

Flare



2026

ballaratcameraclub.org.au

From the Editor

There's plenty happening at the Camera Club as we head into spring, with competitions, outings, practical activities and planning already underway for 2027.

Firstly, a big thank you to Ken Anderson for judging last month's Minimalist Photography competition. Members and guests greatly appreciated Ken's thoughtful judging and the detailed comments he provided on each image. There was plenty to take away from the evening and, as always, plenty to think about for our own photography.

Our August outing took us into the forest at La Gerche Gully in Creswick Regional Park for Fantastic Fungi. After a little early rain, conditions improved and members enjoyed a leisurely wander through the forest, discovering an amazing variety of fungi and experimenting with macro and close-up photography. **(Photo from Trevor Parry 2026)**



At our September meeting we turn our attention to Light Trails and Long Exposure Photography. This will be a practical session, so bring along your camera and tripod and be prepared to experiment. We'll look at how keeping the shutter open can transform movement and light, before putting the techniques into practice.

Our next outing will be to Clunes on Saturday 19 September, where we'll swap the forest floor for historic streets, architecture and Goldfields character. Our photographic challenge will be to explore the town and capture a Sense of Clunes through our images.

Meanwhile, we are starting to put together the Club calendar for next year. One date you can already put in your diary is our Camera Club Weekend Away – 12, 13 & 14 March 2027. After a terrific weekend in Dimboola this year, perhaps it's time to head in the other direction and find somewhere closer to the coast. We're still looking for the right destination, so suggestions are very welcome.

And finally, don't forget our AGM at the October meeting. Nomination forms for Committee positions will be available at the next meeting and on AGM night, and will also be circulated separately. Our Club relies on members getting involved, so please give some thought to whether you might be able to contribute.

Spring is here, the days are getting longer and there are plenty of reasons to get the camera out. See you at the September meeting.

Happy shooting,

*Jerry
Editor*

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DATES TO REMEMBER

DATE	EVENT	LOCATION	SYLLABUS
9/09/26	Meeting Night	Djila-tjarrii Community Hub	Activity Focus “Light Trails / Long Exposure”. How to set your camera to take long exposure images in low light conditions, including the principles of light painting. As this activity involves a practical component, members are encouraged to bring their camera and tripod.
13/09/26	Entries for Annuals Close	Djila-tjarrii Community Hub	Closes 13 September 2026
10 am 19/09/2026	Club Outing	The Warehouse, 36 Fraser Street, Clunes,	“Sense of Clunes”
14/10/26	Meeting Night	Djila-tjarrii Community Hub	AGM Open / Creative / Set - “Selective Focusing”
11/11/26	Meeting Night	Djila-tjarrii Community Hub	Activity Focus Meike Boynton - A Game of Tones. A 90 minute presentation on how to improve you Black and White photography.
29/11/26	Annual Competition	Djila-tjarrii Community Hub	

MEETING INFORMATION:

Club Meeting Venue Security Requirements

The Djila-tjarriu Community Centre requires us to lock the entrance to the building at 7:45pm during our meeting, to meet their security requirements.

- Members arriving after this time should phone Tom on 0407 535 420 or another member, to gain access.
- Members wishing to temporarily leave the building during the meeting, will need another attending member to open the door for reentry.

2025/26 ANNUAL COMPETITION

The Annual Competition website access will soon be open.

Members may enter up to 9 entries which have been entered into monthly competitions during the year.

Categories are:

LARGE PRINT

- Open - Colour
- Open - Monochrome
- Landscape / Seascape
- Nature
- People / Portrait
- Creative

EDPI

- Open - Colour
- Open - Monochrome
- Landscape / Seascape
- Nature
- People / Portrait
- Creative

PORTFOLIO

- Large Print Only

NOVICE

- Print

NOVICE

- EDPI

Entries close on the **13 September 2026** and prints must be given to Sonia Bickley *Print Steward* by this date.

Please phone Sonia on 0428 395 157 or ask one of our committee for further information.

2026 AGM

Help Shape the Future of Our Club

Our Annual General Meeting will be held on Wednesday 14 October 2026, immediately before our monthly meeting.

The AGM is an opportunity for you to help celebrate another successful year and to look ahead to the exciting activities, workshops, outings and competitions that make our club such an enjoyable place to learn and share our passion for photography.

Our club thrives because members are willing to contribute their time and ideas. Whether you've been with us for many years or have only recently joined, we'd love you to consider becoming part of the Executive Committee. You don't need to be an expert photographer or have served on a committee before—just bring your enthusiasm and a willingness to help.

Joining the committee is a great way to meet fellow members, have a say in the direction of the club, and help ensure that Ballarat Camera Club continues to grow, evolve and remain a vibrant community for photographers of all interests and skill levels.

If you've ever thought, "I'd like to give something back to the club," this could be the perfect opportunity. We'd love to welcome some new faces and fresh ideas.

SEPTEMBER OUTING - A SENSE OF CLUNES

This month we're swapping the forest floor for the historic streets of **Clunes**.

Join us on **Saturday 19 September** for a relaxed three-hour photographic wander through one of Victoria's best-preserved Goldfields towns. With its historic shopfronts, old hotels, churches, railway station, laneways and wonderful architectural details, there should be no shortage of subjects.

Our challenge will be **"A Sense of Clunes"** — tell the story of the town in just six photographs. We'll be looking for a sense of place, architecture, details, people, contrasts between old and new, and that one special image that captures Clunes for you.

We'll meet at **10.00 am outside The Warehouse, 36 Fraser Street, Clunes**, before heading off to explore, and regroup in Fraser Street around 12.15 pm for coffee and lunch.

Bring any camera and any lens. This outing isn't about equipment — it's about looking, exploring and telling a story.



BALLARAT CAMERA CLUB INC

Reg No A0004054f

ABN 65 055 234 508

Postal Address - PO Box 1362 Bakery Hill 3354

Nomination Form 2026 - 2027

I would like to nominate
For the Position of *Committee Member*
In the Ballarat Camera Club

Proposer _____

Secunder _____

Nominee _____



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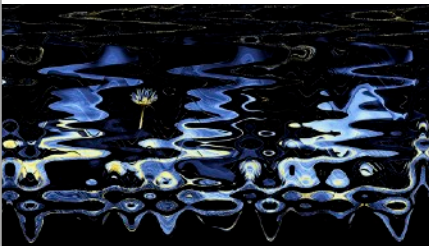
I would like to nominate
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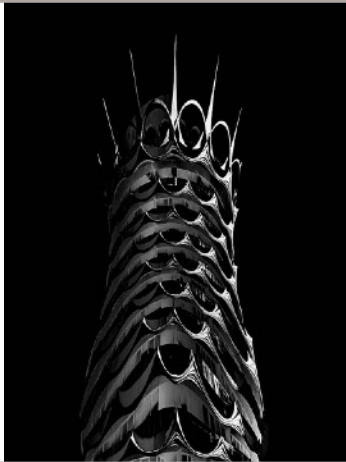
Proposer _____

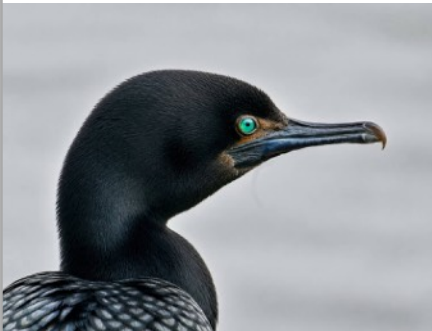
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Nominee _____

PHOTO COMPETITION - Minimalist Photography

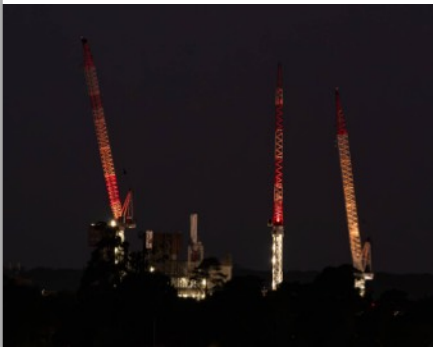
EDPI - Creative		
Late night Cafe	Jerry vanDelft	11 - Merit
	A good candid street photography style image. The maker has captured a natural moment that portrays the cafe environment very well. There is some graininess and noise across the image which would have detracted from a colour image, however, for me it works in this b&w style as it adds a vintage or age feel to it. A couple of suggested edits would be to remove that distracting bright light in the center of the image, crop the window frame out on the right side and lift the shadows VERY slightly. Overall a solid image, well done.	
The Quiet Witness	Ralph Domino	14 - Honour
	This is an imaginative and visually engaging interpretation of the creative genre. The photographer has transformed what appears to be a simple water reflection into an abstract composition that encourages prolonged viewing. Rather than immediately revealing its subject, the image relies on shape, light and colour to create intrigue, rewarding the viewer as they explore the frame. The limited colour palette of deep blacks, electric blues and warm gold highlights is particularly successful. These colours provide excellent contrast while maintaining harmony throughout the image. The solitary flower emerging from the distorted reflections serves as a clear visual anchor, preventing the abstraction from becoming completely chaotic and giving the eye a natural resting point. Where the image falls slightly short of the highest honours is in the strength of its focal hierarchy. Although the flower provides an anchor, it is relatively small within a very busy field of competing visual elements. Some viewers may spend considerable time searching for the primary subject before understanding the photographer's intent. Overall, this is an accomplished creative photograph that demonstrates a strong eye for seeing beyond the obvious.	
EDPI - Open		
Hours Old	Murray McEachern	10 - Acceptance
	A nice image of is a Masked Lapwing chick. The image has good subject separation, however, the head and beak focus is slightly off and softer than the detail on the chicks body which is quite sharp. I would have preferred to see the subject on a right third rather than center which would have given the viewer more of a sense of space as to where the subject is looking. The image colours as very natural and nicely managed. Perhaps tweak the shadows up slightly to reveal more of the eye area of the subject. A good effort and I hope you didn't encounter any angry Lapwing parents!	

Anzac, Eternal flame.	Ralph Domino	11 - Merit
	An intriguing image of the Eternal Flame and a challenging image to judge. Very creative and could have been entered into that category. To my eye the image lacks punch where it needs it with the top of the flame being overpowered by the very busy vertical background and lacks some contrast between those elements. Also, the crop is a little tight, more space above the flame would enhance the focal point of this image. It is a very busy image that evokes a lot of interest and thought about the artistic nature of this creation and that is a good thing.	
Banksia Building	Ralph Domino	14 - Honours
	A very interesting image of the Banksia apartment building in Melbourne. Excellent tonal range and lighting combined with tack-sharp focus. I'm not sure what method was used to achieve this perspective of the building but it works very well. A couple of minor criticisms is that the building is slightly off vertical and some of the edges and points of the spires are pixelated. Overall, a very strong image.	
Brachina Gorge	Trevor Bibby	10 - Acceptance
	A good representation of the area. This image has some of the elements that make for a good landscape. Character in the clouds, leading line to the main subject, well managed colours/tones considering the harsh lighting. Positioning yourself to the right of the road and closer to the bend may have offered a better composition as the road, whilst a leading line, is also grabs most of the viewers attention. The focal point being the gorge and hills is too far away. That said, overall, a pleasing image that needs a little more compositional exploration.	
Brighton Beach Huts	Richard Smith	8 - Acceptance
	There is no doubt beach huts are a great photographic subject. With this image the colours really pop. Unfortunately, there are some issues with this image that I had to base my score on. It appears to be a merge of two or three images as the sand in the foreground does not match and has an obvious merge point. Similarly, the sky above the red white and blue hut has a merge point where half a tree is missing which then cuts into the roofline of the boatshed. The lit-up building on the left side of the image needs to be dealt with, cropped or brushed out in post as it grabs the viewers attention straight away. I encourage the maker to keep on experimenting with this method as you have the basics and just need to fine tune the output.	

Cobb's Canteen	Frank Carroll	10 - Acceptance
	A nice candid cafe image. The maker has done well with handling the lighting inside the cafe and the focus on the main subjects is good considering the shooting conditions. Unfortunately, the window frame in the middle of the image is grabs your attention. Perhaps there was an opportunity to move to the left and isolate the three subjects on the left thus isolating the person & sign on the right? Also try cropping out the blue planter boxes leaving only some greenery in the foreground as the planter box colour takes your attention away from the window and what is going on in the cafe. This candid type street photography is a great genre and this image is well seen.	
Diagnostic Details	Carol Hall	10 - Acceptance
	A well spotted subject by the maker in what could be a pine forest. The main subject is quite sharp and shadows are well managed. An interesting tonal range probably due to the location and conditions. A couple of suggestions to consider, a higher vantage point to shoot from would remove some of the the dominant log in the foreground as it is taking up almost half of the image., that would also separate the smaller toadstool from the lower section of the main subject. Also, the background is quite busy so perhaps a wider/faster aperture would blur out some the business and create some more defined subject separation. A pleasing image overall.	
Dingo stole my Shark	Richard Smith	10 - Acceptance
	A well timed image with the dingo looking right at the camera. A tighter crop getting the subjects to fill more of the frame and some straightening would have resulted in a higher score for this image. That said, the lighting is very well controlled under a harsh sun and the focus is sharp which allows the viewer to see a lot of detail in the animals. Take the opportunity when it is in front of you!	
Emereld eye	Trevor Parry	12 - Merit
	A wonderful side-portrait image of the Little Black Cormorant. The lighting is excellent and all of the elements that need to be tack sharp are indeed tack sharp. Subject separation with the lighter background (water?) is ideal. Now the bad news, there is a mark on either the lens or filter used when capturing this image. Once you see it you can't unsee it! This image should have been awarded 14 or 15 if this blemish wasn't present. I hope the maker of this image continues to enter this style of capture into upcoming comp's as the potential for a top score is evident.	

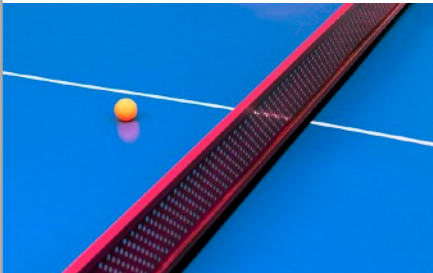
framework of Decay	Trevor Bibby	11 - Merit
	A nice image of a typical dilapidated outback house. This type of old dwelling provides a great photography subject. The state of the wall allows the viewer to see the building techniques used back in the day, from the double brick walls through the arched window, thick plaster internally and timber lintel. Even the carved graffiti adds to the character of this image. The challenge with this image is the dynamic range as the contrast is a little flat. Using HDR in camera or post would better control the shadows and highlights bringing out more detail in both. However, I find the image holds the viewers attention and tells a story that era. Well done for getting up close to the subject as many images of these old homes are taken from roadside vantage points.	
I can walk on water!	Betty Bibby	14 - Honour
	A great image. The maker has timed this shot very well and with appropriate shutter speed to freeze the action. The use of B&W and light vignetting really makes the viewer focus only on the subject. The water splash really enhances the sense of movement. A minor adjustment I would make is to crop a little differently to provide a sense of more space in front of the pelican to move towards. You have done well to manage the contrast/tonal range between the bird and background being so similar. There is good detail in the pelican and water splash. Great job.	
I'm in a hurry	Betty Bibby	8 - Acceptance
	A nice pose on the Australian Swamphen with it's huge foot on display. Unfortunately the focus plane has landed just in front of the subject so the focus on the bird is soft. Looks to be an unfortunate auto-focus miss on this occasion. Also, consider lifting the shadows/blacks levels slightly to show more detail on the side/back of the swamphen. The subject isolation from the background is good as is the space in front where the subject is looking and heading. I'd like to see more of these images in future competitions.	
i've grown legs	Betty Bibby	8 - Acceptance
	Another interesting subject that is let down by being off focus. The tree trunk has great colours and shapes but is soft with the rocks on the left side of the trunk being very much in focus . Another consideration may be rule of thirds; if possible, take a few steps back and across to the left and show a little more of the height of the tree which would make the subject less dominant. I like the subject matter and just some technical aspects to consider to improve the appeal of this image.	
In old Marrakesh	Jerry vanDelft	11 - Merit
	A grand old archway looking out into the paved street with with the lady on the motor scooter providing the viewer with a sense of scale. This images looks to be opportunistic as the scooter is on the move so possibly not a great deal of time to consider the highlights in the sky and on the road that are quite strong. Some work in post could lift the flatness of the colours slightly. I think the image invokes thoughts of what the area would have been like many years ago.	

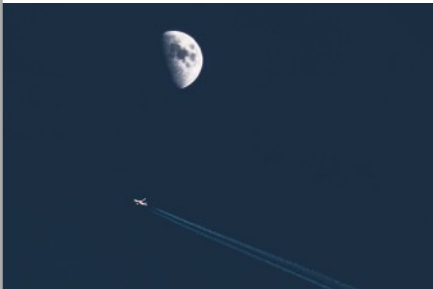
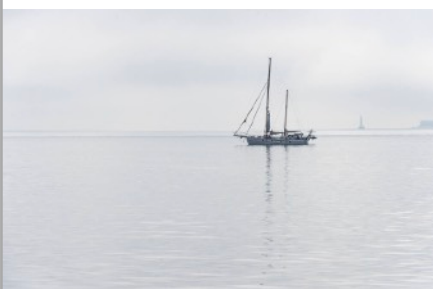
Last Bus	Frank Carroll	12 - Merit
	A good image of a very popular scene that has had many night and daytime photographers shoot at various angles. The maker has handled the colour and lighting of the bus very well with the bus sharing hero status with the milky way. An improvement in the composition may be to have the bus on the left side of the image and capture more of the tail of the milky way core in the top right side. I would crop out/remove the trees in the far left as they are a slight distraction. Overall a very good version at this well published vista.	
More legs than heads	Trevor Bibby	11 - Merit
	When I was at meeting with the Phillip Island Camera Club, this shot would have drawn the standard ABP (another bloody pelican) image response, which of course was tongue in cheek as there are some magnificent images of Pelicans. This image is a bit of fun with the various poses of the birds. Giving the subjects more space to gaze at on the left side would be preferable to having the negative space on the right side. The contrast is a little flat and when I opened the image up in DXO and lifted contrast and the blacks very slightly, the subjects popped a little more from the background. An interesting bird photo usually has some sort of action in it such as the Pelican 3rd from the left having a scratch. Well seen.	
Morning Glory at Lake Mackenzie	Richard Smith	11 - Merit
	Some very nice tones at the tail end of Blue Hour. The maker has just managed to contain the highlights of imminent sunrise over the hills in the background. The clouds add a wonderful moody contrast and balance to the image. I'm guessing this image is a panoramic pan style shot to capture the vast scene? If this was an image I was entering into an open comp', I would lower the vibrancy of the colours a touch which gives a more natural appeal without losing the overfall impact of the image. I am not sure what caused the line in the sand that goes from dark to light in the foreground but it does grab the viewers attention. I don't mind the very dark tree line on the right side as the main features of the image being the water and sky are where you the viewer to look. A great time of the day to be out and about with a camera.	
Morning Glory at Lal Lal	Richard Smith	10 - Acceptance
	It appears there is a decent drink for Lal Lal on the horizon! A pleasing image with the leading lines of the gorge edge leading the viewer to what would often be a waterfall. Overall the image focus is a little soft and contrast is a little flat. I minor adjustment in post with contrast and clarity really make this image pop. If your image contains strong vertical elements such as the light poles in the background then please make them vertical. I generally remove them but that is just my preference. Perhaps a slight lift of the shadows to provide better visibility of the waterfall face and pool but a good vantage point to shoot the "non-falls" from as you have captured the important elements of the fairly famous local landmark.	

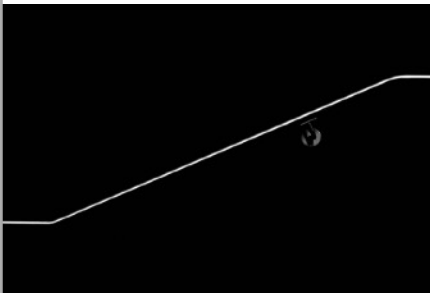
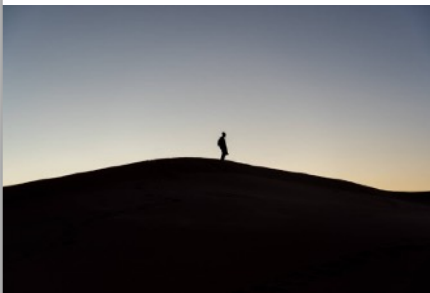
Rainbow bee-eater feeding	Trevor Parry	14 - Honour
	A very good image of the Rainbow Bee-Eater doing what it's name suggests. Great colour and tone with tack-sharp focus. A nice glint in the birds eye really brings draws in the viewer. A couple of minor points, try not to cut the tip of the tail off the bird and perhaps not as tight on the crop and put the subject slightly further right in the frame. Otherwise a great image.	
Reach for the sky	Carol Hall	11 - Merit
	A well seen opportunity. The sharp focus and clean lines of the cranes make for quite a striking image. The lighting and tones are spot on with the viewers attention drawn straight to the main subjects. However, like a few other images in this judging, if you have clean, sharp lines in the image, make sure they are straight as the building and center crane angle detracts from this image somewhat. I would also like to see a version of this image stopped down to produce sun star effect on the bright lights as I think could look quite good in this image. I think one might expect to find this sort of image hanging on a wall of a construction company publicizing their projects.	
Red Capped Robin	Trevor Bibby	8 - Acceptance
	A wonderful subject perched very nicely on the branch. There are some technical issues with this image to mention. The focus of the image seems to have landed on the branch below the subject and so the focus on the Robin is soft. Compositionally, the image could look better if the subject was lower and slightly further right. If you applied a "thirds" grid to the image and had the subject on the top right intersection of the grid, that would be ideal. I love the intention to give the Robin space to gaze into and that you have caught a catch-light in its eye. This image with these corrections will score much high than an 8. Keep at it.	
Reflections on Lake Lascelles	Sonia Bickley	7 - non-Acceptance
	A very moody image of the lake with the last of the sunset in the background. As most of the image is all about the sky and reflections, I think the land being across the center of the image works. I find myself viewing this image as a whole rather than being drawn to a particular focus point or object. The tone of the reflection and ripples in the water present a metallic like appearance. I wonder what the sky and reflections would have I looked like 10 minutes earlier, maybe a more intense sunset colour.	

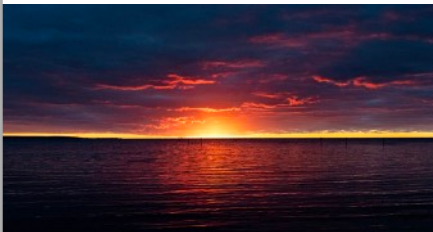
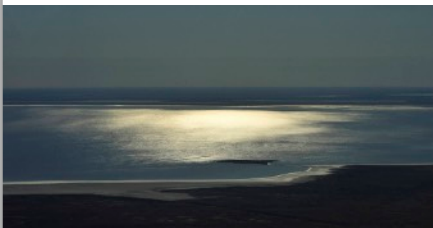
Riverside	Trevor Parry	12 - Merit
	This is a busy image with lots of elements to take in. The entire image is in focus with clean lines and good colour range for the viewer to see. I would encourage the maker of this image to crop out/remove white laser light sign in the foreground as it almost blocks your eye following the pathway through the lights. Although you have a lot of parallel leading lines in this image, I find it works due to the different textures at work. Stone path/trees, concrete path/lights and the boardwalk/river. Any one of those leading lines could have been an image in itself. The sunset in the background adds another layer of colour to the distant view which is a bonus. Well seen and captured.	
Spraying the super	Sonia Bickley	13 - Honour
	A good action shot of the crop-duster doing its thing. The timing of the capture was very good with the spray streaming out. I suggest a very minor adjustment to the highlights to bring down the clipping of the sheep but it is very minor. The sheep don't appear to be concerned about the action going on which is remarkable. You have captured a sense of motion in the slightly blurred propeller blade combined with the spray. All in all a strong image.	
Swan Hill Shed	Murray McEachern	13 - Honour
	An excellent rustic setting with typical earthy tones. The softer colour palette achieved in this capture works very well with all of the important elements being in focus. A couple of minor adjustments that would enhance the appeal of this image. 1/ Highlights are blown out in the sky and part of the tin roof of the barn, pull those back a little. Perhaps take out the diagonal pipe from the left side and also take a few steps backwards to give the top of the shed a little more space which would in turn slightly reduce the dominance of the wagon in the foreground. Framing the barn door through the wagon works well, capturing the wear and tear over time. I do enjoy images of older things and this image is very good.	
Take a deep breath	Carol Hall	15 - Honour
	A stunning black and white image. Tack sharp, with excellent tonal range and the composition is superb. The greyness of the surrounds enhance the cold - weather clothing the musician is wearing as it is obviously a cold day. The highly polished tuba is awesome as is the reflection of the sheet music being read by the musician. One would be splitting hairs to suggest any changes that would improve this image. Excellent!	
The Last Road Trip	Frank Carroll	
	A nice vantage point to capture the sunset over the now famous bus at Lake Tyrrell. Great colours and sharp focus right out to the horizon. With this perspective, the bus dominates the foreground whilst the sunset is strong enough to pull the viewer's eyes past the bus eventually. Aside from the two heroes in the image, there isn't a great deal else in the image with the semi arid scrubland and evening shadows eating up most of the detail of the surrounds. Another good image of that location and feature.	

Times Past	Betty Bibby	9 - Acceptance
	An interesting composition. The backlit tree provides an intriguing main subject but the sun is overpowering the other elements in the shot. The clouds provide some character to the image, however, the rest of the image can't compete with the glare. When photographing backlit subjects it is not ideal to have the sun directly in front of the lens as a light source unless it is very muted. Perhaps the maker could have moved to the roadside and use the road as a leading line to the tree and then having the sun on a less direct angle but still providing the backlit effect. Anyway, keep on experimenting with backlit subjects as the results can be stunning.	
Twilight in the city	Trevor Parry	13 - Honour
	A nice twilight moment in the city as the title suggests. This image presents the viewer with sharp focus and clean lines of Southbank skyline almost at dusk. The reflections of the evening glow gives a calming feel to the usually hectic view and the sun star of the side of the building is a bonus. Good colour range and the lighting is well handled with enough detail in the shadows on the street to complete view. One minor adjustment I would suggest is to crop/remove the cranes on the left of the image. This is an image you might find in a corporate building lobby, well done to the maker.	
Where the gum trees bend	Trevor Bibby	12 - Merit
	A very pleasant image of a creek bed and river gums among other trees. The creek provides a natural leading line which takes the viewer's eyes through the image to the bend. While there isn't a specific focal point along the creek, the vista is strong enough to hold one's attention and appreciate the serenity this location would offer. Just a minor adjustment on the highlights would improve the tone of the sky as it is slightly clipped, maybe pick up the shadows slightly to bring out some more detail in the right hand side. I'm not sure if there is any gold to be found in the creek bed but you never know! A very nice image, well done.	
Winter Reflections	Carol Hall	13 - Honour
	An almost abstract-like image. The reflections provide the viewer with a wonderful array of soft tones with the water ripples creating an abstract nature of the scene. The tonal range from the water's edge autumn-like colours through to the sky in the foreground transitions wonderfully. The maker of this image clearly sees opportunities that others may walk past without noticing and that is a good thing. Well seen.	
Yarra reflections	Trevor Parry	13 - Honour
	Another wonderful Melbourne night vista. Everything that needs to be in focus is in focus and the exposure is well managed. I like the depth of the shadows on the right side of the river, as this allows the viewer's eye to travel through the image via the river to past the bridges to the buildings. Possibly remove the pole in the immediate foreground as that is a distraction to the flow of the image. I wonder if the maker of this image has had the opportunity to shoot with ND filters and a long exposure as the result would be even more stunning. Well done with this one though.	

EDPI - Set - "Minimalist"		
All alone	Betty Bibby	11 - Merit
	An interesting entry for minimalist category. There is a lone leafless tree which is clearly the focal point and not many competing objects in the scene. The strong use of negative space and simple colour palette make this image work. The busy sky and foreground detail, vegetation, rocks and the background elements detract from the minimalist appeal. To make the image feel more minimalist, perhaps try cropping out some of the rocky foreground making the tree and sky dominate. Trees like this one are great minimalist subjects and it is not always easy to get the perfect environment around them.	
Blower	Murray McEachern	11 - Merit
	Strong use of a single subject, large negative space, and a restrained colour palette. The image immediately reads as minimalist. The horizontal placement works well, with the nozzle pointing into open space. The subject sits low in the frame, giving breathing room. The focus on the subject is fairly good although a smaller aperture may have perfected the focus. Lighting and background is OK with some shadow creeping in to the right side. Technically the maker has done well with this entry.	
Cadence	Ralph Domino	14 - Honour
	This image is a great example of minimalist photography where nothing unnecessary is included. The diagonal transition between the upper fins and lower cladding creates dynamic balance while maintaining simplicity. The repetition is excellent. The contrast between the saturated red and cyan-blue sky creates a striking contrast that immediately attracts the viewers attention. The image is sharp throughout with no distractions. Other judges may not like the saturation level but it works for me. A strong minimalist image, well done.	
Counterpoint	Ralph Domino	15 - Honour
	Another striking minimalist image. The simplicity of the three elements work very well. Outstanding colour contrast with the orange ball against the saturated blue surface grabs the viewers attention immediately. Strong geometric lines and clean shapes give this an almost abstract quality. Every visible element contributes to this image. A couple of VERY minor points, the ball and white line being a little more separated and the reflection of the ball could be stronger or not be there at all. An excellent minimalist image.	

First of the season	Carol Hall	9 - Acceptance
	The bright red mushroom/toadstool immediately attracts the viewers attention as it is clearly the focal point. The vivid red against the muted browns and greens creates good visual separation and there is only one dominant subject which can be an important element in Minimalist photography. Where the image doesn't really work as minimalist is with the busy background and no clean negative space. While the mushroom grabs your attention, it is not really dominant enough being only 5% or so of the image and is a little lost in the busy surrounds. Fill more of the frame with the subject combined with wider aperture and/or longer focal length to blur out some of the busy background.	
	The image has great natural appeal and I would award this image a higher score in an Open or Nature category as the image depicts its title "First of the Season" emerging from the forest floor.	
Fish Drying Rack	Judy McEachern	11 - Merit
	This image has strong use of negative space and a simple subject being the structure on ridge with the warm light breaking through the clouds creating an atmospheric quality. The drying rack sits close to the right third intersect giving the composition balance and the tiny bird in flight adds a sense of scale without dominating the scene. A couple of elements that detract from this image being the busy foreground and, whilst the sky is beautiful providing negative space, the tonal changes in it are a distraction. The exposure is well controlled and the image has pleasing asymmetrical balance. The ridge angle leads the viewer to the rack which is sharp against the clouds. A good effort.	
Fly me to the moon	Jerry van Delft	12 - Merit
	A strong minimalist image that combines two compelling subjects while maintaining a great deal of negative space.	
	The simplicity is what makes this image with the tiny aircraft emphasizing the size and distance of the moon. The jet stream provides the sense of movement. One can expect atmospheric conditions to soften the image over vast distances, however, there remains enough detail in the aircraft and moon. Placing the moon over right third of the frame would create a touch more dynamic tension. Experimenting with local contrast on the moon may improve detail. The maker has had to deal with some fairly quick choices with this capture and has done well.	
Foggy Morning	Judy McEachern	14 - Honour
	A stunning minimalist image. Very effective use of negative space. Subject is tack-sharp and placement is excellent being on the right third giving the yacht room to breath. The soft haze and muted palette create a peaceful, almost ethereal mood with the subtle tonal transitions being very pleasing. The two distractions top right are the only reason this image is not a 15. In my opinion, if the distant yacht and land are removed and perhaps a 5% crop of the foreground water, the maker has an image that could rate highly in regional competitions.	

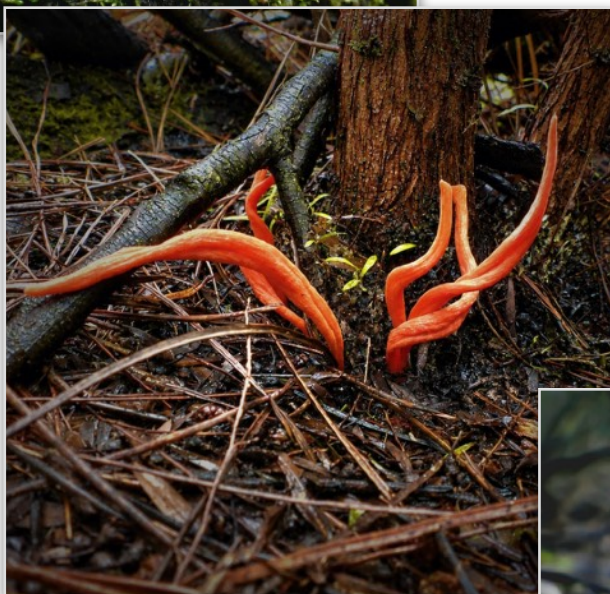
Hold onto the handrail	Jerry van Delft	14 - Honour
	This is another very good minimalist image. Excellent use of negative space with a strong leading line taking your view to the object. The seemingly small gap between the hanging object and white line give a sense of imbalance and tension combined with the very clean, high contrast monochrome tones work well. Slightly more emphasis on the object will make this image even stronger as it it not quite compelling enough as the focal point but that is only my opinion. That said, the image succeeds because it reduces the scene to a few geometric elements while maintaining visual interest. Great job!	
One Perch for All	Judy McEachern	13 - Honour
	A striking minimalist landscape photograph. What works well in this image is a strong subject, excellent use of negative space, clear visual flow, great tonal separation and a sense of place where the barren landscape complements the subject rather than competing with it. Areas that could be improved, foreground distractions with the rocks in the lower right and the fence post pull attention away from the tree. A modest crop on the right side would simplify the composition and have the tree on the right leaning into the frame rather than almost center leaning out. A very pleasing image.	
Watching for the sunrise	Jerry van Delft	15 - Honour
	A strong minimalist image that relies on shape, negative space and scale rather than detail. Outstanding use of negative space, strong subject isolation and very good composition. The figure with the backpack waiting for the sunrise is near the upper third creating a pleasing balance. The gentle gradient in the sky as the imminent sunrise begins to take hold adds interest while remaining understated. Exposure is excellent for the silhouette, there are no distracting elements and the transition from warm to cool tones is very natural. Minor adjustments would be based on personal preference as this image is already competition worthy.	
Window Shopping	Frank Carroll	13 - Honour
	A very intriguing minimalist image. Things that stand out immediately are the strong framing with the arched window. The excellent use of negative space with the large uncluttered area. Simple subjects with the emotionless mannequins. I feel the second mannequin needs to be fully in the window or removed completely . If the maker was able to set this scene up, my suggestion would be to move the larger mannequin away from the window slightly to give more separation from the horizontal window frame. A visually enticing image that holds the viewers attention.	
Large Print - Open		
Catching the Last Light	Murray McEachern	11 - Merit
	A very nice image of a Yellow Rosella. The print version I am judging slightly softens the highlights shown in the underside of the subject which is a good thing. Focus is good with a catch-light in the eye of the bird. Subject separation with the background is very good and the detail in the perch adds to the appeal of this image. The subject is the right size leaving room where the subject is looking. The sunrise or sunset angle really accents the colours, something you would not be able to capture in the middle of the day. A good specimen shot.	

Large Print - Set - "Minimalist"		
Edinburgh Sunrise	Murray McEachern	12 - Merit
	A striking seascape sunrise with dramatic light and a strong moodiness. The warm reflection on the water leads the eye naturally to the brightest part of the image. It is a simple composition with a clean horizon and uncluttered foreground. Some adjustments to consider to make this a stronger image. Remove the poles as they are a distraction for a minimalist image. A crop of 10% to 15% from the bottom would move the horizon from the center of the frame and emphasize the dramatic sky. The print I am judging has toned down the highlights compared to the screen version which were close to clipping. This image, although entered into the Minimalist category, would also do well in Open or Landscape/Seascape genres.	
Lake of Silver	Judy McEachern	14 - Honour
	This is a strong minimalist landscape image. Tonal separation, simple geometry and restrained use of light are its strengths. Excellent use of negative space with two thirds of the frame being occupied by sky and sea creating a strong sense of scale and isolation. The lighting is stunning with moonlight(?) reflection becoming the anchor without being overpowering. The layering of each element gives it a clean graphic quality. The print I am evaluating is cropped perfectly compared to this screen version which is about 5% off the bottom and 10% off the top giving great balance to entire image. A slight crop off the left side would shift the bright light off center and closer to a third which, technically, makes it a stronger image but it is a stunning image regardless.	
Safari Helmet	Judy McEachern	13 - Honour
	What a pith hat, sorry, safari helmet. Looking at the print provided the texture & detail in the helmet remains sharp and the yellow colour works very well against the black background with the image being a single, clear subject. A matte black background would eliminate the reflections which are a slight distraction. For minimalist symmetry a front on shot may work better. However, this is a quality capture with the subject filling the frame nicely without being cramped, the subtle highlights of the metal eyelets add a little more visual interest. Nice work!	

CLUB OUTING - La Gerche Gully, Creswick Regional Park.



TREVOR
PARRY 2026



Our August outing, “Fantastic Fungi” at La Gerche Gully in Creswick Regional Park, proved to be a very enjoyable morning of photography, exploration and experimentation.

A little early rain didn’t dampen our enthusiasm and soon cleared, leaving us with mostly soft, overcast light – ideal conditions

for photographing the remarkable variety of fungi scattered across the forest floor. As the morning progressed, even the sun made an appearance during our leisurely three-hour wander through this beautiful part of the Creswick forest.

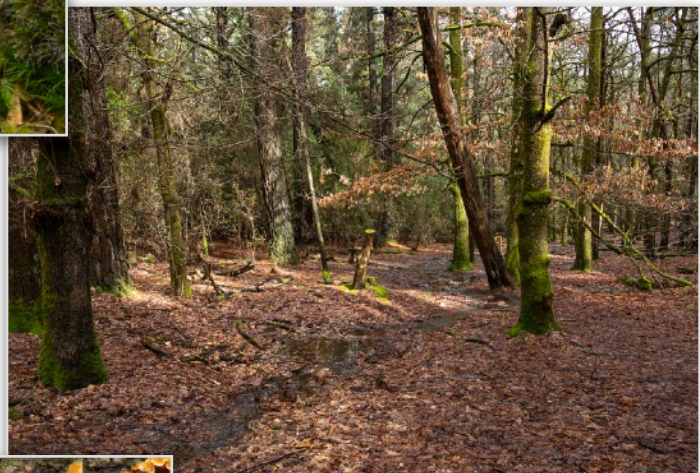
There was plenty to keep our intrepid photographers busy. Fungi of all shapes, sizes and colours provided an abundance of



subjects, encouraging everyone to slow down, look closely and discover just how much was hiding amongst the leaf litter, moss and fallen timber.



CAROL HALL 2026



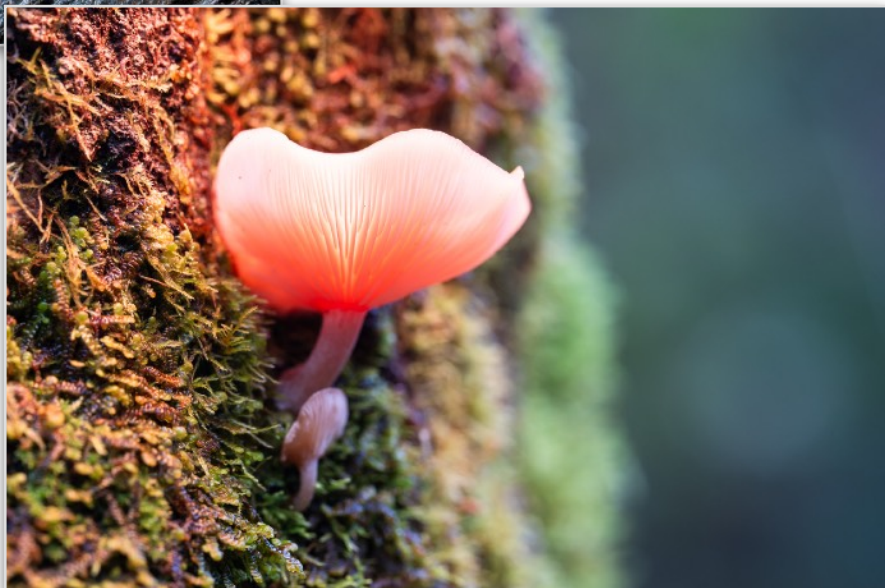
The outing also provided a great opportunity to experiment with macro and close-up photography, using a variety of lenses, camera settings and techniques. Getting down to the level of our tiny subjects was often half the challenge! Tom's

"bean bag" technique proved to be a particularly clever solution, providing a simple, stable support for those very low-to-the-ground shots.



It was a relaxed and rewarding outing, with plenty of good photographs captured – and perhaps an even greater appreciation of the fascinating miniature world that can be found when we take the time to look a little closer.

JERRY VAN DELFT 2026



CAMERA CLUB SESSION: LIGHT TRAILS / LONG EXPOSURE.

CAMERA CLUB PRACTICAL CHALLENGE

Tonight's Mission

Working in a **team of three**, experiment with long exposure photography and create images using **light, movement and time**.

The basic idea is simple:

CAMERA STAYS STILL • LIGHT MOVES • SHUTTER STAYS OPEN • EXPERIMENT!

Please bring a light source - a torch or other light that can be waved about or can create a light trail.

TEAM ROLES

For each challenge, rotate roles so everyone gets a turn.

- ◆ PHOTOGRAPHER — operates the camera and controls exposure
- ◆ LIGHT PAINTER — creates the movement or light trail
- ◆ DIRECTOR — plans the shot, composition and movement

STARTING CAMERA SETTINGS

Mode: Manual (M)

- ◆ ISO: 100
- ◆ Aperture: f/8
- ◆ Shutter: 10 seconds
- ◆ Focus: Manual
- ◆ White Balance: Auto is fine

Tripod: Yes

Image Stabilisation: Off when using a tripod

File: RAW if available

Self-timer: 2 seconds, or use a remote release



These are starting points — not rules!

Change the shutter speed, aperture and ISO as you experiment.

CHALLENGE 1 — WRITE WITH LIGHT

Time: 15 minutes

Use a torch or other light source to create:

- a word • shape • symbol • pattern

Try exposures of 5–15 seconds.

Goal: Create one photograph where the light drawing is clearly recognisable.

TIP: *Try circles, spirals, hearts, initials or outlining another person.*

CHALLENGE 2 — CREATE A GHOST

Time: 15 minutes

Place a person in the scene.

Try an exposure of 10–15 seconds.

Have them remain completely still for part of the exposure and then move away during the exposure.

Experiment with how long they remain still.

Goal: Create a photograph containing a mysterious, transparent or ghost-like figure.

CHALLENGE 3 — MAKE A PHOTOGRAPH

Time: 20 minutes

Now forget the instructions and get creative!

Combine what you have learned to make an interesting photograph.

Try: *multiple lights • different colours • people • objects • silhouettes • circles • spirals • symmetry • repeated patterns • outlining a person or object*

THE RULE

Your final image should have an idea, subject or composition — not just random light trails.

Choose ONE final photograph to show the Club.



IF IT ISN'T WORKING

Photo too bright?

- ◆ Use a smaller aperture — try f/11 or f/16 — or shorten the exposure.

Photo too dark?

- ◆ Open the aperture — try f/5.6 — increase ISO slightly or lengthen the exposure.

Light trail too short?

- ◆ Use a longer shutter speed.

Light trail too bright?

- ◆ Move the light faster, move it further from the camera or use a dimmer light.

Subject isn't sharp?

- ◆ Focus before turning the room lights down, then switch to Manual Focus.

Seeing the person holding the torch?

- ◆ Keep moving and wear dark clothing if possible.

BEFORE YOU FINISH...

Select your team's ONE BEST IMAGE.

Be ready to tell the Club:

1. What were you trying to create?
2. What exposure settings did you use?
3. What did you change or learn along the way?

Most importantly...

There is no “correct” exposure.

Experiment, make mistakes and see what happens!



SEPTEMBER OUTING — A SENSE OF CLUNES

This month we're swapping the forest floor for the historic streets of **Clunes**.

Join us on **Saturday 19 September** for a relaxed three-hour photographic wander through one of Victoria's best-preserved Goldfields towns. With its historic shopfronts, old hotels, churches, railway station, laneways and wonderful architectural details, there should be no shortage of subjects.

Our challenge will be **"A Sense of Clunes"** — tell the story of the town in just six photographs. We'll be looking for a sense of place, architecture, details, people, contrasts between old and new, and that one special image that captures Clunes for you.

We'll meet at **10.00 am outside The Warehouse, 36 Fraser Street, Clunes**, before heading off to explore, and regroup in Fraser Street around 12.15 pm for coffee and lunch.

Bring any camera and any lens. This outing isn't about equipment — it's about looking, exploring and telling a story.

We will have a challenge for members to achieve in the two hours.

You will need to return with six photographs:

1. **The establishing shot** — something that immediately says "Clunes".
2. **Architecture** — concentrate on shape, line and form.
3. **A detail** — door, sign, window, brickwork, texture etc.
4. **People and place** — someone interacting with the town.
5. **Old and new** — find a composition showing the two together.
6. **The wildcard** — their best photograph of anything they discover.

More information will be available on the day :-)



Clunes Main Street. Photo: Mattinbgn / Wikimedia Commons, CC BY-SA

COMMITTEE MEMBERS 2025/2026

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ballaratcameraclub@googlegroups.com

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