



Reg. No. Aooo 4054F

**April 2014**



Cover: 180° view Sony Nex 7 with Minolta MD 7.5mm fisheye lens plus Metabones Minolta MD to Sony E mount Speed Booster 55 seconds @ f4 (t2.8)

## ***Do you have an Image to share?***

Dear Club members have you taken a special image or used an unusual technique or piece of equipment, then send an image or images with a bit of explanation to [flareeditor@ballaratcameraclub.org.au](mailto:flareeditor@ballaratcameraclub.org.au) so you can share that with other club members. I'll kick off this month with one I've taken recently.

How do you take a 180° circular image of the whole sky at night (not a star trail image) using an APSC mirrorless camera, in this case a Sony Nex 7. First of all you find a dark spot. Look up <http://www.blue-marble.de/nightlights/2012>. You also need a moonless (a few days either side of the New Moon is fine) and cloudless night preferably with little or no breeze.

I chose a spot just south of Daylesford in an immature pine forest several kilometres away from the nearest house. Most of the light pollution is coming from the south (Ballarat) at the bottom of the image with slightly less from the east (Melbourne) on the right with the least coming from Daylesford at the top.

*In future I may take a similar image from somewhere west of the Grampians.*

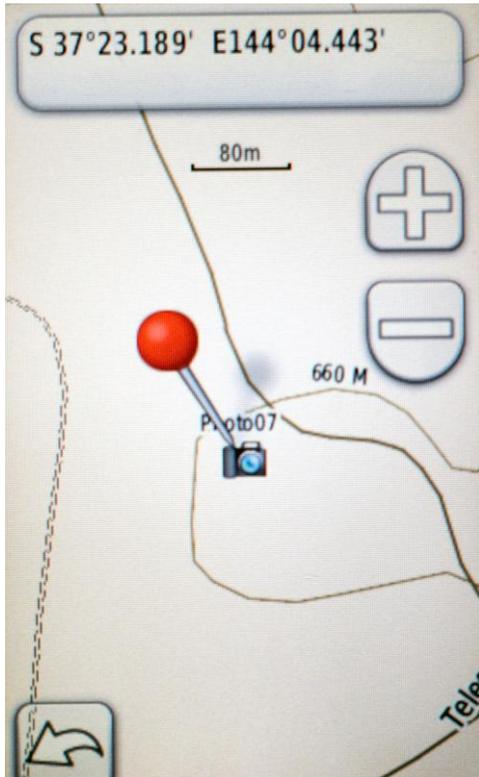
The lens I used is a 40+ year old circular fisheye lens designed for manual focus film SLR cameras or in digital parlance a "Full Frame" lens not to cover the full 24x36mm frame but to put a 22mm circular image inside that frame.

Most DSLRs and a few compact mirrorless cameras like the Nex 7 are called APSC cameras. The sensor is smaller than "Full Frame" approximately 24x15mm or a crop factor of about 1:1.5 hence the need for the Speed Booster which is in effect a .71x rear wide converter. If you combine those two it becomes effectively an 8mm f2.8 lens (in "Full Frame" terms) the reason an F4 lens becomes an f2.8 lens is the same but opposite as the magnified image of a rear tele converter loses a stop or 2 of light, the rear wide converter "Speed Booster" concentrates the image and the light. Note the slight crop of the circle left and right.

*In future I may increase the high ISO noise reduction; I had it set to low. Post production noise reduction tends to smear the stars as much as the noise at least with the techniques I used, there are multiple methods yet untried.*

I scouted around a few days before, looking for a clearing with few trees to the horizon; I eventually found a small raised knoll in the middle of a young pine plantation and set it as a waypoint on the GPS. I chose the seventh photo site all the others had more trees around the edges.

*I may go back to one of those and do a bit of light painting of the trees, could be interesting.*



Left: Screen shot from the GPS.

So on the 28th of March on a cloudless, moonless night with little breeze, about the only one that month, (the next New Moon isn't till the 29th of April). Using my GPS I found my way back to the same spot. I parked my car some distance from the waypoint (to keep it out of shot and to be out of view of passing cars, (only one car passed and as I had the light off he would have had no idea I was there), handy having the GPS because you are in total darkness other than the small pool of light when the Head Lamp is on, handy not only to find the same spot but also to find your way back to the car. In total darkness in the middle of a forest there is little clue of direction. (You can always look for the Southern Cross).

Setting my camera on the tripod at full height, I still managed to get the top edge of a nearby tree, I wasn't in the exact GPS position from

the other day (it may have had an error of a few meters, I wasn't fussed, as the IR receiver on the camera is in the front of the camera, in this case facing straight up I used a small piece of white card as a reflector, stuck on with blue tack. One thing not included in the image below is a two axis hot-shoe spirit level, handy as I wanted an exact straight up vertical facing image or at 90° to the horizon in all directions.

*Normally when using an IR remote indoors it doesn't matter as you usually get enough reflection back on to the front facing receiver from nearby walls and furniture or alternatively if you are taking a picture with you in it (a big black sky makes a lousy reflector).*

*One of the problems with the Sony native E-mount lenses is they all are focus by wire with no obvious infinity stop (they have no distance markings), my attempts to focus a 10-18mm zoom at the same time and place were a failure (all out of focus).*

Below some of the gear I took.



Head lamp

Tripod

APSC Camera  
Sony Nex 7

Metabones  
Speed Booster

Minolta  
MD 7.5mm f4  
Fisheye

Handheld  
GPS

White card  
Reflector + Blue tack  
For the IR remote

IR Remote

## ***March Competition Results***

Nothing received this month; hopefully we will get it into the next Flare?

## ***Digital Report***

Nothing received this month; hopefully we will get it into the next Flare?

## ***Geelong Interclub***

The Ballarat/Geelong Interclub Presentation night was held on Wednesday 19th March at our clubrooms and a most interesting and enjoyable evening was had by all. Attendance was good with 17 Ballarat members and 13 from Geelong, although we would have liked to have seen some of our newer, younger members there. It was especially nice to see Lorraine Lees and Geoff Noack make a big effort to be there.

Tuck Leong had judged the entries and did a remarkable job of discussing 80 photos, without notes, in a little over an hour. He is a well regarded judge in photographic circles and it was a privilege to have him judge our interclub. Unfortunately we were not able to win the shield from Geelong (yes, there is one but we don't see it very often), however we were only 4 points behind in the EDPI's, largely due to Lyn Fowler's First and Third in the competition, and Lorraine Lees' Highly Commended. Congratulations to you both. Geelong were as always, very strong in the Print section. However I think we can be very proud of our efforts, particularly as we have only one sixth of Geelong's membership.

Having said that, the evening was primarily about fellowship and the enjoyment of excellent photography. A number of the Geelong members commented on the excellent supper and one was heard to say "you guys certainly know how to put on a great supper." Thanks to everyone who contributed to that. Also thanks to everyone who helped me in any way at all to organise and run this event, I couldn't have done it without you. That includes Carol Hall who very capably took the photos for this article.

Jill Wharton  
Interclub Coordinator

<b>Ballarat Camera Club &amp; Geelong Camera Club</b>			<b>Interclub 2014</b>	
<b>Entrant</b>	<b>Title</b>	<b>Score</b>		
<b>PRINTS</b>				
Brian Hillman	An Image Problem	12		
Betty Bibby	Perentie	11		
Jill Wharton	My Post	12		
Betty Bibby	Mangoes for Lunch	12		
Judy Johnson	Stormy Skies	12		
Trevor Bibby	Long Legged Fly	12		
Jill Wharton	Hanging On	14		Best Ballarat Print
Trevor Bibby	Native Drone Fly	12		
Judy Johnson	Scarlet Lily	11		
Carol Hall	King Penguin Pair	12		
Elizabeth Widdop	Lotus Wall	11		
Karen Newing	Waterproof	11		
Suzie Ward	Aerial Acrobat	11		
Kate Both	Ballarat Icons	11		
Carol Hall	Elephant Seal Pup	12		
Kate Both	Bike Bank	11		
Jodie Naughton	Rustic Beauty	13		
Brian Hillman	Young Boy's Fun	12		
Ken Smith	Eyes on the Prize	12		
Ken Smith	Flanders Poppy	11		
<b>Total for Ballarat Prints</b>		<b>235</b>		
	(Total for Geelong Prints)	265		
<b>EDPI</b>				
Lyn Fowler	A Bug's Life	15	Best in Competition	
Jamie Walhouse	ACDC	13		
Carol Hall	Arctic Calm	11		
Ken Smith	Artichoke	11		
Jill Wharton	Banda Neira Morning	10		
Jamie Walhouse	Bella	12		
Lorraine Lees	Dragonfly	15	Highly Commended	
Trevor Bibby	Elmhurst Butcher	10		

Brian Hillman	Emerging Champion	14	Third in Competition
Betty Bibby	Farina Night Sky	14	
Carol Hall	Hanseatic Warehouses	10	
Brian Hillman	Juvenile Crimson Rosella	13	
Colleen Rienets	Kaidt	14	
Judy Johnson	Lady Norah	12	
Ken Smith	Major Mitchell	10	
Judy Johnson	Orange Sand	11	
Lyn Fowler	Purple Bonnet	15	
Lorraine Lees	Tiger Fishing	13	
Trevor Bibby	Katydid	14	
Kate Both	Tuning Up	12	
<b>Total for Ballarat EDPI</b>		<b>249</b>	
(Total for Geelong EDPI)		253	
Geelong total		518	
Ballarat total		484	
<b>Geelong CC winners for 2014</b>			



“Tuck and Kate”



“Tuck and Soo Leong”



“Tuck Leong”



“Jill and Heather Prince”



“Jill and Gerry Van Der Meer”



“Jill and Janet Rogers”



“Jill and Lyn Fowler”



“Colleen and David with Lorraine Lees”



“Heather Prince”



“Kate Both”

All images by Carol Hall

# SYLLABUS NEWS

The NEW syllabus for monthly competitions is now in circulation. If you have not yet got your copy, please have a look for it on the Club Website

<http://ballaratcameraclub.org.au/download.php?type=pdf&file=124>

Set topic for June – ‘Birds’

Definition: A picture featuring a live bird or birds, wild or domesticated.



Due: 14/5/14 Results presented: 11/6/14

This is an ideal opportunity to try out your images, as it is the set topic for the YMCA interclub competition, which will be held later this year and hosted by the YMCA Camera Group.

Images for Interclub set subject will be in small print.

Kate

Don't forget Competition night **April 9th 7:30 pm** at the clubrooms, set topic is "Abstract". also entries are required for the May competition. Set topic is "Entrances and Exits".

*Definition: "May depict not only the physical such as doors, windows, etc. but also the intangible; the notion of entering or exiting. Let your imagination run free".*

Please, I need your input for the Flare, any information regarding photography or digital imaging, any news involving members and/or events (past and upcoming) that may be of interest to members. Preference will be given to stories with images if I ever get too many?

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