



The **Flare**

JUNE 2021

ballaratcameraclub.org.au

B A L L A R A T C A M E R A C L U B I N C .



Sunrise Boulder - Judy McEachern

Presidents Report

Mark Bevelander | President Ballarat Camera Club Inc.



DIARY ITEMS

Next Informal Imaging Night:
Mon 7 June, 7.00 pm at Nimons Bridge for Night Shoot.

Next Club Meeting: Wed 9 June, 7.30 pm

VAPS Virtual Convention June 6

Mieke Boynton Presentation Wed 25 August, Club Rooms

Annuals Competition Sat 27 November

Springfest Sunday 28 November

Syllabus - Club Competitions

It's time to create a **Syllabus for 2021/22**. If you have any thoughts or suggestions for a theme let Steve Demey know at the next club meeting.

Club Outing - La Gerche Walk



Only 5 of us ventured out to hunt for fungi on a beautiful Autumn day. There was plenty of fungi to choose from as we wandered around the track peering into the

bushes and old logs for colours and shapes.



Club Safari - Peterborough

Our visit to Peterborough on the weekend beginning the 30th April was eventful as it coincided with the bike Great Ocean and Otway Classic Ride. A few of us had to watch endless police motobikes and cyclists from our cars as the roads were closed for the duration of that part of the race.



10 of us had a very nice dinner at the

Schonberg Inn on Saturday night with a quite noisy group of overage bikies. On the Saturday one group drove to Timboon to visit the old bridge as well as some home-made ice cream while another group travelled to Wreck Beach and experienced the delights of stepping down 350 odd steps and, inevitably, 350 steps up again after photographing some anchors stuck in the rocks.

The weather was quite good and we managed to take a lot of photos, hopefully good enough for various competitions.

On the way home some visited the Hopetoun Falls and the Californian Redwood Plantation in the Otway Forest.

It was a great weekend, please think about coming along next year.

Safari Photos





May 2021 Competition Judging Sheet Judge: Dan O'Donoghue

Number	Image Title	Maker	Score	Honour /Merit	Judge Comment
2	Section Slide - EDPI Open				
3	A Day at the Seaside	Anne Carroll	9	Acceptance	<p>A painterly and evocative image showing the irresistible human urge to paddle!</p> <p>The overall softness may be an artistic choice and if so, it may be worth exploiting this further with some subtle blurring or reduction in clarity.</p> <p>I would consider removing the people in the water to the left of the solitary girl as the strong blue swimmers draw the eye out of the image.</p>
4	Any Grubs at Home	Betty Bibby	11	Merit	<p>A well focused shot with very little noise evident.</p> <p>It really shows how well the bird is coloured to blend in with its natural environment.</p> <p>A touch of sharpening applied selectively to the bird could help it to stand out more strongly.</p>
5	Caper White Butterfly	Trevor Bibby	11	Merit	<p>A really nice close-up shot with a well focused eye. I like the symmetry of the blue flowers in the foreground and background.</p> <p>Some added punch could be obtained with a contrast boost and some minor sharpening on the butterfly.</p> <p>It could be worth trying a square crop to fill more of the frame with the insect.</p>
6	Collecting the Nectar	Trevor Bibby	12	Merit	<p>A nice sharp macro shot with the focus where it needs to be - on the bee!</p> <p>Well composed with good depth of field.</p> <p>I feel the reds are possibly over-saturated so would investigate toning them down slightly.</p>
7	Early Morning Mist	Judy McEachern	11	Merit	<p>A good capture of some lovely lighting and great Autumnal colours.</p> <p>I particularly liked the way the light plays on the foreground grasses.</p> <p>I like the aspect ratio and would certainly like to buy a house in that neighbourhood - this would make a good real estate agency shot!</p>
8	Ex POW Memorial	Ken Marsh	9	Acceptance	<p>This absence of people in the image evokes a feeling of solemnity befitting the subject.</p> <p>Good use of leading lines and repetition to draw the viewer into the image.</p> <p>Sharpness is great up front, but seems to fall off in the midground.</p> <p>The use of a smaller aperture, or focusing further into the image, would help to maintain a greater depth of field.</p>
9	Good Weather for Kite Flying	Anne Carroll	11	Merit	<p>I really love the composition here - with or without the kite flyer it is a lovely shot.</p> <p>Great framing and excellent tonality lend a very dreamy atmosphere to the image.</p> <p>I think it may be worth some selective sharpening of the lighthouse as I find the softness of it to be a little distracting in an otherwise beautiful image.</p>
10	Indonesian Gentleman	Vera Paulin	12	Merit	<p>A very nice portrait with a subject who seems to be very comfortable with the photographer.</p> <p>The subject's face is sharp as a tack with some lovely tones This is a well lit and well balanced image.</p>

10	Indonesian Gentleman	Vera Paulin	12	Merit	A very nice portrait with a subject who seems to be very comfortable with the photographer. The subject's face is sharp as a tack with some lovely tones This is a well lit and well balanced image.
11	Lake Powell Reflections	Judy McEachern	10	Acceptance	A strong abstract shot with lovely complementary blue/orange colours. This photo just shouts "Australia" to me. Given the abstract nature of the composition, I would be inclined to completely crop out the sky altogether and enhance the focus on the striking colour contrast.
12	Lake Reflections	Judy McEachern	12	Merit	A really calming image with a tranquil lake and passing clouds, which make me want to visit the location. I would be happy to have taken this shot. I would suggest lowering the brightness of the lake, as it feels slightly too bright compared to the sky. A tiny touch of saturation overall may help to add some "pop".
13	Landing to look for lunch	Mark Bevelander	9	Acceptance	A dynamic capture of a striking bird coming in to land, highlighted by the small splash at its feet. The focus looks to be slightly behind the eye of the bird and the highlights in the foreground wing appear to have blown out a little.
14	Layers of sand over time	Mark Bevelander	9	Acceptance	The sunlight hitting the face of the rock makes for an evocative Australian landscape. I would suggest a 16:9 crop to reduce the amount of sky, remove the birds and minimise some of the less interesting foliage below the rock.
15	Lilac Beauty	Vera Paulin	10	Acceptance	I like the purple tones in this shot and they really pop out of the image. The black and purple make for a striking contrast. I would like to see more of the orchid so perhaps dodging of the foreground petals would increase the impact by revealing more of the subject.
16	Morning Hues	Steve Demeye	9	Acceptance	A nicely focused shot with some soft lighting. This image does evoke a feeling of the world just waking up. The complementary blue and yellow tones create a very comfortable ambience. Finding a more impactful main subject would make the most of the morning light.
17	Moth and Daisy	Betty Bibby	10	Acceptance	I find these shots very difficult so I admire the effort in obtaining them. I wonder if the out of focus daisy consumes too much of the frame? I would be inclined to investigate a tighter crop to remove some of the flower and increase focus on the moth.
18	My Shady Roost	Carol Hall	12	Merit	Tawny Frogmouths always seem to look a bit disapproving to me! A well captured image with the bird nicely framed by the tree limbs. The focus is spot on, and the shallower depth of field leads to some nice bokeh in the background.
19	Nearing Completion	Carol Hall	8	Acceptance	A polarising building it seems. Perhaps one day it will be the "Federation Square" of Ballarat? I like the intersection of the reflections and feel a tighter, square crop, focusing on the crossing reflections would simplify the image. I think this could also work well in black and white.

20	Nice Hat	Vera Paulin	13	Honour	This is a very accomplished study of a man looking dapper in his favourite hat! There is a lovely level of texture and detail in this image. I would consider a subtle vignette and crop a little more tightly above the hat to enhance the focus on the subject's face .
21	O Settlers Hut_011	Judy Johnson	10	Acceptance	I really like this composition and the subject just oozes history. The light falling on the hut acts as a great spotlight for the main subject. I do feel the shadows on the right hand third are a little heavy and some dodging of the trees could reveal a bit more depth in the image.
22	Pedestrian bridge, Ballarat station	Ken Marsh	8	Acceptance	The tones of this shot instantly reminded me of the paintings of Edward Hopper. I like the diagonal shaft of warm light cutting through this image and I imagine that was what attracted the photographer to this subject. The presence of the bins and myki readers detract from the potential romance of the shot - with some laborious clone-stamping you could make a great image!
23	Portrait of Anne	Frank Carroll	8	Acceptance	A very candid photograph - taking a well-earned rest between shots no doubt. I found this shot to be a little flat and would suggest raising the brightness slightly and applying a soft vignette to bring more focus to the subject. Cloning out the distractions from the floor and top right on the wall would also help simplify the composition.
24	Reflecting	Steve Demeye	12	Merit	A striking portrait with a great backdrop. The post-processing on the reflections in the sunglasses is seamless. I'm not usually a fan of selective colour and that detracts from the image for me personally. The composition and tonality is generally very good, however there are some blown highlights on the subject's shirt.
25	Richards Pipit	Trevor Bibby	10	Acceptance	I like the framing and the nice bokeh of the green background really helps to make the bird pop off the screen. I would clone out the cobwebs and the white blotch on the lower left, as they only distract from the subject.
26	Stepping Out Together	Carol Hall	10	Acceptance	A nice composition with the symmetry of the birds mirroring each other, and plenty of space within the frame on the right hand side. I feel the image is slightly underexposed and would benefit from an overall boost of half a stop.
27	Sunshiny Day at Lochard	Anne Carroll	9	Acceptance	I like the motion in the water and the reflections created on the sand by the receding waves. Cropping out some of the sky would help to increase the impact of the water and reflections.
28	The Bodysurfer	Frank Carroll	11	Merit	A dynamic image which really captures the concentration of the young surfer and the dynamism of the ocean. I like the crop with plenty of room left for the subject to move into the frame. Impact could be increased by the addition of some overall contrast and slight dodging and burning on the waves.

29	Tree Root Bridge	Leo Ryan	8	Acceptance	<p>What a unique set of roots!</p> <p>I like the low perspective which makes use of the pathway as a leading line to draw the viewer under the bridge.</p> <p>There is some chromatic aberration in the trees and roofline which can be quickly fixed in post processing.</p> <p>The image is very soft so applying some sharpness would help add more punch to the photograph.</p>
30	WHERE TO NEXT	Leo Ryan	8	Acceptance	<p>A well composed portrait of a bird with some typically Aussie flowers to boot.</p> <p>There is some really nice background bokeh in this shot.</p> <p>The focus is quite soft however so the image would benefit from some careful sharpening.</p> <p>I find the heavy vignette/frame to be a distraction and would remove it.</p>
31	Winter is coming	Ken Marsh	9	Acceptance	<p>A well spotted dramatic sky featuring some striking clouds with a real sense of movement to them.</p> <p>I like the range of tones and contrast that has been captured.</p> <p>There is some noise in the image so some added noise reduction could be of value.</p>
32	Winter Reflectiona	Steve Demeye	9	Acceptance	<p>The reflection of the tree in the puddle is well observed and very well captured by the photographer.</p> <p>With that in mind I would aggressively crop out the left half of the image to focus heavily on the puddle and lake reflections.</p> <p>The green and red make a nice colour contrast, however I think this could also look striking as a contrasty black and white shot.</p>
33	Wye River	Frank Carroll	10	Acceptance	<p>A good capture of the milky way core at a very nice angle and elevation. The wooden posts add some necessary interest.</p> <p>A boost to the contrast above the horizon would really enhance the "pop" between the sky and the stars.</p> <p>Consider taking a separate exposure for the foreground, at a much lower ISO (say 500) to reduce the noise.</p>
34	Section Slide - EDPI Set Found in the Shed				
35	ALL WORK NO PLAY	Leo Ryan	8	Acceptance	<p>This dart board looks like it is well enjoyed by its owner.</p> <p>The image is well exposed and sharp throughout.</p> <p>Facing the dart board square on, and getting closer or cropping to remove the clutter on the right of the frame would help simplify and strengthen the image.</p>
36	Drill Away	Betty Bibby	9	Acceptance	<p>This shot encourages you to explore the image and understand what process is taking place in the shed.</p> <p>I like the high contrast black and white treatment.</p> <p>I would suggest removing the white cable and object on the shelf (top right corner), as they can lead the eye out of the frame.</p>
37	EYE ON TEMPERATURE	Leo Ryan	8	Acceptance	<p>The image is sharp and well exposed.</p> <p>I find the tall thin crop quite unusual, and while this removes extraneous space, it feels rather claustrophobic for me.</p> <p>The crop, midway through the light switches feels uncomfortable, and I think removing them all or including the full switch would be preferable.</p>
38	Going Potty	Anne Wilson	9	Acceptance	<p>This feels like the shed of a very green-fingered gardener.</p> <p>The image has some interesting shapes and background lighting, and I like the earthy monochromatic tone.</p> <p>A boost to the contrast would help it feel less flat, and some sharpening would bring out more texture in the clay pots.</p>

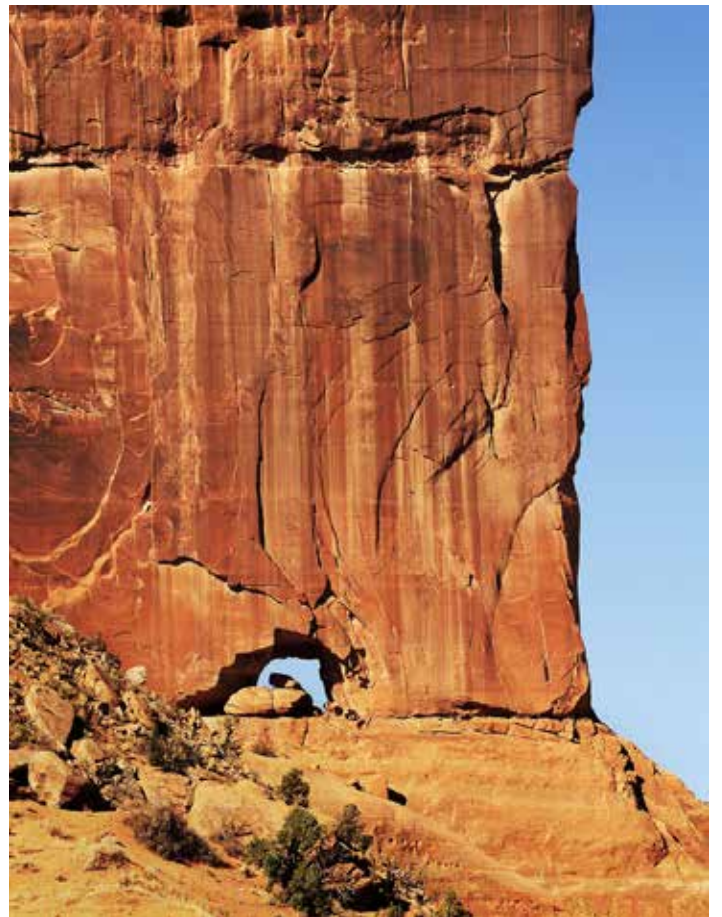
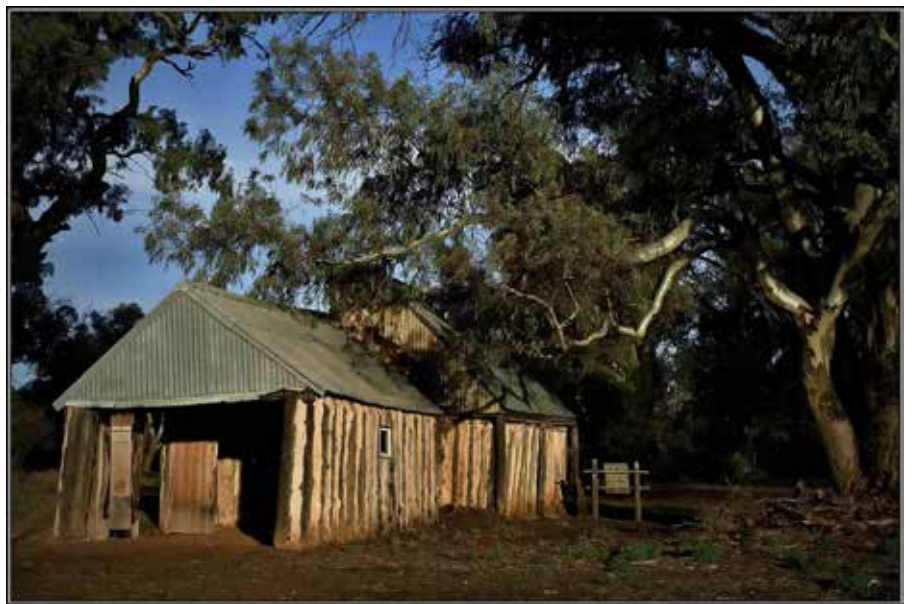
39	Lots of Goodies	Mark Bevelande	8	Acceptance	This is a busy image which is probably reflective of the location! The depth of field is probably a little shallow for the shot, as the foreground is distractingly soft on the wheel and large bail. A boost in midtone contrast and a little sharpening might assist with the clarity.
40	Oil can hanging in the shed	Murray Mc Eache	8	Acceptance	The strong directional lighting helps to accentuate the shape of this old oil can well. The image is soft with a limited depth of field, probably due to the use of a wide aperture in the low light conditions. Switching to a higher ISO or using a tripod and longer exposure would allow the image to be more sharply focused.
41	Raking Them In	Anne Wilson	10	Acceptance	Nice use of light and shadow to give the image some depth. I like the golden ambience which give the shot an Autumnal feel. I would suggest adding a vignette to reduce the distractions in the corners of the image.
42	S Engine Room_011	Judy Johnson	10	Acceptance	A clear, well focused and well exposed image. I like the tonality of the black and white treatment, and the choice of shutter speed which conveys the movement of the wheel. A head-on angle could deliver a stronger composition with straight verticals and less cropping of the interesting sign.
43	S Old Workshop_011	Judy Johnson	12	Merit	There is a lot to enjoy in this composition and you can spend a long time examining all of the tools on display. I really like the tonality of this image, with the warm wooden wall contrasting nicely with the vintage tools. This shot is razor sharp in all the right places. I would consider darkening the lower left corner to better balance with the deep shadows on the right.
44	Shadow Cast	Anne Wilson	9	Acceptance	This is quite an abstract image which presents some interesting details to draw the eye. I would suggest increasing the overall contrast slightly, to enhance the rich wood tones and darken the metal slightly. I think the crop is a little tight vertically, as the bottom of the object falls outside the frame.
45	The Deere	Murray Mc Eache	8	Acceptance	You can almost smell the gloss paint in this colourful image. I feel the crop is a little tight, with the exhaust pipe on the left being cut by the frame. Perhaps the reflected light on the yellow sign and the front of the tractor could be darkened slightly to reduce the glare?
46	The forge	Murray Mc Eache	9	Acceptance	You can almost smell the smoke and feel the warmth from the fire. I think the square crop suits the subject well. I would suggest some noise reduction and adding some contrast to help the fire pop. This would also bring out some colour detail in the painted corrugated iron shed.
47	TOOL CORNER	Leo Ryan	8	Acceptance	Somebody is a very tidy shed owner! Sharpness and depth of field are appropriate throughout the image. The highlights are blown in a couple of places, so it may have helped to reduce the exposure, and lift the shadows in post processing.

48	Section Slide - Large Print				
49	Moody Lake	Judy McEachern	12	Merit	<p>The EDPI version of this image does not do it justice. As a print it is very simple, yet striking. Lovely use of light and colour.</p> <p>I would explore a 16:9 crop to remove a little of the dark foreground, to more evenly balance with the sky.</p> <p>I'm sure JMW Turner would be happy with this homage!</p>
50	Released from Covid	Carol Hall	11	Merit	<p>This is a solid, presumably sunrise, capture of a very familiar subject. The composition is good with an interesting foreground leading to the sunlit sea stacks.</p> <p>I think there may be some opportunity to slightly reduce the exposure on the sunlit stacks.</p> <p>Personally I would increase the highlights on the background cliffs in the right hand corner, to carry the sunrise further into the image and enhance the feeling of depth.</p>
51	Rock Arch	Murray Mc Eache	11	Merit	<p>A striking landscape capture which immediately makes me think of Arizona or Nevada.</p> <p>The use of an orange and teal palette is very popular, and this image exploits that complementarity quite well.</p> <p>I would try increasing the sharpness and contrast in the vertical rock, to bring out even more detail.</p> <p>My other suggestion would be to slightly reduce the exposure/saturation on the less interesting foreground.</p>
52	Sunrise Boulder	Judy McEachern	11	Merit	<p>This is quite an evocative print - presumably Moeraki boulders? Certainly somewhere I would like to visit.</p> <p>I like the capture of the receding water around the boulder and the sense of motion that it brings.</p> <p>I would suggest raising the shadows slightly, as some of the interesting detail in the boulder is being lost.</p>
53	The Mining Exchange	Steve Demeye	9	Acceptance	<p>Some colourful memories of White Night!</p> <p>It's never easy to get a clean capture of night shots like this one, however some noise reduction would help with the image clarity.</p> <p>The shot is a little soft, so some additional sharpening and contrast addition would also help.</p>
54	Whangarei Beach	Murray Mc Eache	9	Acceptance	<p>The flow of water into the ocean forms a good leading line however I didn't find that the destination held much interest for me.</p> <p>I felt this print was a little lacking in contrast overall and the rocks at the top corner were too dark.</p> <p>A tighter shot excluding the top 20%, and removing the dark pebbles on the sand, might result in a more powerful abstract composition.</p>
55	Whimsical	Steve Demeye	10	Acceptance	<p>Now there is someone who isn't afraid to strike a pose!</p> <p>A sharp portrait with a cute subject and some nice detail in the face and eyes.</p> <p>I think the black and white treatment works well with the print on the dress.</p> <p>My main concern was the rapid light fall-off leading to dark elbows and fingertips. I don't know if this was caused by the actual lighting or the use of a vignette, but I found it a little distracting.</p>

IMAGES FROM MAY CLUB COMPETITION







Syllabus 2020 -2021

July

Open/Set - "Liquids"

Any substance in liquid state - can be any shape or form. You are challenged to be as creative as you dare. The liquid must dominate the image. Must not include or be a part of large bodies of water.

August

Open/Set - "Shadows"

May or may not include the object/person generating the shadow. The shadow must form the main subject of the image.

Monthly Competition Rules

All entries must be the work of the entrant.

Members are permitted to enter a total of five images in one month in whichever sections they wish. They may be entered as small or large prints, or Electronic Digitally Projected Image (EDPI).

A maximum of three EDPI will be accepted in any month.

All images must be submitted via the Ballarat Camera Club website competition upload system using your member number and password.

All images EDPI and an EDPI of a print must be uploaded prior to the entry close date, currently the Friday after the Club Meeting.

Open and Set Topic images may be submitted each month.

Creative images will be judged in February, May, August and November. Members may also submit creative images throughout the year in the open sections.

Images may be in monochrome or colour, except where it is otherwise stated in the set topic description.

Small print:

Must be mounted, with mount board to measure exactly 8" x 10" or 203mm x 254mm.

Print size to be:

Minimum 4" x 6", or 102mm x 152mm

Maximum 6" x 8" or 152mm x 203mm

Large Print:

Must be mounted, with mount board to measure exactly 16" x 20" or 406mm x 508mm.

Print size to be:

Minimum 6" x 8", or 152mm x 203mm

Maximum 16" x 20" or 406mm x 508mm

EDPI:

Landscape images must be resized to measure a maximum of 1920 pixels wide and 1080 pixels high.

Portrait images must be resized to measure a maximum of 1080 pixels on the vertical side. Allow your program to select width (horizontal) side.

Digital JPEG files must not exceed 5 mb or it will be rejected from the system.



2021 Committee Members

President

Mark Bevelander
president@ballaratcameraclub.org.au

Secretary

Anne Wilson
secretary@ballaratcameraclub.org.au

Vice President

Rebecca Nicolandos
vicepresident@ballaratcameraclub.org.au

Treasurer

Betty Bibby
treasurer@ballaratcameraclub.org.au

Web Master

Betty Bibby
webmaster@ballaratcameraclub.org.au

Interclub Coordinator

Steve Demeye
13swinton@gmail.com

Workshop Outing Coordinator

Trevor Bibby
workshops@ballaratcameraclub.org.au

Flare Newsletter

Mark Bevelander
mark.bevelander@ballaratcameraclub.org.au

Annuals Competition Coordinator

Vera Paulin
veraipaulin@gmail.com

Committee Members

Frank Carroll
frank.carroll@ballaratcameraclub.org.au
Dan O'Donoghue
danielodonoghue10@gmail.com

Club Sponsors

