

# Flare



August 2023

ballaratcameraclub.org.au



*'Persimmon' by Anne Wilson*

- Dates to Remember
- July Competition Results
- V.A.P.S. Interclub Results
- Presidents Report
- Set Subject Inspiration - Symmetry

## Dates to Remember

**Aug 9<sup>th</sup>**

**Sadly our August competition night has been cancelled.**

*You can still check out your results on our website as usual and they will be published in the September Flare.*

**Negative Space - Judge – Carol Hall**

*“An image which utilizes the use of negative space to emphasize the main subject. Negative Space photography is related to minimalist photography. It emphasizes not just the subject but the empty space around the subject.”*

**November 8<sup>th</sup>**

**Mieke Boynton** to give us a presentation via Zoom on **“Abstract Photography Styles”**

Article on pages **18 & 19**

**September 13<sup>th</sup>**

**Competition Night**

This is the first competition of the **2023/2024** year.

**Subject – Symmetry**

*“A balance of objects, shapes, reflections or colours. Man made or occurring naturally.” (Artistic/Creative)*

See article on pages **5 & 6**

**September 24<sup>th</sup>**

**Club Outing**  
**Lambley Gardens & Nursery**  
395 Lesters Rd. Ascot

**October 12<sup>th</sup>**

**AGM**

**Competition Night – Subject – Portrait**

*A picture of a person(s) which may range from, a head to a full length study and which may include accessories and backgrounds in character with the subject. (Artistic/Creative)*

## **Annual General Meeting – October**

It is AGM time again so please consider volunteering to be a committee member. This year the committee has been running short staffed which has resulted in a larger workload than normal.

We ask that you consider putting your hand up to help out. The jobs are not difficult and as we all know ‘many hands make light work’.

## Presidents “Travel” Report – Betty Bibby

Firstly, thank you to Mark and Steve for running the last two meetings. It's a pity we couldn't pull off the trifecta and the August meeting is cancelled.

This brings me to the next issue we as the committee continually find. Not enough members to do the tasks required to keep this club viable. There are many small tasks the Committee and other members do so the monthly meetings happen. We are running short of skilled members to tackle the computer based tasks and the onus for a long time has been left to four key members to make it all happen. If we can't attract more members to do these roles then it will continue to put strain of the few who do help out regularly. We are happy to train someone to do these tasks and I have already made notes on our procedures.

While I am happy to remain as President for the next club year, unless of course someone else wishes to take over the role, this will be my last year in the role. I have been an active committee member for 19 years now and it's time to make succession plans for someone to take over the role and my other club chores.

So we will be having our AGM at the October meeting and we will distribute nomination forms at the September meeting and via email. Please seriously consider what you can offer the club management committee, we seriously need your help. All current committee members roles will be vacated and as per normal we will need to elect a new committee. This usually takes about ten minutes.

Also, it's time to get your Annual images together and submit them online and bring your prints along to the September meeting please. The committee has been actively organizing the Annuals behind the scenes. If you can't attend the September meeting and have prints for the Annuals, please get in touch with Frank or Anne Carroll.

PH:0434 193 794

The information regarding the annuals has already been forwarded to you. If you haven't received it please contact the club secretary Anne Wilson on 0438 428 311  
Note: All images have to have been entered into the club monthly competitions from September 2022 to and including August 2023. The only exception to this is your group of three Portfolio entries. Anne explains all of this in the Annuals Information Pack she has sent out. If you are confused about how the Annual Competition works please ask a fellow member or a committee member.

I see some members have embraced our Facebook presence and we have a strong group of followers. If you wish to be involved and are not sure how to sort it out just ask, we can help.

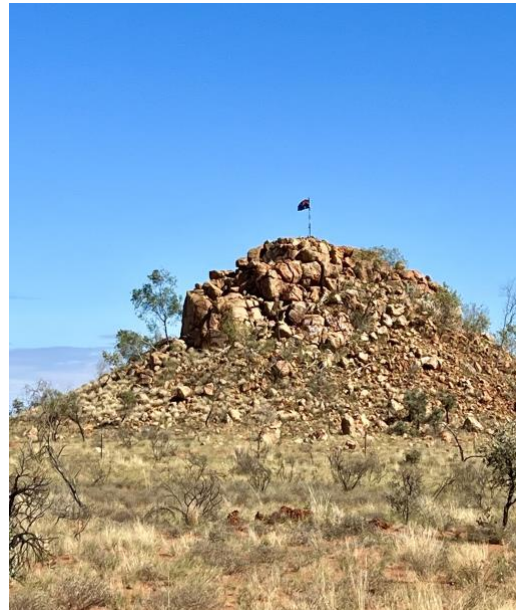
Our holiday at the moment seems to be continuing along nicely and we will head off to Broome, providing we can get some accommodation. There are so many travelers on the roads these days. You need to be more organized than we like to be. We are getting further away from home, currently we are 5,570 kms away. The weather is just lovely.

The absent president Betty from Port Headland



## Karijini National Park

and a flag on top of a rock pile, roadside.



# “Symmetry”

A balance of objects, shapes, reflections or colours. Manmade or occurring naturally.  
(Artistic/Creative)

In photography symmetry means that one part of your composition mirrors the other part. It is created when two halves of your scene look the same and balance each other out. Symmetry will make pictures appear neat and tidy, clean, proportional and balanced.



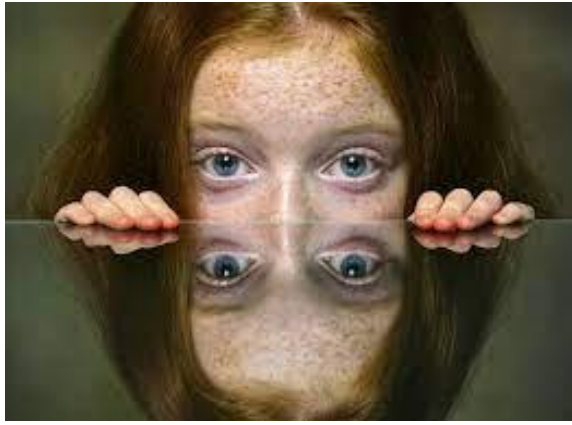
Symmetry is often used in architectural images eg. building facades or supporting beams.



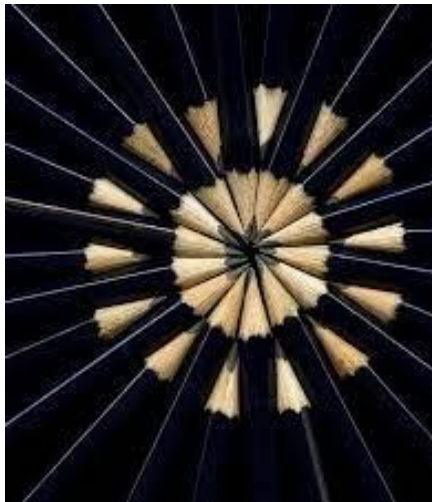
Symmetry in nature can be found

- in the centre of a flower.
- In the patterns of a leaf
- In the repetition and patterns of parts of a plant.

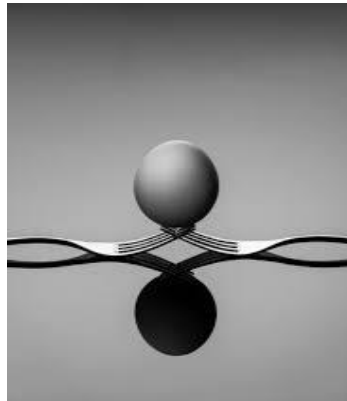




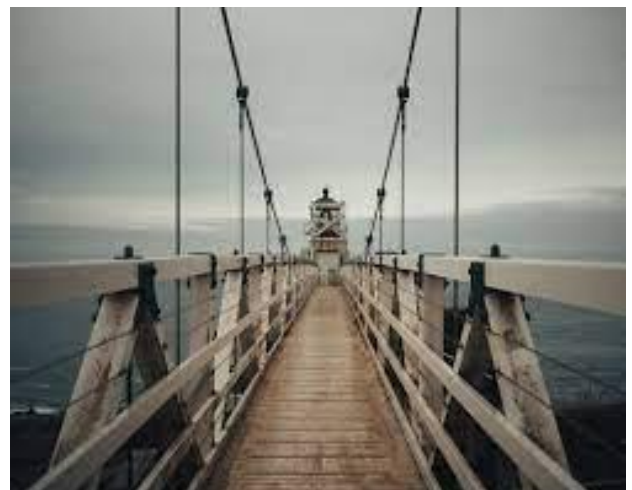
Symmetry in portraiture.



Symmetry in everyday objects around the house.



Symmetry in manmade structures.



# V.A.P.S. Interclub Competition 2023



EDPI. Hopetown Falls – Score 9  
by Frank Carroll



EDPI The Tidal Pool – Score 12  
by Steve Demeye

EDPI. I Am Off – Score 9  
by Ann Wilson



EDPI. The Flautist – Score 10  
by Ken Marsh



EDPI. Watercourse Derby - Score 9  
by Trevor Bibby

EDPI. That Tree – Score 9  
by Sonia Bickley



EDPI. Cool Blue Sea – Score 9  
by Betty Bibby

EDPI Moeraki Boulders Score 10  
by Trevor Bibby



EDPI Lake Hardy Stormclouds Score 9  
by Betty Bibby

EDPI Flood Level Score 7  
by Judy McEachern



EDPI  
Look at Me  
Look at Me  
Score 10  
By Mark  
Bevelander





EDPI. Colac Shed Score 8  
by Murrav McEachern

EDPI. Broken Gate Score 9  
by Murray McEachern



Print. Being a Bit  
Grumpy Score 13  
By Mark Bevelander

EDPI. Highfield  
Hill  
Score 9  
by Frank Carroll



Print. Across a  
Lunar Landscape  
Score 9 by Mark  
Bevelander



Print. Last  
Leaves of  
Autumn Score  
11  
by Steve  
Demeye



EDPI. A Bit Chilly  
Score 9  
by Judy  
McEachern

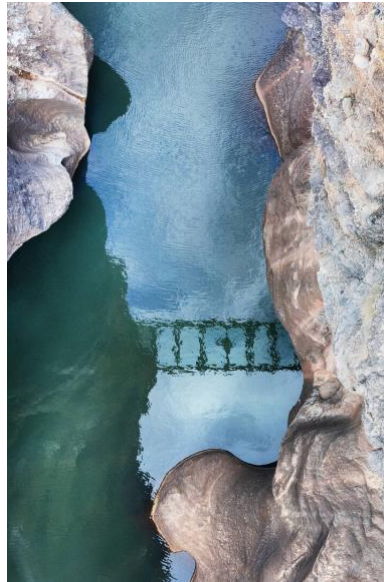
Print. Light on the River  
Score 9 by Trevor Bibby

Print. The Smile Score 11  
By Murray McEachern





Print. Ghost Riders in the Sky  
Score 9 by Judy McEachern



Print. Gorge View  
Score 8 by Murray McEachern

Print. Nankeen Night Heron  
Score 13 by Carol Hall

Print. Sea of Cloud  
Score 9 by Carol Hall



Print. What Lies Ahead  
Score 12 by Anne Wilson

Print. Tangled Score 8  
by Judy McEachern



Print. Watch  
Out Here  
Comes the  
Rain  
Score 11  
by Betty  
Bibby






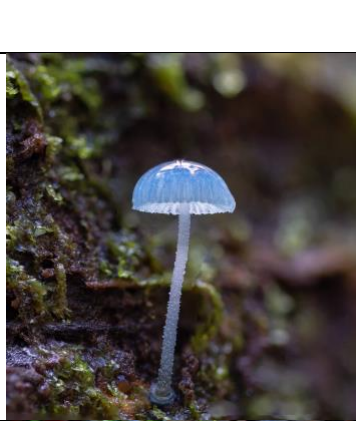

Print. The Breakaways Score 9  
By Trevor Bibby







Print. Lake Tyrell Platform Score 9  
by Betty Bibby







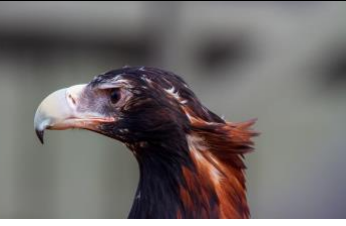





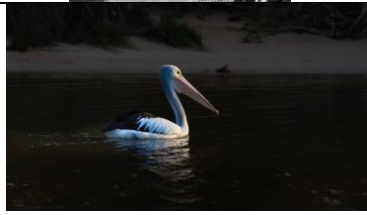


## Ballarat Camera Club – Competition Results July 2023 Judge – Judy McEachern



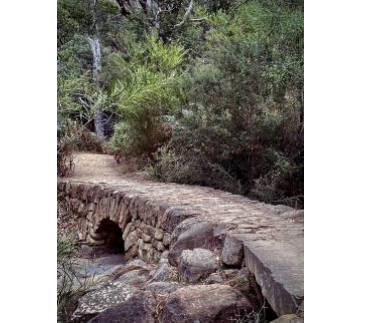

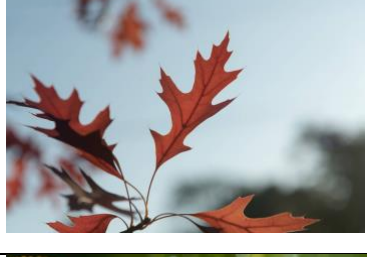

### EDPI Open

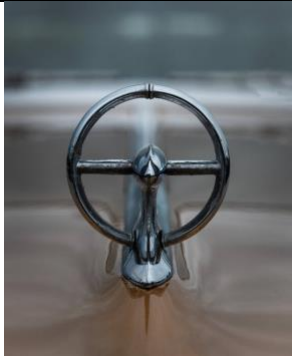


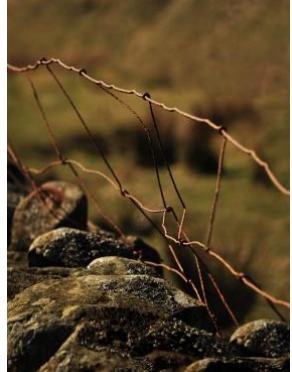

	<p><b>A Bumpy Ride Home</b> <i>Frank Carroll</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>Great colours and good lighting for a night time scene. I think that a fairly wide angle lens has been used here as there is distortion of the buildings in the lower half of the image. If you use a program such as photoshop you can easily straighten the vertical lines of the buildings. I would also suggest cropping the messy area on the lower left up to the edge of the doorway. This would remove the distractions and centre the viewers eye on the main subject.</p>
	<p><b>A Fungi Family</b> <i>Mark Bevelander</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>I really like this large family of fungi. They all seem to be vying for attention. The deep blue background makes the fungi stand out really well, with the water droplets adding highlights to the fungi caps. The lower right hand corner has some blurry brightish areas which I would guess are bits of out of focus foliage. I would suggest darkening these might help them blend in with the background better.</p>
	<p><b>Autumn Tree Reflections</b> <i>Lyn Fowler</i></p> <p>Score 11 <i>(Merit)</i></p>	<p>The colours in the trees and the reflections stand out really well against the background. The patterns created by the ripples in the water add a lot of interest to the scene. I think the image would benefit from the use of a graduated neutral density filter. This would help to soften the bright areas at the top and left of the image. Or you could use the filters in Photoshop or Lightroom to give the same effect. Cropping a little from the left and bottom of the image to reduce the large uninteresting area of path would also help.</p>
	<p><b>Blue</b> <i>Frank Carroll</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>I am surprised this image was not entered in the set subject part of this competition. That said it is a stunning image let down by the area right behind the fungi. This area seems to be edged with a pixelated line. It follows the stem upwards, then out around the cap, ending in a strange flare right at the top. There is also the same line running across the bottom of the image. My question would be did you use focus stacking or select an area to try to add extra blur right behind the fungi? The stem is well focused and the middle section of the cap has really beautiful patterns and reflections. The background has some detail on the left and is nicely blurred on the right. I am sad and frustrated as, had it not been for these anomalies, it would have scored a 15.</p>
	<p><b>Bush Parasite</b> <i>Trevor Parry</i></p> <p>Score 10 <i>(Acceptance)</i></p>	<p>The colours are great and the lighting has been handled well. It is a really busy and messy setting all of which is taking our attention away from the main subject - the parasite. I would suggest focussing on the front "blob" of the parasite and a crop on the left and above to help centre the viewers attention on the central subject. Also a vignette to darken the edges of the image.</p>







	<p><b>Catching a Wriggly Snack</b> <i>Mark Bevelander</i></p> <p>Score 11 (Merit)</p>	<p>A great capture of lunch caught mid wriggle. The bird stands out well against the background but is not quite sharp. A difficult thing to achieve in an action shot. Perhaps a higher shutter speed would have helped here. Also be aware of your background as the back duck seems to have lost half of its head. I would suggest a crop to remove the rest of the head and remove as much of the distraction as possible.</p>
	<p><b>Come In</b> <i>Mario Gross</i></p> <p>Score 11 (Merit)</p>	<p>The colours and shapes in the stone of the hut stand out really well. I like the way the hut is unquestionably the centre of attention. I think that including a bit more of the grassy area in front of the hut would lead the viewers eye straight into the image. The washed out sky does tend to take away from the overall impact of the image.</p>
	<p><b>Draw the Curtain</b> <i>Mario Gross</i></p> <p>Score 12 (Merit)</p>	<p>In this second image the hut seems to have taken on even more personality. The textures in both the stone and the worn timber as well as the leaning wall are a real standout. The background trees help to fill in the flat white sky without detracting from the the main subject. Consider cloning out the white area on the left wall of the hut and maybe a slight vignette around the outside of the image to really make the hut leap off the page.</p>
	<p><b>Dusk at Lake Burrumbeet</b> <i>Mark Bevelander</i></p> <p>Score 12 (Merit)</p>	<p>I quite like the mood created in this image although I feel it would benefit from a little less contrast. The blacks are just a little too solid and the ripples are becoming lost in the darkness. I would suggest cloning out the rocks, birds or lumps to the right of the trees which would help to continue the serenity created by the area of water to the left of the trees.</p>
	<p><b>Dying Limbs</b> <i>Sonia Bickley</i></p> <p>Score 10 (Acceptance)</p>	<p>I like the shapes and pattern created by the tree branches and bark but feel that the image is let down by the colour or lack of colour. It is not quite B&amp;W or Sepia, just a shade of grey without the contrast to grab my attention. Also it is cropped a bit too close to the bottom of the tree. Allowing more area at the base of the tree would help to ground the tree in the landscape.</p>
	<p><b>Fishing with Dad</b> <i>Trevor Parry</i></p> <p>Score 10 (Acceptance)</p>	<p>This image shows the beautiful relationship between father and daughter. The peacefulness of the setting and the lighting creating the right mood. That said there are some areas in the image, where things have been removed by cloning, which are fairly obvious. You need to practice, practice and practice some more to perfect the art.</p>

	<p><b>Hungry Grub</b> <i>Betty Bibby</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>The beautiful colours of this caterpillar have been captured well. The spots and tufts on the back of the grub are sharp and the subject fills the screen well. That said I would suggest that you crop about half of the area at the top of the image which would centre the grub even better within the frame..</p>
	<p><b>I Am Strong</b> <i>Anne Carroll</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>Great use of Depth of Field to really concentrate the attention on the main subject in this image. It is perfectly sharp where it needs to be. Good use of colour and well framed. I am surprised that this was not entered in the Set "Selective Focus" section.</p>
	<p><b>In Flight</b> <i>Trevor Bibby</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>Great capture of the pelican in flight. The pelican is sharp and the detail in the feathers on the closest wing are really sharp. There seems to be a slight magenta cast to the image which has made the colour of the beak a bit too red. The bird is well isolated against the water with no distractions.</p>
	<p><b>Lake Burrumbeet Sunset</b> <i>Betty Bibby</i></p> <p>Score 11 <i>(Merit)</i></p>	<p>I like the serenity of this scene. The reflection and the colours in the lower part of this image are beautiful. But to me the blue of the sky at the top looks a bit over saturated. There is a white object in the top right corner of the image which could be the moon??? In this case I would crop the top third off the sky to remove the intense area of blue as well as the white blob. The hills in the background and the trees are bordered by a white line which is usually an indication of over sharpening.</p>
	<p><b>Lake Tyrrell Sunset</b> <i>Trevor Bibby</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>The colours in the landscape and weathered tree are beautiful. I do however find the sky to be too bright which takes away from the textures and atmosphere in the lower half of the image. Try reducing the saturation just a smidge and see if that might give a bit more balance to the overall lighting.</p>
	<p><b>Lighthouse</b> <i>Frank Carroll</i></p> <p>Score 14 <i>(Honour)</i></p>	<p>I love the colour, atmosphere and the panoramic framing of this scene. The colours and textures in the rocks against the white of the sand and the blue sky work really well together. The blowing sand echoes the shapes in the rocks. I know you have titled the image after the lighthouse in the background but (and this is just me) I would prefer the scene without it.</p>
	<p><b>Look at Me</b> <i>Trevor Bibby</i></p> <p>Score 14 <i>(Honour)</i></p>	<p>Sharp, sharp, sharp! You have captured the concentration in the stare and the intensity in the colours of the feathers really well. The background is beautifully blurred with no distractions. Could I suggest cropping about half of the background on the right side to really centre the eagle in the frame.</p>







	<p><b>Looking Up</b> <i>Ken Marsh</i></p> <p>Score 10 <i>(Acceptance)</i></p>	<p>I think there are just too many elements competing for attention in this image. The tall building in the background leads the attention away from the interesting and colourful abstract reflections in the glass and metal wall. This to me is the highlight and the centre of interest. If you are ever back there again try concentrating on the shapes and reflections and see what you can come up with. You could also remove the head and railings at the bottom of the image.</p>
	<p><b>Night Time in the Lane</b> <i>Sonia Bickley</i></p> <p>Score 10 <i>(Acceptance)</i></p>	<p>You have captured some good colours and textures in this image. However in this case you need to make sure the vertical lines of the buildings are, just that, vertical. This can also be corrected in post production. You need to use a high enough F Stop to ensure that the buildings and the reflections are both sharp.</p>
	<p><b>Now Departing the Platform</b> <i>Ken Marsh</i></p> <p>Score 11 <i>(Merit)</i></p>	<p>An interesting angle from which to photograph the railway station. The use of B&amp;W and the inclusion of the person add scale to the image. A bit more contrast and sharpness would improve this image overall.</p>
	<p><b>Pelicana Ad Solis</b> <i>Anne Carroll</i></p> <p>Score 14 <i>(Honour)</i></p>	<p>I really like the lighting on the pelican which when combined with dark background gives this image an almost surreal quality. It is sharp in all the right places. There are a couple of distracting dark patches along the horizon line which could be cloned out.</p>
	<p><b>Reeds at Lake Burrumbeet</b> <i>Betty Bibby</i></p> <p>Score 13 <i>(Honour)</i></p>	<p>Simplicity. I like the almost central placement of the horizon. You have managed to capture the colours, lighting and reflections well even though you were photographing into the sun.</p>
	<p><b>Retreating Coastline</b> <i>Carol Hall</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>You have managed to capture good colours in both the cliffs and the water despite the middle of the day lighting. I like the way the coastline fills the image with only a small amount of the sky above.</p>





	<p><b>Showing the Way</b> <i>Ken Marsh</i></p> <p>Score 13 <i>(Honour)</i></p>	<p>I like the central composition combined with the lighting and the limited colour palette. This is an interesting, almost abstract image and you would find it almost confusing if you had not been there before. Well seen.</p>
	<p><b>Style at Stonyhurst</b> <i>Anne Carrol</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>I like the action in this shot. The motion has been captured well, with the slight blur in the fleece adding to the movement. The colours contrast well with the timber of the shearing shed. You have really captured the look of concentration on the of the person throwing the fleece. Be mindful of things in the background. A crop on the left to remove the bin against the wall would help to centre the viewers attention on the main subjects.</p>
	<p><b>The Dry Creek</b> <i>Lyn Fowler</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>I like the composition here. The path across the bridge seems to be taking the viewer somewhere mysterious. The textures and colours really suit the image.</p>
	<p><b>Watching Insects</b> <i>Trevor Parry</i></p> <p>Score 10 <i>(Acceptance)</i></p>	<p>I like the colours of the bird. The feathers on the body and the wing are sharp as are the birds legs and feet. However the head, eye and beak are soft. In bird photography the eye always needs to be sharp no matter what. I also feel that the whole image is a bit overexposed and the background is a bit too messy. A closer crop and a darker vignette may help to centre the attention on the bird.</p>
<b>EDPI – Set Subject – Selective Focus</b>		
	<p><b>Autumn Leaf</b> <i>Murray McEachern</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>Autumn tones are well represented in this image of leaves. The choice to select the central leaf as the in focus element of the image was a good one. I found the lighting flare in the top left of the image to be a little distracting. Overall a pleasing image.</p>
	<p><b>Blowfly</b> <i>Judy McEachern</i></p> <p>Score 14 <i>(Honour)</i></p>	<p>What a great macro image capture this is. The fly is in perfect focus and is well contrasted against the leaf on which it has landed. The dappled spots which I assume are water droplets add an extra element to the image and make it look as if the fly is on the precipice of launching into another world. The only criticism is that I found the area beneath the fly to be in deep shadow hiding some detail which would've otherwise added further appeal to the image.</p>

	<p><b>Bonnet Emblem</b> <i>Judy McEachern</i></p> <p>Score 10 <i>(Acceptance)</i></p>	<p>This bonnet emblem looks like it's off a 1949 Buick roadmaster. The image itself lacks a bit of punch with the main body of the image not being in sharp focus. I think that this image would be a good candidate for a monochrome finish.</p>
	<p><b>Busy Bee</b> <i>Murray McEachern</i></p> <p>Score 13 <i>(Honour)</i></p>	<p>A nice capture of a bee what bees do rummaging around flowers collecting pollen. The bee and most of the flower head are in sharp focus with a pleasant green bokeh in the background adding a nice backdrop to the image. Overall a pleasing shot.</p>
	<p><b>Caught in the Act</b> <i>Anne Wilson</i></p> <p>Score 13 <i>(Honour)</i></p>	<p>What a feast. The selective focus has worked well here. Sharpest on the eye, face and beak which focuses the viewers attention where it needs to be, and softly focused in the background. I would suggest cloning out the small area in the lower left corner of the background which is a bit distracting. Good colour and lighting.</p>
	<p><b>Fence</b> <i>Judy McEachern</i></p> <p>Score 11 <i>(Merit)</i></p>	<p>A nice shallow depth of field in this image. The only problem being that parts of the fence are in focus and out of focus. The inclusion of rocks in the foreground gives a certain grounding to the image and are well placed using the rule of thirds.</p>
	<p><b>Going Up</b> <i>Vera Paulin</i></p> <p>Score 11 <i>(Merit)</i></p>	<p>A good subject for selective focus. You have chosen to focus on just one of the little tennis balls. The rest of the flowers and leaves don't have to be sharp. The background is blurred nicely which makes the subject stand out well. For me the whole image needs a bit more contrast as it is just a bit flat.</p>

	<p><b>Hooded Plover</b> <i>Carol Hall</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>Good lighting on both the bird and the background. The focus on the birds eye, beak and legs is good. You can make out the pupil of the eye even though there is no catchlight. The background is nicely blurred while still giving context to the story. Love the colour of the beak and around the eye.</p>
	<p><b>Little Tennis Balls</b> <i>Vera Paulin</i></p> <p>Score 11 <i>(Merit)</i></p>	<p>A good subject for selective focus. You have chosen to focus on just one of the little tennis balls. The rest of the flowers and leaves don't have to be sharp. The background is blurred nicely which makes the subject stand out well. For me the whole image needs a bit more contrast as it is just a bit flat.</p>
	<p><b>Persimmon</b> <i>Anne Wilson</i></p> <p>Score 15 <i>(Honour)</i></p>	<p>Beautiful lighting. The persimmon is perfectly sharp while the leaves are softly focussed. The background is blurred well and I love the colours and swirls. You can almost feel the textures on the fruit which stands out perfectly against the background.</p>
	<p><b>Pretty in Yellow</b> <i>Vera Paulin</i></p> <p>Score 11 <i>(Merit)</i></p>	<p>Good use of selective focus. The flower in the centre of the image is sharp while the surrounding leaves and flowers are softer. The background is well blurred and gives context to the image without intruding. I would like to see a bit more contrast as the whole image lacks a bit of oomph! Something to remember is that objects, behind your main subject, can cause shadows which distract from the impact of the backlighting.</p>
	<p><b>Pretty Weeds in the Lawn</b> <i>Lyn Fowler</i></p> <p>Score 11 <i>(Merit)</i></p>	<p>A really lovely composition using the blurred background to good effect. Something to watch out for when photographing white subjects. Be careful not to overexpose the white petals and lose the detail. Also watch out for distractions such as the scrappy ends of the mown grass. In this instance you could clone out the few chopped off bits to remove them from the foreground.</p>
	<p><b>Spiny-Cheeked Honeyeater</b> <i>Carol Hall</i></p> <p>Score 14 <i>(Honour)</i></p>	<p>What a cute bird with quite a severe expression. Well exposed with the sharp focus only on the front bird. A perfect way to use selective focus. The background habitat is beautifully blurred with enough detail to give context to the story. I would love to have seen a smidge more light on the front bird and branch to make the image jump off the screen. A very minor comment but there is what looks like a sensor spot to the right of the top bird. This could be removed by using the bandaid or cloning tool in photoshop.</p>



	<p><b>Sweet Spot</b> <i>Anne Wilson</i></p> <p>Score 13 <i>(Honour)</i></p>	<p>The flower is spectacularly sharp. It fills the frame well and the colours in the petals and buds are well exposed. I find the green of the leaves just a little too saturated and they tend to fight for attention with the flower. I would suggest desaturating the green from the leaves a bit and a slight vignette would help to make the flower a standout.</p>
	<p><b>Twisted</b> <i>Murray McEachern</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>A busy image with lots of elements. The texture of the metal fence or gate has been beautifully captured and is in sharp focus. The grass intertwining the fence adds a nice element and assists with the story. Unfortunately though it tends to get a little lost with the similar colours and tones in the background. Also I found the grey post in the centre of the image to be distracting as it is such a contrasting colour the rest of the image.</p>
<p><b>Large Prints – Open</b></p>		
	<p><b>Back with my Gog</b> <i>Anne Carroll</i></p> <p>Score 13 <i>(Honour)</i></p>	<p>Another beautiful image of this rock stack. I like the placement within the image and you have timed the tides just right for the reflections. The textures in the rock stack are sharp and well lit. That said the lighting in the on screen image is a bit more dynamic than the actual print.</p>
	<p><b>Bridge with Iron Railings</b> <i>Frank Carroll</i></p> <p>Score 14 <i>(Honour)</i></p>	<p>Black and White suits this image. It is sharp from front to back and the lighter coloured building in the background makes the bridge and ironwork stand out well. Could I suggest a crop on the left to remove about half of the blurred section of railing. Also to clone out the railing on the lower right as I find it just a bit distracting.</p>
	<p><b>My Gog and Magog Morning</b> <i>Anne Carroll</i></p> <p>Score 13 <i>(Honour)</i></p>	<p>The lighting and colours are a standout in this image with the clouds adding interest to the sky. From an artistic point of view the soft focus of most of the image really works beautifully. For a photography competition the rock stacks are not as sharp as they should be and the moon appears to be the sharpest part of the image. The print is also quite a bit darker than the screen version.</p>
	<p><b>Picnic Rocks</b> <i>Frank Carroll</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>A serene panorama reminiscent of Ken Duncan. The colours in the rocks and the water are not nearly as saturated in the print as they are on the screen and the rocks are not as sharp. The long exposure has flattened out the motion of the water well. I really like the composition.</p>

	<p><b>Pyramid Rock</b> <i>Murray McEachern</i></p> <p>Score 14 <i>(Honour)</i></p>	<p>What a beautifully vibrant image this is. The image is in sharp focus throughout and the colour and texture of the rocks draw your eye into the centre of the image and hold it there. Nice colours and tones throughout the image.</p>
<p><b>Large Prints _ Set Subject – Selective Focus</b></p>		
	<p><b>Grotto</b> <i>Judy McEachern</i></p> <p>Score 13 <i>(Honour)</i></p>	<p>A bold choice to exclude the waterfall in the background from the focal plane of the image. Everybody loves a waterfall. Having said that I think that in this case it was the right decision. The greenery of the foreground captures your eye with dappled yellow fronds. For me the only downside is that I found the exposure slightly underdone perhaps by half a stop.</p>
	<p><b>On the Go</b> <i>Murray McEachern</i></p> <p>Score 15 <i>(Honour)</i></p>	<p>A nicely captured panning shot depicting speed and motion. The main rider in the centre of the image is in sharp focus with the following rider being slightly out of focus thereby adding depth to the image. The background and foreground have a nice motion blur to them giving a sense of speed. A well captured shot.</p>
	<p><b>Seaweed</b> <i>Judy McEachern</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>A nice example of selective focusing with both the immediate foreground and background of the image out of focus with the subject of the image being in sharp focus. With regard to the subject of the image, I found it to be a little lost in the image occupying a spot that was neither at thirds nor at the centre of the image. It is placed somewhere between the two. The slightly red tones of the main subject help rescue it from obscurity.</p>

**Mieke Boynton**  
Australian Landscape  
Photographer



*I'm a specialist landscape and aerial photographer from beautiful Bright in the Alpine Valleys of North-East Victoria (Australia). My partner Matt Palmer and I opened our "[Alpine Light](#)" photographic art gallery here in my home town in December 2021.*

*I love being alone in Nature and photographing its stunning beauty. When I go out into the landscape, I try to clear my head of all the clutter and simply "listen."*

*I try to immerse myself in the moment and be guided by the sounds and the atmosphere of that particular place. When I process my photos, I'm very careful about honouring the authentic reality of that moment.*

*Nature has always provided inspiration for artists.*

*Abstract art allows the artist to communicate in a more, subtle way with the viewer, leaving certain elements open to interpretation whilst at the same time making other elements more pronounced. This is true of abstract aerial photography, where the overhead perspective and vagueness of scale allow the photographer to showcase the artistry of Nature in a more detailed way.*



*There is an all-encompassing sense of awe, and an urgent compulsion to do justice to the incredible beauty that I see.*



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