

Flare



September 2023

ballaratcameraclub.org.au



A View from the Saddle by Frank Carroll

- Dates to Remember
- August Competition Results
- Presidents Report
- Set Subject Inspiration – Portrait Photography
- Annuals Competition 2022/2023
- Ballarat International Photo Biennale

Dates to Remember

September 13th - Competition Night

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

Subject – Symmetry – Judge – Betty Bibby

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

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.”

September 24th

Club Outing
Lambley Gardens & Nursery
395 Lesters Rd. Ascot

November 8th

Mieke Boynton to give us a presentation via Zoom on “Abstract Photography Styles”
Article on pages 18 and 19

October 12th

AGM *See notice below*

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)*

Ballarat International Photo Biennale

26 August–22 October

Exhibition: “Echoes of Silence”

by Gary Albert

Article on Page 5

Annuals Competition 2022/2023

Saturday November 25th 2023

To be held at the Clubrooms at the Masonic Lodge, 616 Barkly Street, Golden Point.

Additional information on Page 4

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

Well another month has rolled around. We have been swapping states, Western Australia to Northern Territory, Australia is such a diverse landscape. The north never ceases to inspire me. You can see some of our journey on the club’s Facebook page.

Please support your club and enter the Annual Competition. You do this as you would like any monthly competition, via the website. The closing date is listed online but it’s just after the September meeting. If you have prints to enter please bring them to the September meeting.

Frank and Anne have, among other things been our print stewards for a good number of years. They have decided it is time to hand over the role to someone else. I’d like to thank them for their dedication to the task and for all their other responsibilities over the years. So please assist us by saying you can take over this role. If you want more information please call or speak to me at the next meeting.

We tentatively have an outing planned for September to Lambley Nursery to photograph their tulip display. We will need to check on the flowering cycle and also the fact the nursery is for sale.

We will be holding our AGM prior to the October meeting, all positions will be vacated and the new committee duly elected. Nominations forms will be emailed to you and we will have some printed available at the September meeting. Don’t forget our special guest speaker Mieke Boynton at our November meeting. You are most welcome to invite friends, fellow photographers to the meeting to listen to her zoom presentation.

From Betty, who is enjoying the sunshine in Alice Springs.

Abstract Photography Styles

A presentation (via Zoom) by **Mieke Boynton** at our club meeting on **November 8th**

Some of the techniques that she will discuss will include:

- *How do you define Abstract Photography?*
- *Abstract Aerial Photography.*
- *Motion Blur Seascapes and Forests.*
- *Urban and Nature Abstracts.*
- *Abstract Smoke.*



BALLARAT CAMERA CLUB
ANNUAL COMPETITION
2022 -2023



2021/2022 Print of the Year
Glowing Plums by Murray McEachern

The Annual Competition this year is open to any member who has submitted images to the monthly competitions between 1st September 2022 and 31st August 2023.

Annuals Entries are to be made via the Club website, in the same manner as the monthly competitions. Entries are open on the website. Entries close 11:00 pm on Sunday, 17th September 2023. Please deliver print entries to Frank and Anne Carroll on or before that day.

The date of the Annual Awards Night is Saturday 25th November 2023 and will be held at the Clubrooms, Masonic Lodge, 616 Barkly Street, Golden Point.

Each member may enter up to 9 images into the Annual Competition.

The images chosen by members for the Annual Competition must have been submitted for judging at the Club's monthly competition between, and including 1st September 2022 and 31st August 2023.

The images may be edited versions, but still recognisable as the original image. For further details, see below in the "General Rules" section.

Members can choose whether they enter their images as prints, EDPI or a combination of both. E.g., 5 prints and 4 EDPI or 2 prints and 7 EDPI. Any print or EDPI entered throughout the year spanning 1 September 2022 to 31 August 2023 is eligible for entry in either print or EDPI but not both.

For full details please refer to the BCC Annuals Entrant Information Pack which was emailed out to all members on August 7th 2023

OR FOR FURTHER INFORMATION OR ENQUIRIES

Contact: Betty Bibby: 0458 533 217

Steve Demeye: 0417 012 873

Anne Wilson: 0438 428 311

Murray McEachern: 0427 342 285

Email: annualscoordinator@ballaratcameraclub.org.au

Ballarat International Photo Biennale

Echoes of Silence by Gary Albert

Gary's exhibition will be at

Accent Framing & Fine Art

located at 421 Sturt Street. 26 August–
22 October

Opening hours: **Mon–Fri 10am–4pm,**
Sat 10am–2pm



ECHOES OF SILENCE: A PORTRAIT OF A CITY'S LEGACY
By Gary Albert

Ballarat International Foto Biennale
23 August
22 October
2023
ballaratfoto.org
@ballaratfoto

ECHOES OF SILENCE

Join us for the official opening!

Venue:
ACCENT FRAMING & FINE ART
421 Sturt St, Ballarat, VIC 3350

Date & Time:
Saturday 26th August 3pm-5pm

<https://photolifescapes.com> @photolifescapes

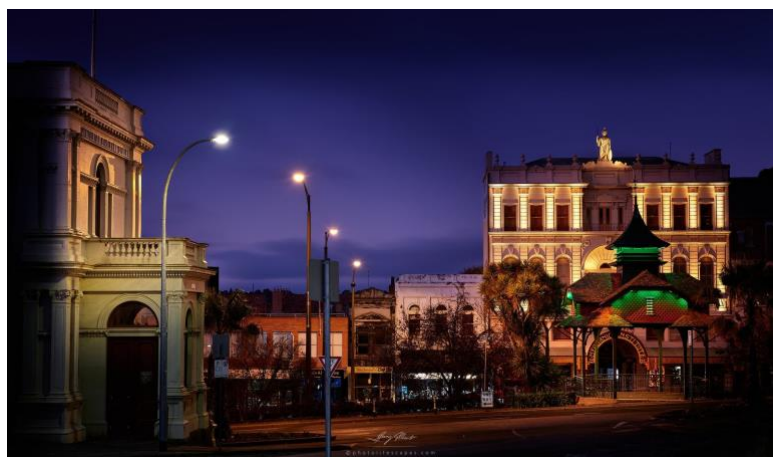
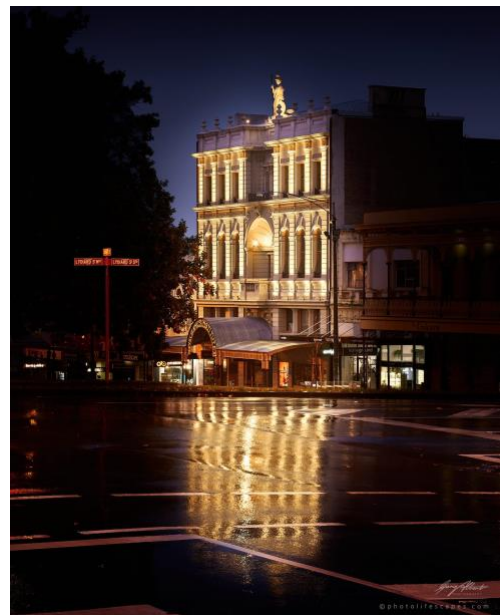
This immersive portrait of Ballarat's legacy reflects the stories of life and lives lived through a captivating interplay of light and space. The acrylic face-mounted images are elevated, accentuating the vibrancy and depth of the stories behind the lens, the captured moments, the inspiration, and the emotions that flowed. An accompanying book invites you to transcend the visual realm and experience the very essence of each photograph.

Gary Albert is an Australian photographer who draws inspiration from landscape, nature, architecture and street photography, with a passion for both digital and film. His projects evolve from a growing body of work, culminating in limited-edition books, magazines, and ultra-high-resolution prints that bring his work to life. Gary is also a member of our own Ballarat Camera Club

<https://photolifescapes.com>

Echoes of Silence

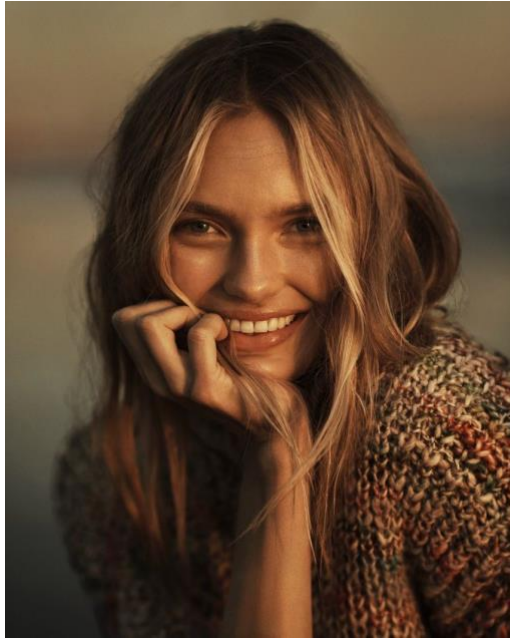
Before the city awakens, the empty streets, quiet corners and laneways evoke a mood that is both contemplative and peaceful. The isolation and solitude permeating the city during these early hours was the atmosphere that allowed me to showcase Ballarat's unique beauty and character. The enduring existence of the historic buildings serves as a powerful reminder of their importance. They bear witness to the passage of time and reflect the stories of life and lives lived. "Echoes of Silence" is a portrait of Ballarat's legacy, celebrating its beauty, history, and character and an invitation to explore the soul of the city and the stories hidden in plain sight.



Portrait Photography

Set Subject for October – *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)



Portrait photography should be all about the person you're photographing.

Since portrait photography is about making your subject feel more comfortable, it is best to spend as little time messing with your camera settings as possible.

Make sure your subject is comfortable and relaxed. Talk to them and get to know them, that way they will be relaxed and pose more naturally.

CAMERA SETTINGS

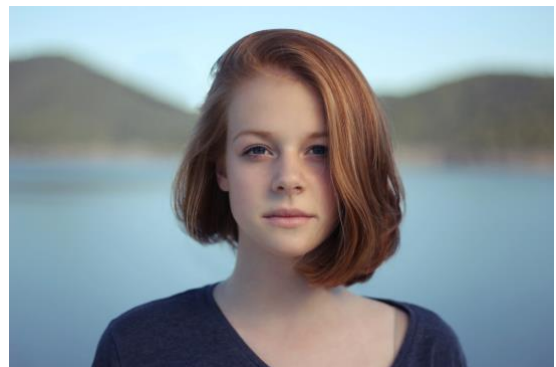
ISO. Try to keep your ISO as low as possible to avoid noise (grain) in your image. 100 iso is ideal but for low light conditions you may need to go higher.

Aperture mode: gives you control of the Depth of Field DOF and gives you the option of a blurred background to remove any unwanted distractions from your main subject.

F2.8 to F4 will give you a soft background, higher than F4 will allow you to include details to give context and add a sense of story to the image.

Shutter Speed: A shutter speed of 100 is a great starting point and makes sure your subject will be sharp.

If you are taking an action portrait of someone moving you will need to raise the shutter speed to ensure your image stays sharp.



LIGHTING

Choose the lighting to suit the subject and the mood you want for the story you are telling.

Is it a situation where you want:

- harsh lighting,
- soft lighting,
- direct lighting,
- or indirect lighting?

What is going to help tell this story?"



Are there natural light sources available eg. light from a window.

Drama created by side lighting from one direction only.



LIGHTING DIRECTION.

It is best to avoid front lighting as it produces flat bland images and can give you a "mugshot" kind of look. Side lighting will create mood and mystery as well as give the image a three dimensional quality.

A subject lit from one side only will give you a more dramatic, high-contrast portrait.

This can be softened by using a light on the opposite side to lessen the harshness created by just using one light



Capturing great portrait photos isn't just about the perfect camera settings or the most dramatic lighting.

It is about capturing the best version of your subjects.

By making people feel more comfortable in front of the lens, they are more likely to appear natural in the photos.



FOCUS:

One of the most important tips for portrait photography is getting a sharp focus on your subject's eyes.



COMPOSITION

The Rule of Thirds:

It can often be helpful to position your subject one third of the way into the image with the eyes of your subject on the top third line.



As your skills improve you may want to experiment with breaking these rules by placing your subject in the centre of the image.



Photograph your subject from a different angle.





Place your subject in a setting to help tell the story.



Use props to add context and tell the story.



Show only part of the subjects face to add mystery.










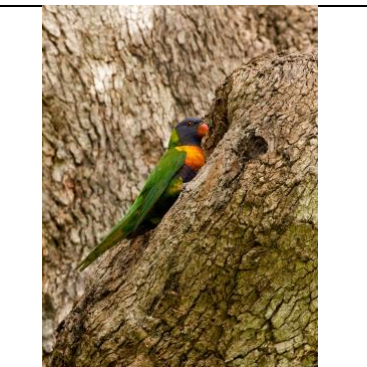
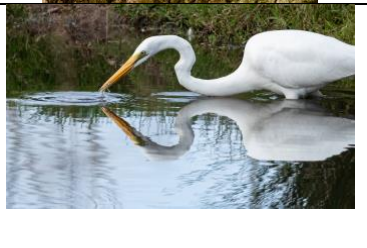

Have Fun!
Try Something New!
Be Creative!








Ballarat Camera Club – Competition Results August 2023 - Judge – Carol Hall


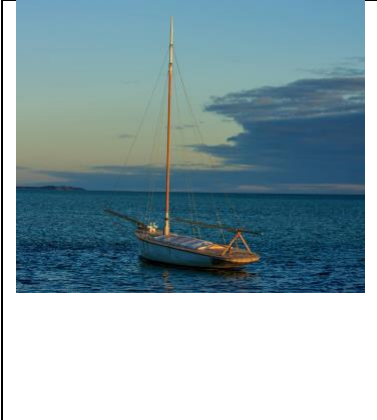


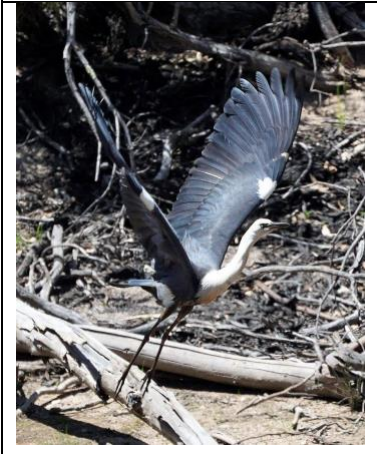
EDPI Open


	<p>A Winter Walk on the Beach <i>By Mark Bevelander</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>I like the contrast between the dogs jumping around while the couple, rugged up, huddle together keeping warm! The deserted beach, overcast lighting, cloud detail, the side-lighting on the lighthouse and wave motion all suggest the season. Well done.</p>
	<p>All Lit Up <i>By Trevor Bibby</i></p> <p>Score 11 <i>(Merit)</i></p>	<p>The quantity of red grabs your attention immediately, and the contrasting colours of the bikes makes them stand out. You have eliminated any possible distractions around the display and have captured the intended impact of the promotion well.</p>
	<p>Amongst the Boats <i>By Frank Carroll</i></p> <p>Score 10 <i>(Acceptance)</i></p>	<p>The red background and the resulting reflection colouring the water provide an ideal setting contrasting with the mostly white of the bird. A sense of motion is captured in the ripples of its wash. I suggest you crop the right side by 20% as we have no interest in where the bird has come from; this will emphasise the movement towards the left.</p>
	<p>BlueFaced Honeyeater <i>By Trevor Parry</i></p> <p>Score 13 <i>(Honour)</i></p>	<p>The image emphasises the detail in the feathers thanks to the bright indirect light - there are no dark shadows or harsh highlights. Your composition has avoided twigs and branches obscuring the view of the bird. Well-handled - an excellent study of this inland species.</p>
	<p>Coalmine Canyon <i>By Carol Hall</i></p> <p>Score 13 <i>(Honour)</i></p>	<p>A dramatic bird's eye view of this canyon under a clear sunny sky which highlights the various coloured layers on the cliffs. The depth of field is sharp throughout and the portrait view works here as it confines the eye to the flow of the canyon floor. Some activity within the canyon would, I think, add a significant point of interest here.</p>

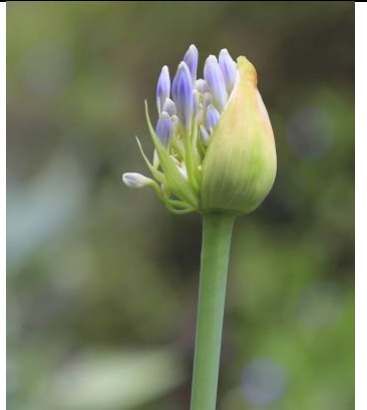


	<p>Falls Rainbow <i>By Murray McEachern</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>The dark, fairly plain rock at the back sets off the brightness of the falling water with its rainbow colours so there's nothing to distract the viewer from the main subject. The composition gives room for the water and spray to drift downstream. The shutter speed has captured both the pattern of the falling water as well as the fine filmy spray.</p>
	<p>Flycatcher <i>By Trevor Parry</i></p> <p>Score 10 <i>(Acceptance)</i></p>	<p>You have caught the colours of the Restless Flycatcher well, with the glossy blue-black of the head catching the viewer's attention. However there is an overall lack of definition in the feathers, especially with bright highlights on the throat and part of the tail obscuring detail. Is your lens up to scratch for this type of photography, or have you severely cropped the original image?</p>
	<p>Going Home <i>By Trevor Bibby</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>It's always good to watch birds inspecting possible nest hollows, or seeing their activities at an established site. There is a sense of purpose in the bird's posture, the glint in the eye suggesting alertness. The exposure has emphasised the bird's colours and they stand out from the duller bark.</p>
	<p>Great Egret <i>By Carol Hall</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>Great symmetry between the bird and its reflection in the water. The bird is sharp and in the process of picking something from the water, somewhat difficult to see what it is. The background is sufficiently blurred not to intrude on the image while providing context.</p>
	<p>Grumpy <i>By Vera Paulin</i></p> <p>Score 14 <i>(Merit)</i></p>	<p>Wonderful detail in the face of this gentleman; there's enough light to provide good modelling without harsh shadows or any loss of detail. The harmony of colours in his clothing and the small background area also add to the appeal of this image. Well done!</p>

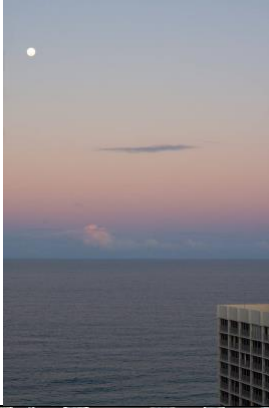

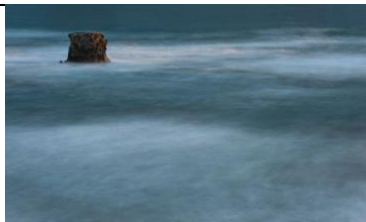


	<p>Heron <i>By Trevor Parry</i></p> <p>Score 14 <i>(Honour)</i></p>	<p>An image full of textures - reeds, feathers, legs - sharp with lots of detail right down to the claws. The use of monochrome emphasising shapes firmly fixes the bird in its environment more than colour would have, and there is a sense of engagement with the photographer. Well done!</p>
	<p>It's Raining Right Now <i>By Ken Marsh</i></p> <p>Score 10 <i>(Acceptance)</i></p>	<p>A dreary day indeed! Is the man killing time? Calling for a taxi? Calling home? The viewer depends on the body language since the face is not visible. The two vertical poles work to frame the composition and prevent our eye wandering around. Could you darken that brighter light right at the top as it tries to draw our attention away from the subject? I think I would brighten the whole image just slightly as it is so very grey.</p>
	<p>Lara Wetlands <i>By Murray McEachern</i></p> <p>Score 9 <i>(Acceptance)</i></p>	<p>The image is given some interest by the inclusion of the curved trees towards the right and their reflections. The shapes of the clouds and sky colours suggest the time of day, and there are patterns in the spread of the dead branches, but I feel that you need a more definite point of interest for this to work.</p>
	<p>Red Panda Wants a Hug <i>By Sonia Bickley</i></p> <p>Score 13 <i>(Honour)</i></p>	<p>I like the instant engagement with the camera, the liveliness in the eyes and some feeling of expectation - food? Play? The colour and sharp focus of the face is where your eye lands immediately you see the photo and I smiled! The slight lack of focus on the main body accentuates its furriness. Very appealing - creating an emotion in the viewer is part of the photographer's skill, as evidenced by the title.</p>
	<p>Shearers <i>By Frank Carroll</i></p> <p>Score 15 <i>(Honour)</i></p>	<p>You have captured a particular moment in the daily routine of the shearing shed - smoko. The faces in the foreground indicate active conversation as they relax and the feeling is continued down the length of the shed where other shearers also relax. The whole image tells a story. There is a good breadth of tones in this image, creating clarity with contrast.</p>


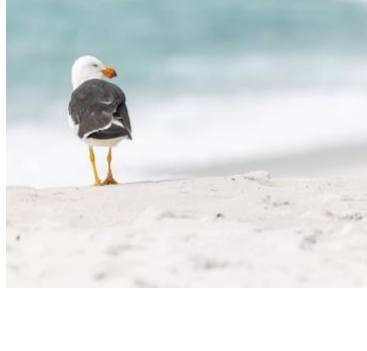
	<p>Spinifex Pigeon <i>By Betty Bibby</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>Your Spinifex Pigeon picks up the colours of its environment in the feathers; the head is sharply focused and not obstructed by vegetation. A smaller aperture might have enabled you to get more of the bird's body in focus. Crop the left side to avoid the single green leaf - you will not lose anything of the story, and there is still room on the right for the bird to move into.</p>
	<p>Square Tailed Kite <i>By Mario Gross</i></p> <p>Score 15 <i>(Honour)</i></p>	<p>A beautiful flight shot, the "fingers" spread out individually, the head sharp, the diagnostic tail clearly seen. The background is typical of the bird's environment, and though nicely blurred, is sufficiently present to tell the viewer where you were. Well done!</p>
	<p>Standing at the Platform <i>By Ken Marsh</i></p> <p>Score 11 <i>(Merit)</i></p>	<p>A great time of day to take this photo, using the afternoon light to brighten the interior of the station as well as give prominence to the front of the train so that it catches our attention straight away. Did you consider using some Transform effect to straighten the right side of the entrance, and at the same time crop to remove the small bit of blue sky? Straightening the base of the footbridge as your horizontal line might help too, unless you particularly wanted the train to slant down to the right more than it otherwise might have. <i>Tiny differences, I know but they are visible!</i></p>
	<p>Tasty <i>By Betty Bibby</i></p> <p>Score 9 <i>(Acceptance)</i></p>	<p>This photo tells a lot about the colour of the parrot and it's good to have captured it in the act of eating. However you need to reduce the highlights on the top edge of the bird as they are burnt out. The feathers lack clear definition despite the bird being generally well focused. You have taken the photo around the middle of the day with overhead sunshine which does not flatter your subject. Try to work on your post-processing skills to cope with the brightness of the image.</p>
	<p>The New Against the Old <i>By Mark Bevelander</i></p> <p>Score 14 <i>(Honour)</i></p>	<p>A classic composition which has worked very well. The building colours harmonise with the tones of the night sky, the skyscraper lighting picking out the details of the structures. You have captured the view at precisely the right time, before the sky becomes too black. The simplicity of the theme is appealing and there are no distractions. Your horizon needs the slightest tweak!</p>

	<p>Three in One <i>By Ken Marsh</i></p> <p>Score 13 <i>(Honour)</i></p>	<p>Well seen - an unusual and interesting composition. You have carefully placed the light globes where they are clearly seen so the image feels complete with the ropes forming a frame which is attractively lit. There are no distractions - a simple but well thought- out composition.</p>
	<p>Tranquility <i>By Trevor Bibby</i></p> <p>Score 9 <i>(Acceptance)</i></p>	<p>A soft and nicely lit scene. I like the light catching the mast, giving it a warm glow against the blue background, and the glint of sun on the standing rigging. First thing to do is straighten the horizon, then crop the right side about 20% so that the yacht is no longer in the centre but is placed with room in front of it to move forward - it is a subject capable of movement even though it is currently stationary. Read up on composition guidelines - they are not set in concrete but can help to improve your landscape/seascape shots like this one.</p>
	<p>Upside Down Lunch <i>By Betty Bibby</i></p> <p>Score 13 <i>(Honour)</i></p>	<p>A quirky image but so typical of a Noisy Friarbird! Your composition has worked well, leaving space for the bird to fly away eventually, but at the same time showing the viewer the food source. The exposure is ideal, the whites are handled well and there's nice detail in the feathers.</p>
	<p>Wait in Line <i>By Sonia Bickley</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>They almost look as if they have been groomed for a major show! it's the sort of photo that brings a smile to the judge's face for the quirkiness of the situation. You need a wee bit more space at the left - for whatever reason the crop on that side is just too tight, but the cropping on the other three sides works well, emphasising the arrangement of the animals. The shadows caused by the direct sunshine separate them and reveal their shape and character. Well seen.</p>
	<p>White Necked Heron <i>By Mario Gross</i></p> <p>Score 9 <i>(Acceptance)</i></p>	<p>It's good to capture a creature in action rather than the easier static shot. However there is such a contrast between the white body parts and the darker wings that you need to modify the highlights in whichever processing software you use, as they are burnt out and there's no detail in the plumage. Spot metre on the brightest part of the body then lift the darker colours in post-processing; that way you will retain detail. You have used a shutter speed which has captured the body area and given a hint of motion to the wings which works well. A less busy background would improve the shot but</p>



		such things cannot always be arranged! Plan to spend more time with your subject and don't expect to have a high percentage of acceptable shots. It takes a mixture of luck, knowledge of your subject's behaviour, the weather and the seasons.
	<p>Winter Morning <i>By Carol Hall</i></p> <p>Score 11 <i>(Merit)</i></p>	<p>Another great canyon view. The river below leads the eye into the hazy distant cliffs. The foreground then begins to take prominence with the snow covered rocks and sunlight through the trees. Unfortunately there is some blur on the left-most tree and as it's the most prominent in the image, the eye can't move from it. Otherwise an image worth getting out of bed early for.</p>

EDPI – Set Subject – Negative Space		
	<p>Agapanthus <i>By Lyn Fowler</i></p> <p>Score 9 <i>(Acceptance)</i></p>	<p>There is good separation of subject from background but the placement of the subject is too central and commands too great a proportion of the frame. The flower would benefit from side-lighting to create some drama instead of this flat, too-even lighting. Try finding a bloom with an insect on it and place it in the corner of the frame with plenty of space for the insect to fly into when it leaves the flower!</p>
	<p>Dawn Row <i>By Anne Wilson</i></p> <p>Score 15 <i>(Honour)</i></p>	<p>Wonderful sense of spaciousness; the subtle colours of early morning provide an ideal backdrop to the solid colours of the paddlers' jackets. The wake of the kayakers suggests speed and action in an otherwise placid lake with the merest suggestion of ripples in the water. Very effective - well done!</p>
	<p>Dragonfly <i>By Judy McEachern</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>Well-placed in the frame and nicely separated from the background which emphasises the delicacy of the tail and lacy wings.</p>


	<p>Dusk Over the Ocean <i>By Mark Bevelander</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>I liked the tension between the moon and the edge of the building, a brighter item and a darker object linked by an invisible thread across empty sky and sea. Good to see some different thinking about this topic.</p>
	<p>Icicles in the Snow <i>By Judy McEachern</i></p> <p>Score 9 <i>(Acceptance)</i></p>	<p>The composition emphasises shape and translucency, using the light to catch the edges of the icicles. While the background suggests space behind them, I don't feel that it is bigger than the subject and doesn't isolate either one icicle or the group as a whole.</p>
	<p>Sea Stack <i>By Judy McEachern</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>A lonely rock - it could be popping up from the sea or poking through a low-lying cloud - the slow shutter work has given us the option of believing it could be either! The negative space has interesting textures to keep the viewer looking, but without introducing distractions.</p>
	<p>Triangle in the Sky <i>By Vera Paulin</i></p> <p>Score 9 <i>(Acceptance)</i></p>	<p>The triangular central building is pointed and brighter than its neighbours and the viewer is drawn to it first. But the tangle of cables and wires is a distraction and we try to sort them out instead of staying with the central building which has its own interesting details worth studying.</p>
	<p>Turnbuckle <i>By Murray McEachern</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>There's lots of detail seen in the mechanism of this equipment and no distractions due to the dark background with minimal texture. The placement of the subject on the diagonal increases the level of tension implicit in this object used for tightening cables etc.</p>




	<p>Washing Day <i>By Vera Paulin</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>The viewer's eye goes immediately to the diagonal line of colours which contrasts with the featureless grey wall. Interest is added by the cable which parallels the line of washing but which does not disturb the extensive negative space.</p>
	<p>Wha??? <i>By Frank Carroll</i></p> <p>Score 13 <i>(Honour)</i></p>	<p>There's just enough colour and structure to place the bird on the shore, but our eye goes straight to the bold colours, especially the beak, then the detail of the feathers. The bird is leaning to the left with its weight on the left foot and looking to the right which suggests imminent action in that direction - plenty of negative space anticipating movement.</p>

Large Prints – Open

	<p>A View from the Saddle <i>By Frank Carroll</i></p> <p>Score 14 <i>(Honour)</i></p>	<p>The foreground vegetation and the cliffs embrace the largest stack, giving a feeling of completeness as your eye goes around the circle. I like the clarity of the foreground contrasting with the mistiness of the distance, emphasising that feeling of distance. The shutter speed, while slow, has retained a sense of movement to capture the swirl of the sea.</p>
	<p>Gogomagog at Low Tide <i>By Frank Carroll</i></p> <p>Score 12 <i>(Merit)</i></p>	<p>The darker swirl of seaweed in the foreground leads us to the brighter rock stack whose colour is matched by the quieter hues of the sky. The limited palette is appealing, the colours harmonious.</p>

Large Prints _ Set Subject – Negative Space

	<p>Glacier Valley <i>By Judy McEachern</i></p> <p>Score 10 <i>(Acceptance)</i></p>	<p>The typical glaciated valley "U" shape is emphasised by the considerable contrast between the land and the sky. The details of the land are understated in comparison with the sky which has considerable detail and texture in the clouds, possibly too much to be regarded</p>
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		as negative space. The image as a whole is inviting you to move towards the light.
	<p>Quarry Reflections By Judy McEachern</p> <p>Score 13 (Honour)</p>	With no horizon the tree feels floating, not grounded. The delicate network of branches hovers against the reflection of the sky. The texture of the water is just sufficient to add substance to the background without interfering with the subject. A lovely feeling of tranquility in this image.
	<p>Watch the Birdie By Murray McEachern</p> <p>Score 13 (Honour)</p>	Both the bird and the branch are in the same plane and sharply focused. The gentle light enables the texture of the plumage to feel soft and much detail is visible while the colours of the background complement the subject. The stance of the bird suggests preparation for action and its position in the frame is appropriate, where the negative space provides room for the bird to act.
	<p>Where Sky Meets Sea By Murray McEachern</p> <p>Score 11 (Merit)</p>	The contrast between the colourless sky and sea makes the colourful stacks stand out, as well as the off-centre placement. The absence of any other landmass increases the sense of loneliness. The slow shutter speed has avoided detail on the sea surface which might have distracted the viewer from the subject.

Mieke Boynton
Australian Landscape
Photographer



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 also 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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