



Newsletter

Winter 2025

Notices

MEMBERS CHOICE AWARD Don't forget our new, mid-year, competition where **WE** will be the judges. Members can enter two images each (1 print & 1 EDI). The images shall be presented like a normal competition night and the members will have a form to give each image a score out of 15. At the end of the night, the winner will receive a trophy.

You can enter any image you like, as long as it is your image. It could have already won first place in a previous competition. It could be an awesome image you took at a workshop. The only rule is that it can be no more than 12 months old at time of judging.

Images, both prints and EDI's, must be submitted (in the usual way) by the 21st July.

NOVEMBER EXHIBITION will be here before we know it, so start preparing your images for our Annual Exhibition.

MEMBERSHIP FEES Will not be going up this year due to the last twelve months being so successful. It shall be postponed until further notice.

CHANGE OF RULES Due to rising opinions, the Committee decided to let the Members vote whether or not to let Workshop Images be allowed in Competitions. There was a much higher number in favor of this, so we have now changed the rules.

FYI many Clubs allow workshop photos to be entered into competitions.

Just remember, you need to be courteous of other photographers. If an image is not really your set up, then it's not really your image. Also, if you take a photograph of a fellow member and want to put it into a competition, the right thing to do is ask their permission first. If you have any queries regarding this new ruling, please speak to a Committee member.

PLEASE TAKE NOTE! If anyone is going overseas, Please, please, please let Debbie know. She sends reminders via text msg in group form. IF you are overseas, nobody else in your group will get any messages. Just let her know when you are back so she can put you back in for the group texts.



Member Profile

Jim Den Ouden

I was born in Ballarat way back in '59, the second child out of seven, to migrant parents who came out from Holland to seek a better life. Dad worked very hard at the railways then as a cleaner after work to make ends meet, while Mum kept all the kids clothed (mainly homemade) and fed. My parents took great pride in our little two-bedroom home and Saturdays was always reserved for cleaning, washing, gardening etc, whilst Sunday was always Church and a family day.

Despite what I would now describe as “poverty” we were a happy bunch, and our favourite past time was when Dad received a new box of Colour Slides of our adventures.

That feeling stayed with me, and when I started my own family, there was always a camera close by, but no colour slides, these washed-out images shown on an old white sheet had, with the passage of time been replaced by little 6x4 blurry prints.

Schooling had little appeal to me unless I could envisage a practical use for the learnings, like math, and I left School at sixteen to work as a grease monkey in a local service station.

However, my parents had instilled a good work ethic in all their children, and whatever I applied myself to I tried to do the best job possible.

I had always planned to retire in my late fifties with a view to taking up photography and had illusions of making a living out of it. Point and shoot on Auto, however, was a skill with little demand and I quickly changed my ideas...

Nature photography and getting outdoors was what I enjoyed, and the way the camera could freeze a split second of a moving image and show detail that you could never pick up with the naked eye, had me hooked.

I have spent hundreds of hours practicing and then asking myself “why isn’t the image as I’d envisaged” and then trying something different. I also challenge myself to find something “interesting” no matter what environment I’m in. Over the years I’ve resorted to hard-boiled eggs, sea-gulls and sparrows, and even the ordinary bugs in the garden.

Joining the Camera Club was one of the best educational moves I made and has helped me move through different levels of proficiency that I would never have achieved by myself.

Seeing how others view and process subjects and listening to the feedback of most judges always leaves food for thought, and the opportunity to try something different.

TOM'S TIPS cont.

1. Try setting up your camera for BACK BUTTON focusing – it may take while to get used to it, but it has many advantages.
2. Remember to adjust the APERTURE for your subject – LARGE (smaller number) for Portraits and SMALL (larger number) for Landscape, as the aperture controls the Depth of Field (DoF) i.e. How much of the image is in focus in front AND behind your main subject.
3. Learn how to read the HISTOGRAM, where to find IT, and what it can tell you about EXPOSURE.
4. Learn how adjust the EXPOSURE COMPENSATION on your camera and when to use it.
5. Find out HOW and WHY to shoot in RAW image format

SYLLABUS

JUNE 2	Guest speaker – Craig Watson – Multiple Exposure Images	
JUNE 16	MONTHLY COMPETITION - Open	
JULY 7	BYO Gear – Fast/Slow Shutter Speed	
JULY 21	MONTHLY COMPETITION – Street Photography	
AUG 4	Annual AGM & Members Choice Award Competition Social night, so bring a plate of supper to share	This is a
AUG 18	MONTHLY COMPETITION – Open	
AUG (TBA)	Interclub Comp. hosted by Corio Bay Camera Club (Saturday night)	
SEPT 1	Guest Speaker – Eye of the Photographer – beyond the tech.	
SEPT 13	Club Outing – Moorabool Maze	
SEPT 15	MONTHLY COMPETITION – Night Photography	

****Please check our web site for details, any updates and definitions for Set Subject**

Congratulations

to those members who will have had their images selected by Alison Marchant for use in her role as MP. Alison will be using them under license for a period of at least 12 months on her website, Facebook page, newsletter and birthday cards that she sends to her constituents. This is a commercial arrangement, and she will be paying a fee for those images chosen. Thanks to all who provided images for Alison to choose from – she said that it wasn't an easy choice. The images selected were by Lynn Cornell, Lynne Pearce (2) and Neil Smith and should be available for viewing from 1st July



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