image. The only thing that lets it down is the softness of the fuchsia.</p> |
|  | <p>I'm Busy, Go Away! <i>By Trevor Bibby</i> Score 11 <i>(Merit)</i></p> | <p>The echidna is well placed within the image - room to move. The spines are sharp but the eye and the nose are not, probably because he/she is searching for ants. From experience they don't like to be interrupted. You could try cropping the foreground to remove some of the blurry area in the front left corner. The image conveys the story well.</p> |
|  | <p>In the Jungle <i>By Vera Paulin</i> Score 12 <i>(Merit)</i></p> | <p>Good lighting and it is sharp throughout. I'm finding it hard to stay focused on any point. It is a pity the tree branch is in the way. What an amazing feat of man's ingenuity.</p> |


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|  | <p>Long Jetty <i>By Anne Wilson</i> Score 14 <i>(Honour)</i></p> | <p>A pleasing image that takes you to that vanishing point at the end of the jetty. Good reflections with that slight ripple in the water added another dimension.</p> |
|  | <p>Marbled Gecko <i>By Betty Bibby</i> Score 11 <i>(Merit)</i></p> | <p>Beautiful colours in the gecko nicely complemented by the blue of the background, which is nicely blurred. The eye is sharp as is the smile but, due to the shallow Depth of Field used here, not all of the beautiful patterns on the body are sharp. We quite like the square format but feel that cropping some off the top and bottom would help to give the image more balance.</p> |
|  | <p>Peaceful Dawn <i>By Neil Sinclair</i> Score 13 <i>(Honour)</i></p> | <p>What a serene scene. The swan adds scale to the image and is perfectly placed. The golden clouds add interest to the sky. The leading line takes you past the swan and around the corner. Having the horizon in the centre helps this image.</p> |
|  | <p>Pioneer Park <i>By Neil Sinclair</i> Score 12 <i>(Merit)</i></p> | <p>Another example of rural scenes within the Ballarat boundary. The clouds appear to be oversaturated. We think the main image is in the bottom two-thirds and that the clouds and strong blue sky compete. Cloning the white cars out or waiting till they passed would be beneficial. Sharp throughout. and the composition is strong.</p> |
|  | <p>Speedy Delivery <i>By Vera Paulin</i> Score 13 <i>(Honour)</i></p> | <p>A great capture and excellent shutter speed were selected. You have caught the motorbike at just the right position in the frame. Vibrant colours everywhere. It is a pity those blue milk crates are in the way.</p> |
|  | <p>Still Beautiful <i>By Vera Paulin</i> Score 14 <i>(Honour)</i></p> | <p>What a proud woman. You have captured her aged beauty extremely well. Excellent composition. The use of monochrome simplifies the image and the background distractions. If you hadn't missed part of her hair clip and bun I'd score it 15.</p> |



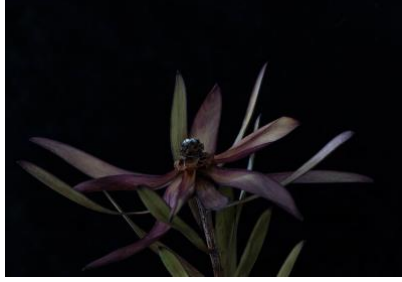



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|  | <p>Sun on the Hill By Lyn Fowler Score 11 (Merit)</p> | <p>Good colour ranges from the green foreground to the golden and blue hills and sky. The foreground is too dominant for the rest of the image. I would crop at least 50% of the trees off to balance the image better.</p> |
|  | <p>Take Off By Trevor Bibby Score 13 (Honour)</p> | <p>A great capture of the owl about to take off. Sharp from beak to claws with enough movement in the wing feathers to tell the story. We feel that the bright white areas at the top of the image could be darkened a bit and the broken branch on the right could be removed by cloning. You have captured just the right angle to get the detail in both eyes and the detail in the feathers.</p> |
|  | <p>The Noisy One By Ken Marsh Score 14 (Honour)</p> | <p>An excellent photojournal image. You have captured this woman at the finest. Mouth open, finger on the megaphone and speaking into the megaphone. Certainly, getting her message across. The background is diffused nicely but still tells the story and you can see it's a rally. Again monochrome simplifies what could be conflicting colours.</p> |
|  | <p>Western District Countryside By Neil Sinclair Score 9 (Acceptance)</p> | <p>We find this image confusing. It appears to either have been cropped severely or HDR and nothing is sharp, the foreground is pixelated. The black cloud up the right-hand corner is too dominant and leads your eye out of the frame. I would crop that top third of the image.</p> |
|  | <p>What Secrets do I Hide By Ken Marsh Score 10 (Acceptance)</p> | <p>The window frame stands out well from the boards. The moss and peeling paint add interest. I want to peek through the old lace to see what is inside. You have taken this at a strong compositional angle but the whole image lacks impact. It needs another element. Like a cat peering out the window, or even the lace or window open a bit.</p> |
|  | <p>Will You Let Me Out, They Have Gone to the Pub By Betty Bibby Score 11 (Merit)</p> | <p>Great capture. You can see every hair on the main sheeps head. We do feel sorry for the unfortunate "squashed" sheep in the foreground. Cropping the bottom of the image to remove most of the downtrodden creature would, we think, help to centre the viewers attention on the face of the main subject. We love the lighting and the use of B&W.</p> |

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|  | <p>Yachts at Rest <i>By Anne Wilson</i></p> <p>Score 11 <i>(Merit)</i></p> | <p>The sky, hills and clouds are a beautiful colour. Which you have handled very well. We feel the dark base is too dominant and if you cropped it up two-thirds it improves the impact of the fantastic sky. The image title and the size and relevance of the yachts are at cross purposes to the image.</p> |
| <p>EDPI – Set Subject – Relics of Yesteryear</p> | | |
|  | <p>1925 Case Tractor Radiator <i>By Murray McEachern</i></p> <p>Score 10 <i>(Acceptance)</i></p> | <p>What a good representation of the set subject. The age of the tractor and the weathered radiator tell us that. We feel there should be more of a story to this image.</p> |
|  | <p>Booze Bag <i>By Trevor Bibby</i></p> <p>Score 11 <i>(Merit)</i></p> | <p>We love the sense of humour here. The use of B&W as well as the amount of grain (noise) suits the subject well. The grain gives the impression of a charcoal drawing rather than a photograph. Perhaps a crop or removal of the blowtorch on the right and the 'something' on the left of the main subject would help to stop the eye from wandering. Could you have perhaps moved them out of the frame?</p> |
|  | <p>Coffee or Tea <i>By Betty Bibby</i></p> <p>Score 10 <i>(Acceptance)</i></p> | <p>Beautifully sharp throughout and the use of B&W works well. In this instance we feel that you have tried to include too many elements. We would have been sorely tempted to re-arrange the four main items and remove the dark object in-between the kettle and the tea caddy as well as the plastic looking container on the right. It looks like you have used a wide-angle lens for this shot so straightening the distortion of the vertical lines can be done in photoshop. There some flares of light on all four main objects which need some work as well. Don't get us wrong we really like the idea behind this image but feel it could benefit from some work.</p> |
|  | <p>Farm Shed <i>By Sonia Bickley</i></p> <p>Score 11 <i>(Merit)</i></p> | <p>What a wonderful collection, makes you wonder what some of the items are. Monochrome suits the image, it is well framed and the items keep you looking through it. Good depth of field, and everything is sharp. I wonder if the maker would have been better to concentrate on one item only. We struggled to find a cohesive story here.</p> |
|  | <p>Historic Gates <i>By Tom Bates</i></p> <p>Score 8 <i>(Acceptance)</i></p> | <p>We feel that the gates only form a minor part of this image and therefore it barely fits the definition of the set subject. The train is the dominant feature. It's a good but busy image.</p> |

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|  | <p>Needs Attention <i>By Tom Bates</i> Score 11 <i>(Merit)</i></p> | <p>This is a good example of simplifying an image. It's sharp throughout and the colour tones are pleasing. You can see the aged wood and iron wheel. I wonder what the cart was? However, this image lacks the wow factor.</p> |
|  | <p>No More Llbs <i>By Murray McEachern</i> Score 13 <i>(Honour)</i></p> | <p>These are good examples of the set subject. Well seen and the the image is sharp with a muted background. The brass edges of the dials add impact and colour. We like its simplicity.</p> |
|  | <p>No Traction <i>By Anne Wilson</i> Score 13 <i>(Honour)</i></p> | <p>The sepia toning suits the image. It's sharp on the wheel and the trees complete the story. Your eyes stay centred on the wheel and cogs. An excellent example of a Relic of Yesteryear.</p> |
|  | <p>Oils Ain't Oils <i>By Sonia Bickley</i> Score 9 <i>(Acceptance)</i></p> | <p>What an interesting oil tin. But on our screen, the whole image looks slightly soft. The focus appears to be on the wood at the front. We would like to see for example an oil can next to the tin so this tells a better story.</p> |
|  | <p>Old Bertie <i>By Lyn Fowler</i> Score 7 <i>(Non-Acceptance)</i></p> | <p>What a wonderful sign. As this is artwork on architecture it doesn't fit the syllabus criteria for the set subject. This has been scored a 7 so you have the opportunity to re-enter an open competition in another month.</p> |
|  | <p>Once Used <i>By Sonia Bickley</i> Score 14 <i>(Honour)</i></p> | <p>Old horse gear always makes for a good subject matter. Monochrome suits the image and once again stops competing colours and tones from downgrading the image. Good diagonal lines and the side lighting helps define the objects. It took us a while to work out what all the pieces were for.</p> |

Large Print - Open

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|  | <p>Once Was a Windmill <i>By Judy Mceachern</i> Score 11 <i>(Merit)</i></p> | <p>Isuppose these have been replaced by solar these days. I'm a bit disappointed we are looking at the back of the windmill tail and can't see the signage on the windmill.</p> |
|  | <p>Pumping Engine <i>By Tom Bates</i> Score 11 <i>(Merit)</i></p> | <p>A fine example of a historic engine from the early 1900's. The machinery itself is a busy piece of equipment and that makes it hard for your eye to settle on one aspect of the machinery. Would this be better in Monochrome? it is sharp with good depth of field. Perhaps if the background was more diffused, the light, top right would be less dominant.</p> |
|  | <p>Ravaged by Time <i>By Tom Bates</i> Score 12 <i>(Merit)</i></p> | <p>These wheels certainly show their age, the collapsing timber against the hoop iron leaning against the rusty shed wall. The tones are pleasing and true to life. I feel the only way to improve this image would be if you could get some soft afternoon or morning light shining on the wheels.</p> |
|  | <p>Rock Crusher <i>By Tom Bates</i> Score 10 <i>(Acceptance)</i></p> | <p>An intriguing piece of machinery. We feel you should have isolated the crusher even if you just took a close-up of the wheel and other mechanisms. The light peeking through the back, the carts and the timber on the right are all leading your eyes away from the crusher.</p> |
|  | <p>Traction Engine <i>By Trevor Bibby</i> Score 10 <i>(Acceptance)</i></p> | <p>Actually it is a portable steam engine. That aside - this subject is crying out to be severely cropped. The engine stands out well from the background but cropping to remove most of the messy, unflattering landscape would give the subject more impact. Consider converting to B&W. Well seen but would like to have seen more of the engine and less of the surroundings.</p> |
|  | <p>Two in One <i>By Anne Wilson</i> Score 7 <i>(Non-Acceptance)</i></p> | <p>This has scored a non-acceptance which allows you to reenter this image at a later date. If you read the definition in the Syllabus it clearly says it excludes architectural subjects.</p> |

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|  | <p>Well Ridden <i>By Betty Bibby</i> Score 11 <i>(Merit)</i></p> | <p>Great subject and we like the use of colour. In this instance we would like to have seen a bit more of the surroundings to include the complete shadow plus a bit more contrast to make the shadow stand out. The bicycle is a bit lost against the background which could also be addressed by adjusting/increasing the contrast. We were amused as the bicycle and its attached relics appear to cover a thirty year age span.</p> |
|  | <p>Ye Olde Cart <i>By Lyn Fowler</i> Score 10 <i>(Acceptance)</i></p> | <p>Your eye roams around the old timber and you take in the different textures until you settle on the wheel at the front. This is sharp, where it needs to be and the background diffuses away nicely. It is a pity you couldn't have removed the hanging out-of-focus vine from the photo. Missing part of the front wheel doesn't help either. Again I'd like to see this in Monochrome, it would hide the new shed wall at the back.</p> |
| Large Print – Open | | |
|  | <p>Past it's Prime <i>By Judy McEachern</i> Score 14 <i>(Honour)</i></p> | <p>A moody photo taken in subdued light. All the leaves' angles lead to the flower's centre point. The print shows more character than the edpi does. The only improvement we feel you could have made was to focus stack or use the focus shift feature in your camera. If this isn't something you are familiar with, it's worth exploring if your camera supports this. There are many videos available online to explore.</p> |
|  | <p>Phantom of the Stick Shed <i>By Murray McEachern</i> Score 14 <i>(Honour)</i></p> | <p>The "phantom" takes your eye through the rows of the timber poles. The red pole and red ribbons that are included draw your eye to the left. However, they are far enough into the frame that they enhance the image and aren't distracting. Excellent depth of field. we find the bird droppings in the foreground distracting. Perhaps if you had stepped down one row it would have solved that problem. The light catching the side of the poles mid-way draws your eye through the frame.</p> |
|  | <p>Power of Steam <i>By Murray McEachern</i> Score 13 <i>(Honour)</i></p> | <p>Very colourful it's nice the way you have photographed it on the bend, perfect timing. The inclusion of the person towards the back of the photo adds another element to the image. The red rock adds a good contrast colour to the train. It's a pity they hadn't removed the dead branches out of your way.</p> |
| Large Print – Set Subject – Relics of Yesteryear | | |
|  | <p>Safari Headwear <i>By Judy McEachern</i> Score 7 <i>(Non-Acceptance)</i></p> | <p>This is a lovely Safari hat but again unfortunately it doesn't fit the set subject definition. The modern design is still the traditional shape and the design doesn't appear to be superseded. Google search has confirmed this.</p> |

Committee Members 2023/2024

Email: ballaratcameraclub@googlegroups.com

President

Vice President & Interclub Co-ordinator

Steve Demeye

Secretary

Anne Wilson

Treasurer

Murray McEachern

Committee Members

Trevor Bibby

Judy McEachern

Trevor Parry

Sonia Bickley

Vera Paulin

Leo Fletcher

Print Steward

Sonia Bickley

Web Master

Betty Bibby

Flare Editor

Judy McEachern

ABN 65 055 234 508 - Reg Number A0004054f

