

# Flare



February 2023

ballaratcameraclub.org.au



*Early Morning at Lake Fyans*

- Dates to Remember
- February Outing – Daylesford
- Discussion Topic - Artificial Light
- March Annual Camp – Lake Fyans
- Inspiration – The Eye Witness Tradition – Carol Hall
- VAPS Interclub Competition 2023

## Presidents Report – Betty Bibby

### This Month

It has been a busy month one way or another. The weather has been kind for photographers. Not too hot, we have even managed some cloud cover.

We have had to delay the chat about Sports Photography till next month's meeting. So, as we have Artificial Light coming up as a set subject we will discuss this instead. Judy has included some information in this Flare on the subject. We also have Steve Demeye coordinating the discussion on the evening. After that we will follow on with Carol Hall's presentation and her critique of our images. It was pleasing to see so many have entered images given its our first month back.

At the January bbq we had a surprising number of members attend, given the cool night. Sixteen in total I believe, nice to see members bring their families along.

A few ideas for summer adventures for yourselves and families.

The Maze House and Gardens, at Blampied a very suitable outing for little ones and the young at heart. Lots of rustic, vintage items and flowers to photograph. Plus fun, old fashioned games to play. A small entry fee is involved. Of course a maze to get lost in.

The Botanical Gardens, great spot to spend a few hours on a nice day. The flower display in the Robert Clark Conservatory and a stroll across to the lake and the ever so obliging birds to photograph.

A picnic to Lake Burrumbeet, its magnificent gum trees, the bird life, the water, sunrise and sunsets.

Next visit for us is to explore Lake Learmonth while it's full. This is an excellent venue for astrophotography.

If you still haven't been to The Rusty Spud to see the exhibition I suggest you do so as it will be coming down shortly.

A few photos to encourage you to venture out.

Betty



*Ten Pin Bowls*



*Robert Clark Conservatory*



*Lake Burrumbeet*



Close encounter with a Spider Wasp who preys on Huntsman. Apparently the most painful sting of any Australian animal.

## VAPS Interclub Competition 2023

As a sign that we're approaching social normality with regards to Covid, the annual VAPS competition is upon us but this time it's inclusive of Large Prints...that's right large prints are back in! Was that a resounding cheer I hear. So glad you're all excited by the news. "**What do I have to do?**", I hear you say. All you need to do is simply choose 2 EDI's and 2 large prints of your choice (that have not been submitted in a previous VAPS Comp), logging them on to Clubs website under the competition name "VAPS 2023" and then bring your large prints to the next club meeting on the **February 8th**. Alternatively if you can't make the meeting then contact print Steward's Frank and Anne Carroll ([facarroll@gmail.com](mailto:facarroll@gmail.com), or phone 0434 193 794) and organise with them a time to drop them off. Closing date for entries is **March 8th**, so don't hesitate to get those entries sorted. How easy is that!

**Steve Demeye**  
**Interclub Coordinator**

## Annual Subscriptions

It's **THAT** time of year again. Camera Club fees are due for renewal on the 1<sup>st</sup> of February each year.

2023 Fees have been reduced for the 2023 year:

Full Members \$50:00

Students \$ 25:00

To renew your membership:

Fees can be paid by cash, cheque or paid directly into the Clubs Bank Account:

B.S.B 063 507 Account No: 1016 1116 Account name: Ballarat Camera Club Inc.

Please make sure that you put your name in the "Reference" line.

Cheques to be made out to "Ballarat Camera Club Inc."

Or

See Murray at the next meeting.

## Dates to Remember

**February 8<sup>th</sup>**

Competition Night  
Open/Creative/Set

**Automobiles**

*An image depicting one or more automobiles – old or new. Images of automobile wrecks are excluded. (Artistic/Creative)*

**Judge:** Carol Hall

**Discussion Topic:** *Artificial Light*

**February 26<sup>th</sup>**

**Daylesford**

A day of photography in Daylesford  
Meet at Lake Daylesford at 10:00 am.  
*See details Page 5*

**March 8<sup>th</sup>**

Competition Night  
Open/Set

**Weathered**

*An image featuring an object, or a face which shows obvious signs of having been exposed to the elements over a long period. (Artistic/Creative)*  
*Entries close 10/2/23*

**March 24<sup>th</sup> – 26<sup>th</sup>**

**Lake Fyans – Annual Camp**

Lake Fyans Holiday Park.  
650 Mokepilly Rd. Lake Fyans.  
Phone: 5356 6230

*See details on page 7*

**April 12<sup>th</sup>**

Competition Night  
Open/Set

**Artificial Light**

*See article on pages 5&6*

**VAPS**

Entries due by March 8<sup>th</sup> 2023  
*See notice on page 3*

## Outing – Daylesford

Sunday 26<sup>th</sup> February

Meet at the Lake Daylesford carpark at 10:00am.

Things to do:  
Walk around the lake,  
Morning Tea at the café.

Further afield:  
Explore the town of Daylesford,  
Local architecture,  
Sailors Falls,  
Jubilee Park,  
Hepburn Springs.  
Sunday Market  
Heritage Train

Bring a picnic lunch and meet back at Lake Daylesford at 1:00pm.



## Artificial Light

Artificial light refers to **any light that is not produced naturally**.

Most photographers think of artificial light as controllable light sources, such as speedlights, studio strobes etc.

Other sources of artificial light can also be used eg.

- Light bulbs
- Light Box
- Torches
- Lamps
- Flame by matches
- Candlelight
- Lighter
- Lasers
- Fireworks
- Even televisions and mobile phones can be potential light sources

*Continued page 6*

## *Why use artificial lighting?*

When photographing using natural light you are completely at the whim of the elements. When it gets too dark, tough luck. When it gets bright and sunny at midday, you're stuck with unpleasant, harsh and contrasty light to work with. You can't direct natural light, nor can you modify it easily.

Artificial lighting is worth learning to use. Shooting with artificial gives the photographer more control over the quality of the light. Which means that you can create soft flattering light or hard intense light at will. This will allow you to be more experimental and creative.

Light direction is an essential part of your images. Depending on the angle of the light used you will have more control over the shadows making your images light and bright or dramatic, moody and atmospheric.

When using artificial light, the colour of the light you use is important. Every light has a colour of some sort. Most lights lie somewhere along the blue/yellow spectrum. Cameras don't automatically compensate for light colour, so photos with cool lights will have a blue tone, while photos with warm lights will have a yellow tone.

Our eyes automatically compensate for light colour, it is not something that you will notice unless you really look for it.

The lighting colour can be adjusted by adjusting your camera's white balance. You can also deal with white balance in post-processing, provided you shoot in RAW.

## *Lighting tips.*

The size of your light source will have a massive impact on your image. Larger light sources provide smaller, softer shadows. On the flip side, smaller light sources provide more dramatic and hard shadows.

The proximity of the light source is also pivotal to the look of the image. The closer the light source is to your subject, the larger and harder the shadows will be. Conversely, the further away it is, the smaller and softer the shadows in your image will be. So, if you are trying to create a more dramatic image, have your light source closer to your subject. If you want a softer, more natural look, consider moving your light source further back.

When shooting with a flash or using a torch, you can add a modifier to adjust your artificial light source. A modifier can be anything that diffuses a light source. If the modifier/diffuser is made from a translucent white material, the light from a flash will diffuse and pass through the material and onto your subject making the final image look more natural.

The flickering flame of a candle/flame will also soften the edges of the shadows to give the image a softer look.

*Compiled from various sources from the internet.*



## March 24<sup>th</sup> – 26<sup>th</sup> Lake Fyans – Annual Camp

This year our annual camp is at  
Lake Fyans Holiday Park.  
650 Mokepilly Rd. Lake Fyans.  
Phone: 5356 6230

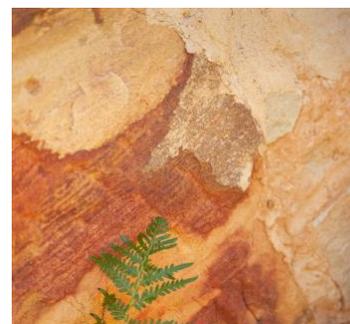
[Please book your own accommodation.](#)

There will be opportunities to photograph  
Heatherlie Quarry,  
Sunrise & Sunset at the Lake.  
Beautiful reflections.  
Maybe a visit to Halls Gap Zoo.

Weather permitting, we also hope to do some  
astro-photography.



Heatherlie Quarry



## Inspiration

The first article in our series to tempt us out and about with our cameras.

### The Eye Witness Tradition

Carol Hall

The advent of a new international Landscape Photography competition – “*Natural Landscape Photography Awards*” – based in the UK and now in its second year has given me much food for thought. After 25 years of camera club competition (and much longer as a camera-carrying traveller and Geography teacher using images as classroom aids) I have become irritated by the limited definitions of “Landscape” used in competitions. Creativity is being limited by the narrow ideas of others. And in the current climate of recognising man’s destruction of Earth’s natural features, isn’t it more important to present truthful images rather than some altered view which in fact doesn’t exist?

The competition was to “**act as a focal point for those who value fieldcraft, composition and natural presentation over ‘grander than life’ post-processing.**” In other words, to present the image as seen by the photographer and to reflect how he/she felt at the time, retaining the integrity of the subject as seen on the day. Minor adjustments in post-processing similar to the strict rules applying to *Wildlife Photographer of the Year* competition are permitted. RAW images were to be supplied along with the final presentation as proof of integrity.

I was intrigued to see how this competition would define “Landscape”. The categories were: *Grand Landscape* (e.g. Grand Canyon, Yosemite); *Intimate & Abstract* (opportunities for close-ups or small sections of a view e.g. woodlands, rock patterns); *Aerial* (use of drones, fixed wing aircraft); *Nightsapes* (e.g. silhouetted foregrounds in front of the Milky Way or aurora).

Also included were specialised sections: Sand-Rock-Geology; Trees & Forests; Snow & Ice; Mountains; Water-River-Sea. Entries in these sections could be at any scale from close-ups or expansive views. The horizon is not always included, or the sky. The weather can often feature as a major ingredient providing the magic which creates a winning image. Fieldcraft involves actively seeking out such conditions.

The doyen of UK landscape photography, Joe Cornish, after 40 years of working in this field felt that this Eye Witness Tradition leads to a “**search for beauty and to be a voice for nature**”. His philosophy for composition is to avoid the “*orthodoxy of the Rules and instead use these guiding principles:*

*Balance/Energy; Flow/Rhythm; Shape/Form; Relationship/Connection; Depth/Space; Tone/Colour; Light/Dark. These are common threads for virtually all the arts.*

Reference: <https://naturallandscapeawards.com/>

Volume One book of the winning and best images of the first competition. Joe Cornish's talks can be found on the *On Landscape* YouTube channel. It is worth noting that Joe's early training was a Fine Arts degree; it shows in his work and in his wonderfully articulated discussions. He was one of the judges in the first competition.



Not necessarily a competition winner but truthful to the time and place, this image captures what I felt about this location with minimal post-processing adjustments. I thought about my viewpoint, the placement of the hills, the reflection of the sun and how the viewer would be led into this landscape.

## 2022/2023 Committee Members

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