

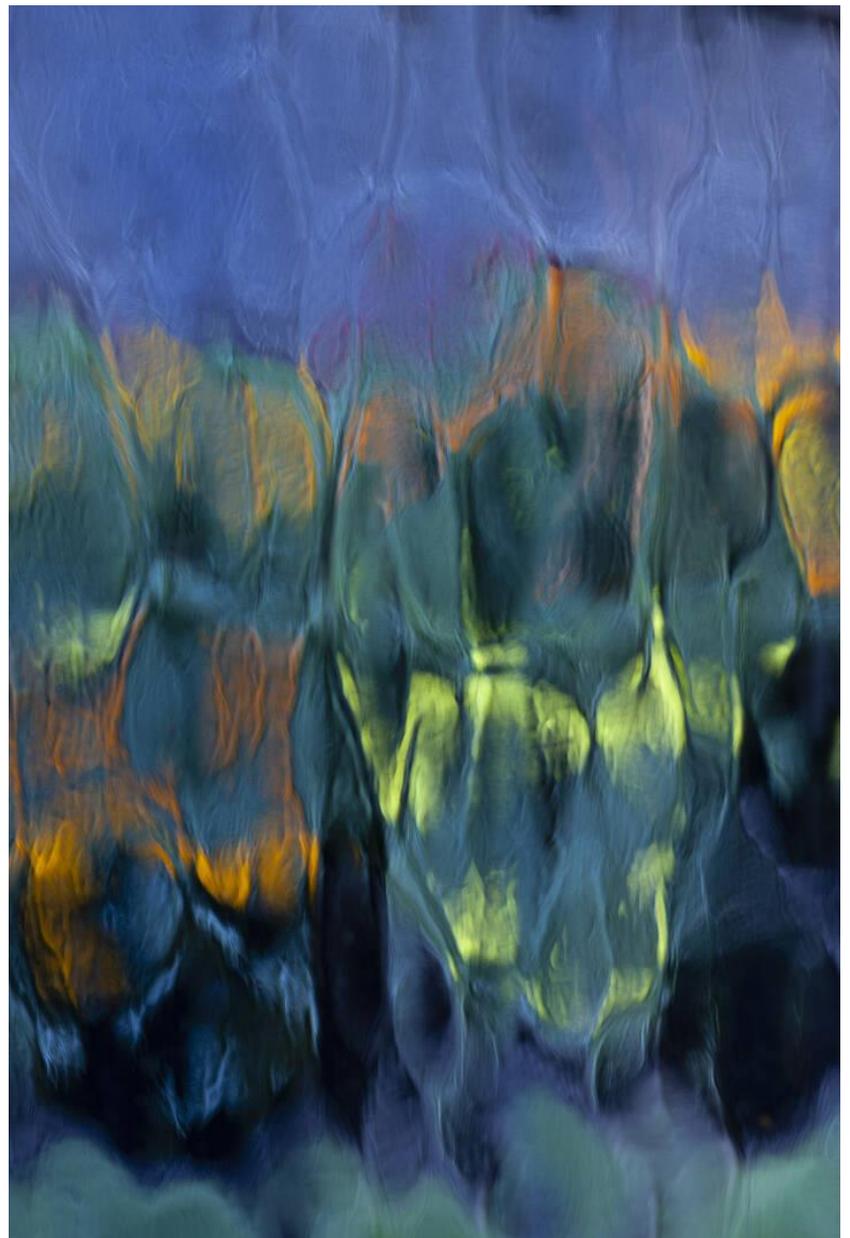
Flare



April 2024

ballaratcameraclub.org.au

- Dates to Remember
- Geelong Interclub Results
- Presidents Report
- Side Lighting Inspiration
- Annual Camp – Murtoa
- Presidents Report



Flower Art by Trevor Bibby

Dates to Remember

April 10th Meeting Night

Results for the “Night Photography” competition to be presented.

Entries to be submitted for the
“Side Lighting” competition.

“An image in which the main subject is lit primarily by side lighting. It may be natural or artificial.”

Closing Date - April 12th

Annual Camp 2024

April 19th, 20th and 21st

Murtoa – Home of the “Stick Shed” The only remaining Grain Store built during World War 2.

Accommodation can be booked at the Murtoa Cabins and Caravan Park in Lake St. Murtoa Council

Phone for cabins : 0403 887 091

Caravan Park Phone: 0448 511 879



May 8th Meeting Night

Results for the “Side Lighting” Competition to be presented.

Entries to be submitted for the “Moods of the Weather” Competition

“A picture showing some aspects of the weather, eg. storm (actual or impending), rain, hail, fog or Wind. Normal sunny conditions are not acceptable, (Artistic/Creative)

Closing Date: June 12th

Congratulations to Steve Demeye for winning a spot in the Meals on Wheels calendar with this stunning image of Lake Wendouree.



Presidents Report

Isn't Autumn a beautiful time year? The light is so great for photography. Not to mention the wonderful moon that is about to peak over Easter.

I was really chuffed to have a Checkered Cuckoo Bee, once again featured in the Courier in Roger Thomas' section. They seem to love the lavender and are around only briefly in the hottest part of the day. They are half the size of a normal bee and very flighty and sensitive to movement. The zoom lens was the way to go. Wish I could find where they sleep, then I could get a great shot.

(Apologies the image could not be included here. Judy)

The Dunnstown Sunflower Farm was a fun place to visit and take some photos, it certainly had us thinking what could we do to make our photos stand out, I must admit a great sunset helped. I was really surprised how popular it was, a great family outing.

Geelong Interclub was an interesting night with the prints being shown first. We were very close in the prints but fell short in the EDPI unfortunately. So once again the trophy remains in Geelong. We haven't won an Interclub with Geelong since the year 2000.

Geelong have modernised their premises somewhat and are using a large TV as a projection screen. They are still faced with the usual problem of incorrect colour matching from what the judge sees on his computer and what we saw on the night. Never the less it made for easy viewing. They are judging the images out of 20, I'm not sure why the change in scoring criteria.

Congratulations to Anne Carroll for scooping the pool with Ballarat's top scores of 19 / 20 for Lily Love - EDPI and 20/20 Into the Unknown - Print

Really looking forward to the **Club Camp at Murtoa**, on the weekend of April the 19th, 20 th and 21st, hopefully a few of you can come along. Should be a good opportunity for some stunning rural landscapes as well.

Golden City Paddle Boat

So great to see so many come along and so pleased that Carol asked some friends from Fields Nats and Roger Thomas to enjoy the opportunity to see a different perspective of Lake Wendouree. Not a great variety in the birds tonight but we did see some Pelicans and Swamp Harrier plus a Rakali feeding on what appeared to be a dead swan. It was a very enjoyable evening out on the waters, I was surprised just how much of the lakes surface is taken up with the islands, reeds and weeds.

Not long after the cloud bank settled in again and the evening turned out to be rather dull and overcast. *(Full Report with photos in next months Flare).*

Betty Bibby
President

Side Lighting

*“An image in which the main subject is lit primarily, by side lighting. It may be natural or artificial.”
(Technical)*

As the name suggests, side lighting illuminates your subject from one side. It is simply light that comes from the side of your subject *(as opposed to behind or in front of the subject)*.

Side lighting adds atmosphere, mood and can provide a wonderful sense of depth in your photos

The beauty of side light comes from the combination, or balance, of shadows and light.



Adding a side light to a subject such as a portrait or flower can help to separate it from the background.



The more additional lights you include or the more ambient light you allow into the scene, the lighter the shadows will appear.

The key to creating powerful side-lit photos is the shadows, so it's important you manage these carefully.

When you want deep shadows that create lots of mystery, it is best to use only a single light source.

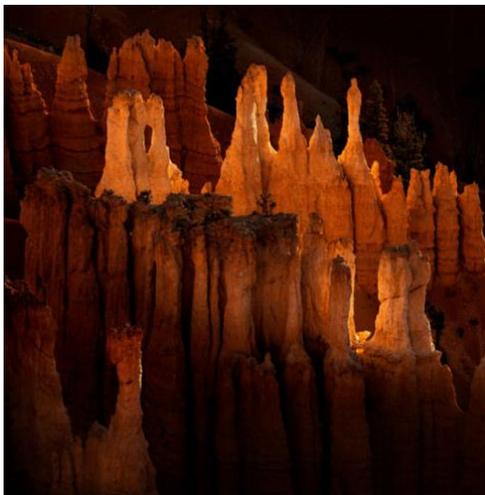


Side lighting can be effective in many different types of photography and scenarios.

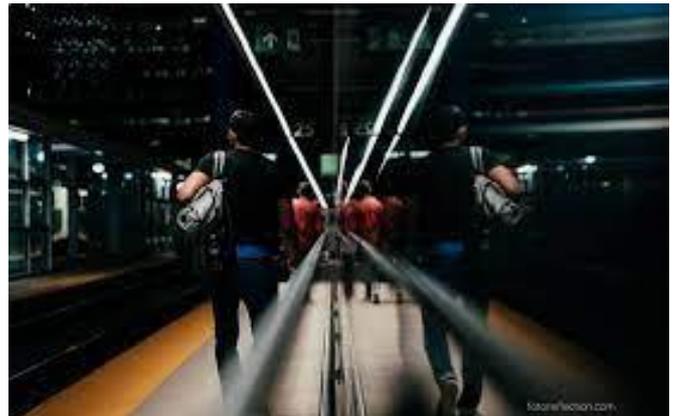
Portrait Photography: Side lighting can add depth and drama to a person's face, emphasizing the texture and contours. It's great for creating mood and highlighting character.



Landscape Photography: This is probably where side lighting is most commonly seen. The low-angled light of early morning or late afternoon (*golden hour*) can create beautiful, long shadows that give landscapes depth and texture, emphasizing forms and details of the scenery. It can also enhance the color saturation, making the scene more vibrant.



Street Photography: Side lighting can help create dramatic scenes in urban settings, with the interplay of light and shadow producing a strong visual effect.

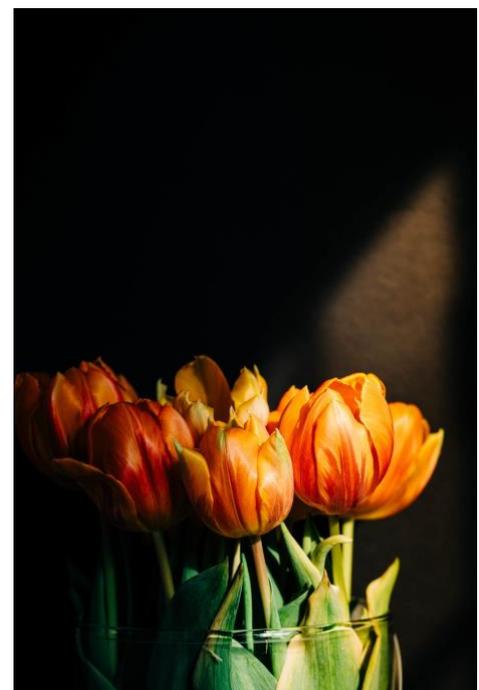


Light can come from directly beside your subject – at a 90-degree angle from the camera lens – or it can come at a 45-degree angle in front of your subject – or a 45-degree angle behind your subject. The light can be hard or soft. It can be natural or artificial. It can be ambient or added. What matters most is the direction of the light.

If the light comes from off to the side and strikes your subject, it will naturally create a *shadow*. The side of the subject facing away from the light will be darkened and could mean that the shaded side of your subject contains little-to-no visible detail adding a sense of drama to the image

Front lighting can make the subject appear two dimensional and flat. *(See below)*

The key is to understand how side light interacts with the subject and its environment and how it can be used to enhance the photograph's overall composition and mood. *(See right)*



Geelong Interclub Results



“Into the Unknown” by Anne Carroll
Overall Winner of the Large Print Section – Score 20



“Lily Love” by Anne Carroll
Overall Winner of the EDPI Section – Score 19

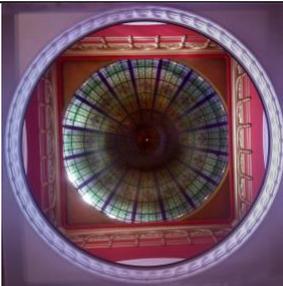
Results	Prints - Total	EDPI - Total
Ballarat Camera Club	252	242
Geelong Camera Club	255	264

Geelong Interclub 2024 – Large Print		
Title	Name	Score
Into the Unknown	Anne Carroll	20
Woomalang Woolshed	Murray McEachern	16
Painted Lady	Anne Wilson	16
Nankeen Night Heron	Carol Hall	19
Lake Burrumbeet Sunset	Trevor Bibby	15
Motherly Love	Carol Hall	19
Camel Rock and the Hesitant Surfer	Frank Carroll	16
Call Home Reverse Charges	Anne Carroll	18
Homeward Bound	Anne Wilson	14
Smile	Murray McEachern	15
Heart of the Gerbera	Betty Bibby	16
Curl the Mo	Trevor Bibby	17
Sunrise Banksia	Judy McEachern	16
Picnic Rocks	Frank Carroll	16
Quarry Reflections	Judy McEachern	19

Geelong Interclub 2024 - EDPI		
Title	Name	Score
Lily Love	Anne Carroll	19
A Night on the Tiles	Frank Carroll	15
What Lies Ahead	Anne Wilson	18
Modi Must Go	Ken Marsh	18
Middy Snack	Teresa Bates	14
Minus 5 and Windy	Carol Hall	18
The Chief	Vera Paulin	15
The Relic	Betty Bibby	15
Master Craft	Trevor Parry	16
Forlorn	Ken Marsh	16
Dawn Row	Anne Wilson	14
Winton Brights	Frank Carroll	15
Hippo	Murray McEachern	17
Old Chevy Ute	Steve Demeye	15
The Memory Remains	Carol Hall	17

Ballarat Camera Club – Competition Results February 2024 – Judge Judy McEachern

EDPI - Open

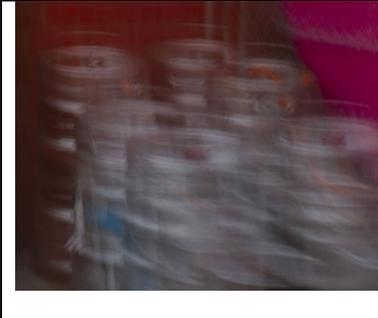
	<p>At Vic Market</p> <p><i>By Anne Carroll</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>The choice of B&W really suits this photograph, despite the fact we can only imagine the vibrant colours in the silks and flowers, you have brought out the textures which would normally get lost among the colours. I like the way you have focused on only one of the girls leaving the other in soft focus. I would like to see some more room in front of the subjects to give them room to move. Also would suggest cropping about half of the area above the girls to really centre the viewers interest.</p>
	<p>Ballarat, Low Down</p> <p><i>By Ken Marsh</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>Good title. The moody lighting works well to bring out the textures and shapes of the cobblestones. To be honest, I think that you could simplify this image even more by removing the area at the top and the edging to the right to really centre the eye on the cobblestones, which to me are the main subject in this image. The diagonal lines of the shadows add drama to the scene.</p>
	<p>Church Trails</p> <p><i>By Steve Demeye</i></p> <p>Score 14 <i>(Honour)</i></p>	<p>Spooky and very "Addams Family" esk. I really think the positioning of the star trails suits the image and adds to the quirkiness/atmosphere created by the strong sepia treatment and high contrast you have given to the whole image. Just one little thing, I think you need to clone out the "disabled" sign beside the door on the right. (No offence intended).</p>
	<p>Circular Glass Roof</p> <p><i>By Lyn Fowler</i></p> <p>Score 9 <i>(Acceptance)</i></p>	<p>A really good idea. I like the colours and the shapes here. Unfortunately when trying to photograph a symmetrical subject you really need to be spot on central to the subject. This one is just a smidge out. Also the focus over the whole image is a bit soft.</p>
	<p>Family Time</p> <p><i>By Trevor Bibby</i></p> <p>Score 14 <i>(Honour)</i></p>	<p>A photo where you had to be there at just the right time. It is sharp especially the birds extended wing. The birds stand out really well from the background and you have caught some very interesting expressions. I would like to suggest a crop on the left side up to the tree on the left of the birds. This area doesn't add anything to the story and would centre the pelicans within the image.</p>

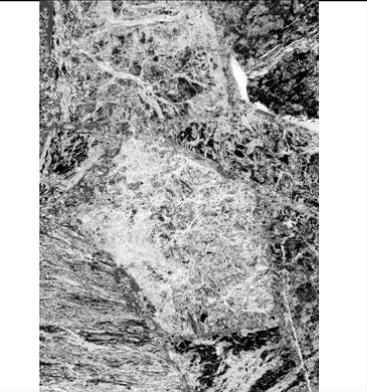
	<p>Flautist <i>By Frank Carroll</i> Score 12 <i>(Merit)</i></p>	<p>This is a very strong B&W image and I like the way you have blurred the background here. The flautists face is sharp as is most of her uniform. I would suggest cropping just to the right of the buttons on the uniform of the person standing behind her. This would also help to give her some more room to move into.</p>
	<p>Flower Power <i>By Vera Paulin</i> Score 11 <i>(Merit)</i></p>	<p>I love the vibrancy of the colours here and the zooming technique used. I am wondering why this has not been entered into the "Abstract" set subject section of this competition. That said there are some interesting shapes appearing through the "Zoom". The zoom lines definitely draw the eye to the centre flower, but there is almost too much zoom and not enough flower to be the centre of attention.</p>
 <p><i>Azalea in Tree</i> <i>Violet in Wall</i> <i>Marigold in Gutter</i> <i>South African Bind Weed in Fence</i></p>	<p>Flowers in the Wrong Places <i>iPhone photos</i> <i>By Lyn Fowler</i> Score 11 <i>(Merit)</i></p>	<p>Quite a quirky collection here, all with a running theme. Why can weeds grow anywhere but plants that you want, don't seem to thrive nearly as well. The photos are all sharp and the colours stand out well. The image at the bottom right is a bit smaller than the other three. If you are going to present four images in this format you really need them all to be the same size.</p>
	<p>Imperial Jezebel <i>By Anne Wilson</i> Score 15 <i>(Honour)</i></p>	<p>I do like the name. Wonderful colours and a non-intrusive background. You have framed the "Jezebel" really well giving it a bit more space in front than behind.</p>
	<p>Into Beyond <i>By Lyn Fowler</i> Score 12 <i>(Merit)</i></p>	<p>Beautiful colours and textures here. The path leading away gives just enough intrigue here, you can just see enough to make you want to follow and see what is beyond.</p>

	<p>Lake Bonney</p> <p><i>By Frank Carroll</i></p> <p>Score 13 <i>(Honour)</i></p>	<p>Beautiful colours and sharp from front to back. The depth of colour is a standout. A beautiful and tranquil scene and I like the sliver of a moon.</p>
	<p>Lapping the Lake</p> <p><i>By Steve Demeye</i></p> <p>Score 15 <i>(Honour)</i></p>	<p>The mood of the sky here is fantastic as is the depth of iridescent blue in the colour of the car. That with the diagonal placement of the car really gives the image punch. Personally I would clone out the white speck on the tyre and the hole in the bumper but that is just being picky.</p>
	<p>Leaves</p> <p><i>By Murray McEachern</i></p> <p>Score 11 <i>(Merit)</i></p>	<p>The back light behind the central focal point draws the eye I'm mediately! The veins in the leaf are simply beautiful and you have done well to spot the way the light is falling here.</p>
	<p>Lynton Ruins</p> <p><i>By Betty Bibby</i></p> <p>Score 10 <i>(Acceptance)</i></p>	<p>In this instance the use of B&W does not seem to have done you any favours. The sky is wonderfully dramatic but the contrasty lighting is not helping here. The landscape and ruins all seem to be blending into one another. The ruins are lost against the landscape and have lost most of the detail in the darker areas. I think that by using colour the ruins would stand out from the background better. An interesting subject but if you can try again in softer lighting conditions.</p>
	<p>Midnight Oil House</p> <p><i>By Anne Carroll</i></p> <p>Score 14 <i>(Honour)</i></p>	<p>The colours and soft lighting really suit this image. Also right time of day and what looks to be a slightly smoky sky really help to add atmosphere to the cottage and surroundings. I would suggest cropping about 1/3rd off the grass in the foreground to give the image more of a panoramic format.</p>
	<p>On the Road Again</p> <p><i>By Frank Carroll</i></p> <p>Score 9 <i>(Acceptancer)</i></p>	<p>Well framed with the road taking the viewers eye right into the image. The middle of the day lighting gives an overall washed out appearance to the image. Very Australian but it would have been better to have used the softer light of early morning or late afternoon to your advantage. Also check the Depth of Field used here as the whole image is just not quite sharp.</p>

	<p>Red Hot</p> <p><i>By Steve Demye</i></p> <p>Score 12 (Merit)</p>	<p>Really like the intensity of the red of the car here. It is set off well by the darker background. The car is pin sharp and the details in the chrome work of the car are a real standout. We can see that you were not alone. I find that the texture in the grass in front of the car tends to take my eye away from the main subject and would be tempted to de-saturate the green patch right in front of the car. A minor detail and a picky judge.</p>
	<p>Telegraph Station Eucla</p> <p><i>By Betty Bibby</i></p> <p>Score 11 (Merit)</p>	<p>Once again quite contrasty light. That said you have handled the details in the sand, grass and stone really well. Your use of a wide angled lens has distorted the building a bit and it looks as if it is sinking slowly into the sand. That could be so but I think it could be compensated for by a little bit of straightening. The sky on the right has flared out due to the harsh lighting. Once again the harsh Australian light that is so difficult to photograph.</p>
	<p>The Craggs</p> <p><i>By Sonia Bickley</i></p> <p>Score 11 (Merit)</p>	<p>I feel you have tried to include too much in this image. The sky as well as the bushes in the foreground are competing for attention. Perhaps by concentrating on the colours in the sea and rocks you might have done better. The harsh lighting is once again proving difficult to handle. Perhaps move in and concentrate on just part of the image and/or take again in less contrasty lighting.</p>
	<p>The End of the Day</p> <p><i>By Anne Wilson</i></p> <p>Score 11 (Merit)</p>	<p>I like the use of sepia for this scene. It helps to highlight all the things left behind after the shearers have left and helps to give context to the scene. That said it just leaves me wanting more. The dark area on the left seems to be squeezing the well lit area on the right and I keep wanting to push it away so that I can see more of the interesting area on the right.</p>
	<p>The Sweet Singer</p> <p><i>By Ken Marsh</i></p> <p>Score 12 (Merit)</p>	<p>I like the atmosphere captured here and the limited Depth of Field you have used. The colours add to the mood. The singers face is not completely visible but that does not really matter as the story here is quite clear. There must be a person to the left of the singer as I can see what looks to be a hand at the edge of the frame. I feel that this could be cloned out as my eye keeps getting distracted wondering what it is.</p>
	<p>The Violinist</p> <p><i>By Ken Marsh</i></p> <p>Score 9 (Acceptance)</p>	<p>Another street performer. This one does not work nearly as well as the singer. The light is too contrasty and the hand and neck of the violin are flared out. The performers face is in shadow and although the background is nicely blurred I find the high contrast areas distracting.</p>

	<p>Tide is Out</p> <p><i>By Anne Wilson</i></p> <p>Score 9 (Acceptance)</p>	<p>I find that the fisherman is quite lost within the frame, The harsh side lighting is not helping here and you have lost quite a lot of detail for that reason. I also don't feel that the sepia toning is doing you any favours.</p>
	<p>Winton Watertank</p> <p><i>By Anne Carroll</i></p> <p>Score 13 (Honour)</p>	<p>I almost feel as though I have stepped into the world of Salvador Dali. It is almost surreal. Both the portrait and landscape are very sharp and it looks like you have done some light painting here. If I was being picky, which I am, I would suggest that you get rid of the road signs on the horizon. My eye keeps being drawn to these shapes which stand out from the trees. I also find the little patch of reflected sky to the right of the tank to be a bit of an eye magnet.</p>
EDPI – Set Subject - Abstract		
	<p>Bark</p> <p><i>By Murray McEachern</i></p> <p>Score 9 (Acceptance)</p>	<p>The shape where the bark has curled is interesting and the shadows have added depth to the image. Overall the image is overexposed. It is important to edit the image to prevent it from being too dark</p>
	<p>Flower Art</p> <p><i>By Trevor Bibby</i></p> <p>Score 14 (Honour)</p>	<p>I really love the colours here especially the layers formed by the colours. The attention is captured by the shapes within the coloured bands which seem to move as you look at them. My only suggestion would be to crop about half of the purple blue layer at the top of the image. This would give it a squarer format and give a bit more balance to the layers in the image.</p>
	<p>Flower Beds</p> <p><i>By Sonia Bickley</i></p> <p>Score 13 (Honour)</p>	<p>This is a very similar image to the one entered into the "Open" section of this competition and my comments are much the same. The intensity of the colours and the zoom effect really work well together. Where this image differs is the cropping. The eye is directed into the centre of the flower even more here and the colours seem to be more intense. My only criticism is the little black dots (perhaps insects). These really need to be removed.</p>

	<p>Full or Empty</p> <p><i>By Trevor Bibby</i></p> <p>Score 11 <i>(Merit)</i></p>	<p>The deep red of the background really helps to set off the shapes containers in this image. The blur of the shapes has been well handled - blurred enough to add movement and clear enough to still show some shape. The lower right corner is where my eye tends to lose interest. I think if the red background continued to completely surround the containers it would help to centre the viewers eye and add balance to the image.</p>
	<p>Garden Swirls</p> <p><i>By Judy McEachern</i></p> <p>Score 14 <i>(Honour)</i></p>	<p>This image is an outstanding example of abstract photography! We know that they are flowers, but the movement creates a sense of wonder. We have no idea what type of flowers they are - they could be fake or real, or a few varieties. The colours are vibrant and contrasty. The repeated patterns created by the long shutter speed gives us plenty to look at! Congratulations!</p>
	<p>Glow Worms on Drugs</p> <p><i>By Vera Paulin</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>The Title really suits the image. I really like the movement of the light trails. You have captured the colours very well and they stand out against the background. I also like the red and green dotted trails which add something different for the eye.</p>
	<p>Golden Glow</p> <p><i>By Betty Bibby</i></p> <p>Score 10 <i>(Acceptance)</i></p>	<p>The limited colours work well here. The gold sparkles stand out against the darker colour in the water. My overall impression here in "less could be more". The lower third of the image is not nearly as interesting as the top two thirds. Try cropping a third off the bottom of the image and even a small amount off the right side. This for me would centre the viewers attention where it really needs to be.</p>
	<p>It's Raining Stars</p> <p><i>By Vera Paulin</i></p> <p>Score 15 <i>(Honour)</i></p>	<p>I should probably have said at the outset that, I judge images from a slightly more artistic perspective than a purely photographic perspective.</p> <p>I really like this image. The upward movement of the shapes and the blues and golds captured here are a standout for me. The slightly diagonal movement of the vertical lines just adds to the atmosphere. It doesn't matter that you don't know what it actually is, the lines, colours and movement capture and hold the viewers attention.</p>

	<p>Rust</p> <p><i>By Judy McEachern</i></p> <p>Score 10 (Acceptance)</p>	<p>The colours in this rust are vibrant and warm. The colour variances are interesting as well I can see why this appealed to you. When we look at subjects specific to abstract photography, often we need to move in close and isolate the most interesting area. This helps to build a stronger focal point often. The most interesting area here is the left hand side, the texture is really gritty. By lighting texture with side light, this is also a fun thing to try to create shadows, that emphasise the textural section.</p> <p>I enjoy your editing in this image, it was a good idea to darken the base to create variation across the surface. Nice work.</p>
	<p>Steam Power</p> <p><i>By Murray McEachern</i></p> <p>Score 8 (Acceptance)</p>	<p>The composition of this image is interesting and the moving pistons look wonderful.</p> <p>The image quality has been compromised, my guess is that you have overcropped the image, as the sharp areas are slightly soft. If the image hasn't been cropped in considerably, your shutter speed may have been a little too slow. By using tripod to capture scenes like this, the areas you would like sharp will remain so. My eye is drawn to the left hand side of the image. This is where the abstraction has come into play, with the smoke and moving parts.</p>
	<p>Wall Art</p> <p><i>By Sonia Bickley</i></p> <p>Score 9 (Acceptance)</p>	<p>There are, what could be, some interesting lines and patterns here. but in this image they become lost in all the chaos of the different patterns and textures you have tried to include here. The eye wanders around trying to make sense of the chaos. I think you need to find a subject with more defined areas of pattern.</p> <p>Abstract photography is hard to define, a subject that looks good to the eye just doesn't translate well to photography.</p>
	<p>Water Lines</p> <p><i>By Judy McEachern</i></p> <p>Score 13 (Honour)</p>	<p>This image is really well exposed, composed and edited. The abstraction occurring in the water draws our attention and the strong white line would get a viewers attention if they were walking by - well done!</p>
Large Print - Open		
	<p>Foggy Morning at Lake Eildon</p> <p><i>By Trevor Bibby</i></p> <p>Score 14 (Honour)</p>	<p>I like this image. The patterns in the water really work well against the shapes in the tree branches. I like the panoramic format and the trees are really well isolated against the foggy background. The dark sepia treatment/filter works really well in this image.</p>

	<p>Pinnacles Cervantes</p> <p><i>By Betty Bibby</i></p> <p>Score 13 (Honour)</p>	<p>This image looks to be taken in very contrasty light and the use of B&W seems to accentuate this. BUT when you look at the print it takes on a whole new life. The use of metallic paper has given the the scene an almost holographic effect. It has added a depth that makes you feel you could just walk into the scene.</p> <p>Although the panoramic format has given the viewer an idea of the size of the Pinnacles area I do not think that it has worked so well here. I feel that the area of main interest is in the right side of this image. My suggestion would be to remove the area on the left side of the image to right of the very black cloud. The area on the right side is where all the stunning details of the landscape are to be found.</p>
	<p>Three and a Bit</p> <p><i>By Betty Bibby</i></p> <p>Score 13 (Honour)</p>	<p>I really like the positioning of the three trees within the frame. You have captured the sun well, without too much flaring and the colours are a standout. The side-lighting adds interest and helps to define the vegetation of this very flat landscape.</p>
	<p>Track Into the Fog</p> <p><i>By Trevor Bibby</i></p> <p>Score 14 (Honour)</p>	<p>I have an affinity for the high country and snow gums in particular. The soft light and depth of colour you have captured here are a standout and the fog really helps to isolate the snowgums here. The track leads the viewers eye into the frame. Beautiful.</p>
Large Print – Set Subject - Abstract		
	<p>Screwed Down</p> <p><i>By Murray McEachern</i></p> <p>Score 13 (Honour)</p>	<p>The printing of this image has come up really well, just like your digital version! The paper quality is well suited to the subject.</p> <p>The simplicity of this image appeals to me. The contrast between the tin and timber, with the hints of brown rust ties the overall mood in well together - keep up the good work!</p>

	<p>Strata</p> <p><i>By Murray McEachern</i></p> <p>Score 13 <i>(Honour)</i></p>	<p>The two rocks on the right hand side here make me think of blue tongue lizards immediately - what a wonderful find!</p> <p>The leading lines in these magnificent rocks take our eye to the lighter rock towards the back of the image. I like the darkening of the furthest part of the rocky area, it keeps our eye focussed on the point at the end of the leading lines.</p> <p>For further abstraction you could have had a field day in this location with such incredible colours, textures and shapes - moving in to isolate various sections within the scene.</p> <p>The camera angle has been well chosen to emphasise the depth of the scene - nice work!</p>
	<p>Tangled Reeds</p> <p><i>By Judy McEachern</i></p> <p>Score 13 <i>(Honour)</i></p>	<p>I enjoy the cool tones that have created a sultry mood in this image.</p> <p>Your use of shallow depth of field focussing on the middle sections of the reeds is really interesting!</p>
	<p>The Edge of the Lake</p> <p><i>By Judy McEachern</i></p> <p>Score 13 <i>(Honour)</i></p>	<p>This is a very calming image. The wispy washy water and beautiful warm tones are very appealing.</p> <p>You have composed the image well. It must be challenge capturing aerial photographs - hats off to you!</p>

Committee Members 2023/2024

Email: ballaratcameraclub@googlegroups.com

President

Betty Bibby

Vice President & Interclub Co-ordinator

Steve Demeye

Secretary

Anne Wilson

Treasurer

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