

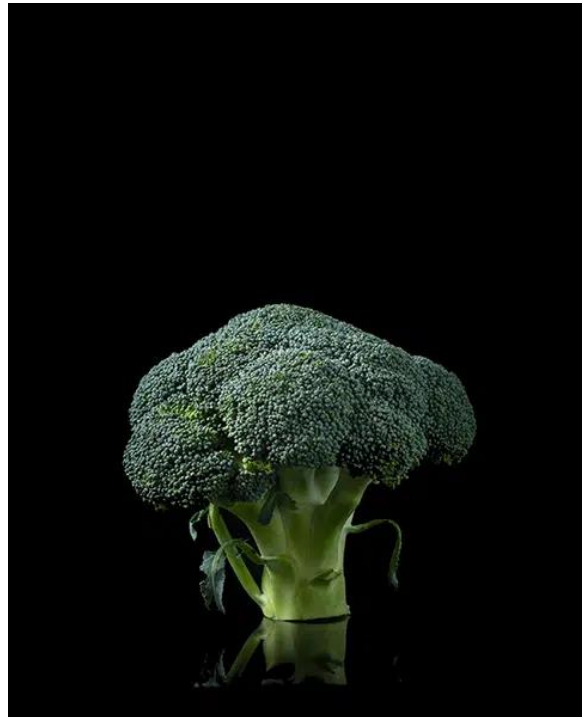
# Inspiration

## Still Life Photography *part 2*

Still life photography is a form of photography focusing on everyday, commonplace inanimate objects. These objects can literally be anything but more often than not are objects found in nature or in the home.

Try looking for the more unusual items that can make the most amazing still life photos. Old camera equipment, electric fans, old tools. Things that may have once been used in everyday life, but now are considered relics. Cutlery, eggs or even a wooden clothes peg can be made into something visually appealing.

An old (unused) bird's nest, discarded feathers, pine cones and seashells.



Just because your object may be mundane, it does not mean your image needs to be.

Simple is good, but that does not make it mundane.

Looking at angles, lighting, styling, composition and colour is what makes a still life appealing.

Part of the fun is the challenge of coming up with new and exciting compositions to make things interesting.



The principal idea of still life photography isn't just to create a beautiful scene, it's to examine the relationship between objects.



You can just photograph one object on it's own, then the relationship is with the negative space around it, rather than with another object.



Food Photography can feature all kinds of food, from fully cooked meals to raw produce.

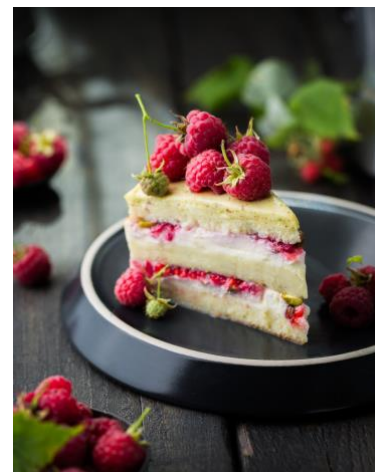
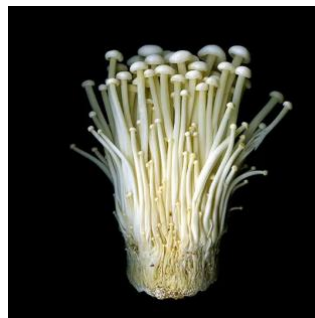
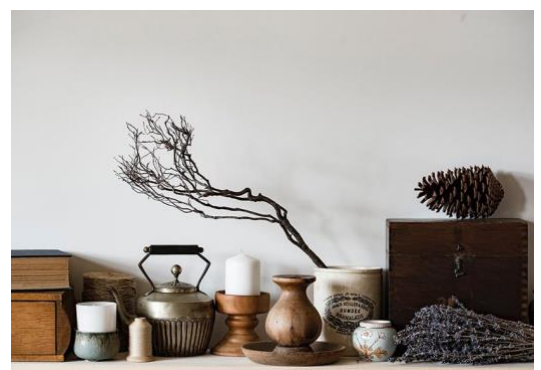


Table-top Photography is another category of still life photography that focuses on arranging objects in an aesthetically pleasing manor on top of a table. Be careful not to include too many elements.



## Flower Photography

is one of the most common still life photography styles, and it is the easiest to pull off.

You will often find still life photographers arranging beautiful bouquets or petals neatly and creatively.



**Black and White Still Life Photography** carries a different mood. When switching from colour to greyscale you will also need backgrounds and surfaces to enhance your subject and make your shots engaging.

Canvas, wood, mirrors, fabric, whatever you can think of. If you place it far enough in the background it won't necessarily be in focus but will add texture and interest to your image.



This image by Edward Weston is one of his most celebrated examples of this subject. It is an image of a humble green pepper. Photographed in black and white it takes on an almost “abstract” quality.

In his own words

*“trying to make the commonplace unusual”*

You can also add interest by using a mirror to add reflection and act as a background for your subject.





Objects from the Past which leads us nicely to our next Set Subject






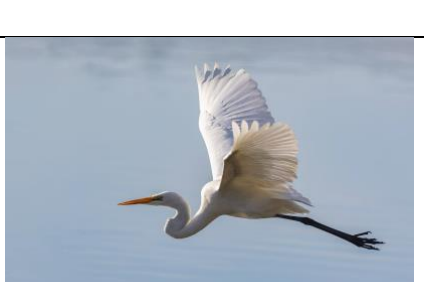

***“Relics of Yesteryear”***






*An image of old machinery, tools or appliances that are obsolete and are no longer in use and have been superseded by more modern equipment or versions. Excludes architectural subjects.*












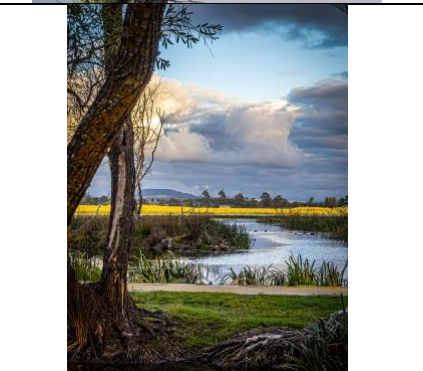
## Ballarat Camera Club – Competition Results July 2024

### EDPI - Open

	<p><b>Are there any ants here?</b> <i>By Carol Hall</i> Score 12 (Merit)</p>	<p>A well caught image, taken down low to capture the action. The slightly blurred foreground leads the eye to the pop of colour from the vegetation he is foraging amongst. Our eye is directed to the sand covered snout and then to the body. Looks like he gets right in amongst it all - there are bits of debris in the coat, adding interest and texture. The quills on the body are well defined and nicely separated from the wiry coat. Good eye contact with a hint of a catchlight. Perhaps a different angle may have allowed more definition to the claws, but it's not always easy to capture these creatures, so well seen!</p>
	<p><b>At Anchor</b> <i>By Anne Wilson</i> Score 11 (Merit)</p>	<p>Peaceful sunset scene. The reflection of the yacht's mast in the water is a bonus, seeming to divide the image in half, while not distracting from the peace of the scene. Cropping the image from the top and also the bottom would give more emphasis on the subject. The darker area of the foreground is a little distracting. The light coming in from the LHS has highlighted the effect of the gentle ripples in the water, suggesting movement as the water bird cruises by. There is more detail in the darkened shoreline that could be brought out, but left as a silhouette, it's a pleasing image.</p>
	<p><b>Back to Back Sacred Kingfishers</b> <i>By Carol Hall</i> Score 12 (Merit)</p>	<p>Well seen - great to be able to capture the two birds together. Lighting could be a little harsh, as chest and wing feathers on LHS bird are a little soft and the lighting has caused the main focus to be in the chest area, rather than the head. The blurred branch underneath the branch the birds rest on is distracting and possibly difficult to remove in post-production. The roughened texture of the branch they have chosen suggests that this is a popular resting spot. The foliage above the bird on LHS could distract and removing it would help keep the attention on the birds. Catchlights in the eyes are good, colours are lovely, well seen.</p>
	<p><b>Big Birdie</b> <i>By Frank Carroll</i> Score 12 (Merit)</p>	<p>Lovely capture of this graceful bird in full flight. There is plenty of space for the bird to move into. Nice detail in the wingspan - almost perfectly pleated feathers! A little softness in the body, but that is to be expected as the bird is in full flight. The eye is in focus, hard to get a catchlight from a distance. Backing off the shadows may help with more definition in the body. Uncluttered background compliments the image. Well seen.</p>
	<p><b>Campaspe River</b> <i>By Sonia Bickley</i> Score 10 (Acceptance)</p>	<p>Good reflections of the trees and tree stumps in the water. The branch on LHS is not included in the reflection and is a bit distracting, so removing it could be an option. Areas of sky in background appear a little blown out, possibly a different time of day may suit better. That does affect the reflection though, so maybe try a polarizing filter next time. The textures of the trees add interest to the scene and the exposed tree roots are a nice bonus.</p>







	<p><b>End of Life</b>  <i>By Trevor Parry</i>  <b>Score 13</b>  <i>(Honour)</i></p>	<p>If there was ever a competition with the subject of Climate Change, this one would be well in front. The dry, cracked surface of the muddy river/creek bed has great texture. Sandy deposits and remnants of vegetation have dried and hardened, leaving a scattering of debris behind as the final resting place for the crustacean. The body and bones are well defined, and the lighting has given an almost transparent effect to the claws. The raised area in the sand on RHS suggests either evidence of a footprint or yet another skeleton. Well spotted!</p>
	<p><b>Fabian Acuna</b>  <i>By Anne Carroll</i>  <b>Score 12</b>  <i>(Merit)</i></p>	<p>Well caught in the drama of the moment - the man, his passion and his trumpet. The ever-present strobe lighting of a performance has drawn attention to his face, the texture in the hair and the placement of the hands on the trumpet. It is not important that there is no eye contact, the expression tells the story. The microphone attached to the trumpet is a little distracting. Strobe lighting effects are the norm for this genre, but perhaps removing the bright orange spots upper LHS and mid LHS would be less distracting. Good capture, you can almost hear that beautiful sound.</p>
	<p><b>Forever Green</b>  <i>By Anne Wilson</i>  <b>Score 12</b>  <i>(Merit)</i></p>	<p>The complimentary colours in the foliage creates a pleasant scene. The dry dead bracken leaves add texture and contrast amongst the fresh green newer foliage. While some of the bracken has died away and turned brown, it will help regenerate the area- nothing wasted in nature! Light filtering through the trees is well handled. The eye is led through the image from the foreground, up to the moss-covered tree stumps that have their own "personal pointer" directing attention to them and then up to the treetops. There is possibly more detail that could be uncovered from the shadows of the tree stumps. A very peaceful scene.</p>
	<p><b>Have You Never Loved Again</b>  <i>By Anne Carroll</i>  <b>Score 14</b>  <i>(Honour)</i></p>	<p>The lighting is quite effective and compliments the stage setting, greatly helped by the addition of the billowing clouds effect. The costumes are a bonus, adding lots of texture and tone to the scene. Light bouncing off the singer's hat has allowed the sharp capture of the facial expression and up raised hand to be captured at just the right moment. Looking through the microphone stand at the guitarist's eyes has created an almost spooky feeling, but maybe he had too much eye liner on! The stage setting and the costumes are wonderful and would set the tone for the singer's performance. Great capture.</p>
	<p><b>Holden Showroom</b>  <i>By Frank Carroll</i>  <b>Score 11</b>  <i>(Merit)</i></p>	<p>A classic car in a classic setting and no doubt bringing back memories of times gone by for many. No longer fresh off the production line, this old timer is showing its age, quietly rusting away but still useful now as a tourist attraction perhaps. The image was possibly taken in a museum devoted to preserving motoring icons for following generations. It has the classic tin shed appeal, even including the old metal light fitting. There is lots of texture in the wooden beams and the rusted corrugated iron roof panels. The angle it was taken from has caused the stand at the front to appear to be leaning backwards, but the swirls and curves of the base add an extra interest, as does the pop of colour. All that is missing is a hint of an oil leak under the car! Well spotted.</p>







	<p><b>I will be heard</b>  <i>By Ken Marsh</i>  <b>Score 11</b>  <i>(Merit)</i></p>	<p>There is clear evidence that the subject is attending a rally, but the nicely blurred background has removed the distraction of the other attendees - she is the star of the show. There is passion for her cause in the facial expression, quite sharp and well defined. The black and white treatment suits the image well, it gives more impact. Lots of texture in the hair and the face and arms. Quite good lighting bouncing off the large megaphone to the girl's face is effective. The pole held by lady behind the megaphone is a little distracting. There is a blurry spot lower RHS that could be a result of an attempt to remove the pole or other distractions in post-production. Could do very well in a street photography or photojournalism competition, well done.</p>
	<p><b>Incoming</b>  <i>By Anne Carroll</i>  <b>Score 14</b>  <i>(Honour)</i></p>	<p>Lovely lighting on the birds, highlighting the texture and detail in the bodies and wings. The light has also caught a catchlight in the bird on the RHS. The birds have been captured in action, lifting their feet to move through the waves and keeping their eyes on the job of catching dinner. The background is nicely blurred, and the foreground has good movement with the action of the rippling waves. There is a little hint of pink colour in background which adds even more interest to the scene. Not sure what is dangling off the LHS birds left feet, perhaps a bit of seaweed, but it could be removed in post-production. Well seen!</p>
	<p><b>Isolation</b>  <i>By Christine Thompson</i>  <b>Score 13</b>  <i>(Honour)</i></p>	<p>Great texture in the rocky outcrop which has an almost skeleton like appearance with the top of the rock formation resembling a chiropractic Xray! There is a hint of age with the cracks and also the algae growth on the rocks. The slightly blurred figure adds to the story and emphasizes the size of the rock next to him. The little puddle of water in the rock pool adds interest as the eye is led up the path to the rock and to the curve of the shoreline. The top of the rock formation is missing, perhaps cropping the image down would still achieve a balanced and pleasing image telling the same story. The high key mono treatment quite suits the story here and has been used effectively.</p>
	<p><b>It takes two to tango</b>  <i>By Carol Hall</i>  <b>Score 12</b>  <i>(Merit)</i></p>	<p>The light has made the wings appear transparent and quite "see-through" resulting in an almost veiny appearance, but that could also be the twigs showing through behind it. Good texture in the bat's hairy coats. Well-handled background allowing for some blurring while retaining some sharp detail in the foreground foliage. The Autumn colours of the leaves suits the image. There is some slight softening off in the LHS of the image, but the main subject is sharp and well defined. Good capture.</p>
	<p><b>Melbourne's Rooftops</b>  <i>By Vera Paulin</i>  <b>Score 10</b>  <i>(Acceptance )</i></p>	<p>Good attempt to capture the city from a different perspective. Taken from a slightly different angle than just straight ahead, it has almost paid off, but sadly, the tall buildings appear to be leaning in. Stepping back perhaps was not an option, but if that was possible, it could have helped keep the verticals straighter. A tilt shift lens would be a great bonus, but a very expensive option. Correcting the verticals in post would maybe result in cropping more of the image than you would prefer but could straighten the converging lines. The image is a little soft, but it is good to see an image showing how our city has changed over the years. As the eye moves up into the image, we see quite a variation in building heights and general building conditions. Great job!</p>


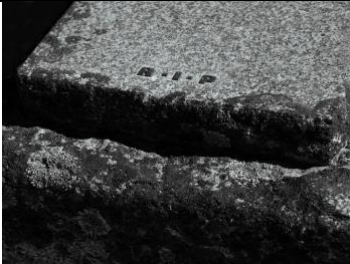




	<p><b>New Year's eve</b> <i>By Neil Sinclair</i> Score 10 (Acceptance)</p>	<p>Not sure that the Title suits the image, unless there is a hidden message behind it. Perhaps the dark threatening sky represents the old year being left behind, with the brighter areas suggesting better times ahead in the coming year. The figures and the dog are nicely reflected in the water, there is hardly a ripple there to disturb the peaceful scene. There is a suggestion of movement with the water birds skimming the water in the background. Perhaps try cropping down to just above the fluffy white clouds, leaving in the foreground with the barely- there suggestion of a grassy riverbank- it could be a lovely panorama. It's a little soft, but still quite a peaceful and pleasing scene.</p>
	<p><b>Peeking Wattlebird</b> <i>By Murray McEachern</i> Score 10 (Acceptance)</p>	<p>Great use of shallow DOF, the background is nicely blurred while the bird's head is quite sharp. Focus is on the eye, capturing a good catchlight. Good detail in the feathers and beak, part of the body is hidden from view, but what is on show is sharply defined. Complimentary colours of the foliage enhance the image really well. although the part of it hiding the bird is a bit noisy and maybe the result of using a blurring effect in post. It's a good idea for an image, but the over blurred noisy area of the foliage is distracting.</p>
	<p><b>Retired</b> <i>By Trevor Parry</i> Score 11 (Merit)</p>	<p>Well-handled lighting used to great effect. Good reflections in the windscreen and there is even a glimpse of the interior of the old car. The vegetation is starting to impact on the car and unless cleared, it will soon be covered by the vines. Good use of complimentary colours, the bright green of the vegetation compliments the faded red car body. Good texture in the roughened corroded areas on the car body. Sharp where it needs to be, well done.</p>
	<p><b>Rusting Away</b> <i>By Vera Paulin</i> Score 10 (Acceptance)</p>	<p>Graffiti artists are quite resourceful, although it does make you wonder why they would want to wade through the water here! The sunlight on the machinery has allowed some nice reflections in the water, including some of the graffiti! Nicely placed clouds in the blue sky add to the peace of the resting place. It's a little soft, perhaps cropping both sides would put more focus on the actual machinery rather than the surrounds. The grasses in the foreground add some texture and interest to the image.</p>
	<p><b>Snack Time</b> <i>By Christine Thompson</i> Score 11 (Merit)</p>	<p>Nice and sharp where it needs to be, the bird's head and body are quite well focused. There is a catchlight in the eye and there is just enough of the claw showing as it clutches the food source. Good, uncluttered background, just a tiny bit of a distraction lower LHS which could be easily removed. The foliage adds complimentary colour and texture to the image and is perhaps a bit sharper in focus than the bird. A nice study of the bird and it's lunch.</p>
	<p><b>Storm brewing</b> <i>By Neil Sinclair</i> Score 10 (Acceptance)</p>	<p>There is a quite good leading line in the image from the suggestion of moving water in the stream to the canola field and beyond. It's a bit busy and not sure that the tree on the LHS adds a lot of value to the image, except for the little 'windowpane' between the tree trunks. There could be two choices of composition, perhaps moving a little further along and including the whole tree could be an option that would not impact on the leading lines of the stream or take the image from another position leaving the tree out of it. The image appears a bit over saturated, and a bit noisy. Try cropping the sky down to the white clouds to see if that is more pleasing to the eye. A good attempt to capture the busy scene and has potential.</p>








	<p><b>Sunset on the Pier</b> By Vera Paulin Score 10 (Acceptance)</p>	<p>Lots of leading lines - the people on the pier, the pier railings and structure, and the row of lights with those wonderful, curved poles all help lead the eye further into the image. There is movement in the water, splashes on the rocky outcrop and a hint of light from the setting sun in the water under the pier. The image is a bit soft and lacking detail, there is a lot that could be brought out in post, particularly in the rocky outcrop. The rocks are actually quite dominant in the image, and perhaps there was no other option to avoid them from the position the image was taken. The rocks do allow another leading line through to the end of them pointing to the building on the pier. Cropping the sky down almost to the light poles may add more balance to the image. Certainly looks like a popular area to visit to try some sunset shots.</p>
	<p><b>T Model Ford</b> By Trevor Bibby Score 14 (Honour)</p>	<p>Nicely blurred background allowing the main subject to be the hero, although the slightly blown out pathway is a bit distracting. Very sharp, plenty of detail and some nice little shadow effects in the wheel and underneath the car. Good light reflections from the sky through the windshield and the car body are a bonus. We don't need to see the entire car to appreciate the vehicle. Is there a tiny reflection of the photographer in the headlamp? Great capture, well done.</p>
	<p><b>Table against the wall</b> By Ken Marsh Score 14 (Honour)</p>	<p>Interesting choice of subject that really works well. Good texture in the bricks provides sharp contrast to the lines and smoothness of the wooden seats, while the tabletop is thrown slightly out of focus adding and extra dimension. The scuff marks on the supporting poles and framework are part of the image, some may suggest removing them would be better, but they add a bit more character. Good use of available light and black and white editing has been used to good advantage. A great capture, well seen.</p>
	<p><b>The Garden of St Earth</b> By Sonia Bickley Score 10 (Acceptance)</p>	<p>Lovely old cottage, there is a nice reflection of the interior in the window on LHS. Some good texture in the brickwork. Sky is blown out, perhaps due to the time of day it was captured. The angle the image was taken from has skewed it unfortunately, but it could be straightened in post-production without losing too much of the foreground. The sign could be removed in post, if signs are left in the image, it is preferable that any text should be readable. Converting the image to black and white is an option that could give more impact to the image. A lovely place to visit.</p>
	<p><b>This is what I do</b> By Trevor Parry Score 13 (Honour)</p>	<p>At first glance, the title could be confusing until you spot the knotty outcrop on the tree trunk. There is good texture in the tree trunk, nice detail in the bird's feathers. A well-handled background directs the attention of the viewer to the bird and the tree. The bird's body is sharp enough, perhaps the head is not quite the focus, although the eye has been well captured and there is a catchlight, it does soften off a bit in parts. There is a slight distraction which could be fluff from the feathers on the tree trunk. Great capture and well spotted!</p>
<b>EDPI – Set Subject – Cemetery</b>		
	<p><b>A Grave Collection</b> By Christine Thompson Score 11 (Merit)</p>	<p>The shapes, styles and materials used in the headstones provides good contrast in the image. There is texture in the older stonework, while the perhaps newer monuments of smooth marble have yet to show their age and exposure to time and weather. The mossy lichen covering the bases of the monuments is a further nod to age and time, adding more detail and texture. The powerlines could be removed in post with careful editing as they are slightly distracting. The conversion to black and white is a great choice, really complimentary to the image.</p>







	<p><b>An Outback Cemetery</b> <i>By Trevor Bibby</i> Score 11 <i>(Merit)</i></p>	<p>Good use of DOF has put the main focus on the resting place of Harriet Mary Davis. The surrounding graves are slightly blurred and the angle that the image was taken from direct the attention to her grave site. Lots of texture in the sharply captured rocks and vegetation in the foreground. The overly saturated sky in the background is distracting and could be toned down or perhaps cropped to exclude the clouds. There is a slight vignette to add further interest to the scene.</p>
	<p><b>Broken Gravestone</b> <i>By Judy McEachern</i> Score 13 <i>(Honour)</i></p>	<p>Great use of lighting has created shadows of the broken fencing across the stones, adding a sense of drama to the scene and throwing catchlights onto the spikes of the fence spirals. Good texture in the sand and spiky vegetation is an additional interest. Cropping the image to remove the distracting background at the top of the image would not take too much of the impact of the fencing spirals from the scene. Great capture, well spotted.</p>
	<p><b>But the Sun still rises</b> <i>By Neil Sinclair</i> Score 10 <i>(Acceptance)</i></p>	<p>Early morning scene as the sun shines through the mist. The editing process used has produced some interesting effects with the foreground monuments appearing to have an almost line drawing or painted appearance. The treatment of the sky has given some discoloration to the tree, leaving a slight artifact and there is a halo in the foliage LHS perhaps due to either the editing treatment or over sharpening. Cropping the sky down to just the start of the start of the sun's appearance above the tree could be an option. The faded outline of the monuments in the background is a nice touch.</p>
	<p><b>Cemetery Moonrise</b> <i>By Steve Demeye</i> Score 10 <i>(Acceptance)</i></p>	<p>Perhaps just a little too sharp, the image has some distracting noise in the background, with some halo effects in the foliage of both trees. Try the De haze option if you have it in your editing program. The image could be cropped almost to the moon without detracting from the main subject and that would also remove the blue spot in amongst the tree branches. The simple wire fencing around the grave is nicely lit adding a subtle yet pleasing appearance to the scene. Good texture in the foreground gravel and vegetation, with some nice shadows in the background.</p>
	<p><b>Farina Cemetery</b> <i>By Christine Thompson</i> Score 13 <i>(Honour)</i></p>	<p>Amongst the stony, uneven ground of the dry area, there is enough moisture to encourage some revegetation, even if it is weeds, adding just a touch of greenery to compliment the red of the ground. Good lighting has highlighted the stones outlining the grave site in the foreground. The stones scattered in the landscape add lots of texture. The uneven ground has caused the graves to subside and markers to lean inwards, evoking a sense of abandonment. There is a sense of remoteness, aided by the hills far in the distance. Well seen.</p>
	<p><b>Fire in the Cemetery</b> <i>By Ken Marsh</i> Score 13 <i>(Honour)</i></p>	<p>Lovely Autumn colours in the leaves of the tree really light up the scene. There is subtle texture in the fallen leaves on the ground, some areas being well lit by streaks of sunlight coming in from the RHS. Some nice shadow effects in the areas not affected by the direct sunlight are well handled. Age and time have given the granite of the gravestones a softened and timeless appearance. The uncluttered backdrop of the sky enhances the image, with just a hint of pink making an appearance.</p>


	<p><b>Frozen Cemetery - Norway</b></p> <p><i>By Judy McEachern</i></p> <p>Score 11 <i>(Merit)</i></p>	<p>The ice has a bluish effect, its sometimes difficult to get the colour just right in some light and icy scenes are a big challenge. There is some sunlight touching the vegetation and the headstones, the trees and the rocky outcrop in the background which has been well handled. The sky is a little blown out, perhaps converting the image to black and white or mono may have helped to give more definition. Taking the image from further back if that was possible could have included more of the rocky hillside which appears to have a rather "cut off" effect. There is a good leading line in the image - the eye follows the path through the headstones to the rocky outcrop and then around to the buildings on the RHS. Nice detail in the stones of the hillside add texture and interest.</p>
	<p><b>Grave of One Jack Smith</b></p> <p><i>By Murray McEachern</i></p> <p>Score 14 <i>(Honour)</i></p>	<p>Simple, effective and very well handled. The image is sharp where it needs to be, has good texture in the rocks and metal "headstone", with the added bonus of extra texture in the tree branch serving as part of the grave site. The dry, wiry vegetation in the background suits the image. The footprints in the sand suggest that Jack's resting place is often visited. Great capture, well seen.</p>
	<p><b>Mary Dooley</b></p> <p><i>By Betty Bibby</i></p> <p>Score 10 <i>(Acceptance)</i></p>	<p>Slightly confusing title as the inscription on the headstones indicate it is the resting place of the Dooling family. Nice little sun burst creates some gentle shadows over the ground and throws some light onto the grave. Vegetation inside and surrounding the fence appears to be overly bright, perhaps due to use of a flash and has also affected the appearance of the fence. The very dark tree in the background is distracting, perhaps a different position for taking the photo may have helped lessen that. Conversion to black and white is a good choice for the subject.</p>
	<p><b>Mured by Blacks</b></p> <p><i>By Betty Bibby</i></p> <p>Score 14 <i>(Honour)</i></p>	<p>Roughly hewn headstone has weathered well over time and is still easily read and tells the story. Good texture in the sandy stone it rests in. There is added texture with the twigs and leaves at the base suggesting that this is a bush cemetery and is a great touch. Good attention to light has allowed just enough shadow to add just a little more to the scene. Background is nicely blurred. Well done.</p>
	<p><b>Murtoa Headstone</b></p> <p><i>By Trevor Bibby</i></p> <p>Score 11 <i>(Merit)</i></p>	<p>Lots of contrast here with the sunlight lighting part of the stones, while the rusted and corroding areas are left in peace. Good texture in the sandy ground and masonry in the foreground. There is possibly a bit more detail in those areas of the image to be brought out in post-production, which could also help sharpen them a little as well. The nice little tinge of pink in the sky is well handled and compliments the column reaching up into the sky.</p>
	<p><b>Pickup or Drop Off</b></p> <p><i>By Steve Demeye</i></p> <p>Score 14 <i>(Honour)</i></p>	<p>There would not be many of this style of Ambulance left, if at all, but it certainly commands attention. Great background, with the flash of the last of the sun bursting through the trees and giving a soft evening glow to the scene. Good lighting has been used to great effect to add a glow to the headstones on the LHS and enhance the car bonnet, nice little shadows. Not sure about the wide angle, but it's certainly had impact on the vehicle. Great idea for an image, well done.</p>

	<p><b>Possible Escape Attempt</b> By Murray McEachern Score 14 (Honour)</p>	<p>There are a few other graves suffering from subsidence as well in the image, but the main focus is on the foreground one. Very sharp and clearly showing its age. Great texture with the algae, the rusty metal work and crumbling headstone. The dry and dusty vegetation adds even more texture, as does the roughened surface of the gravel roadway. There is interesting contrast between the red of the soil and the green of the sparse vegetation. Good lighting well handled.</p>
	<p><b>R.I.P.</b> By Judy McEachern Score 14 (Honour)</p>	<p>Quite possibly the only visible inscription remaining on the headstone, the raised engraving is sharp and well defined. As the stone has crumbled away, mossy deposits of algae have formed, adding texture to the image. Well-handled shadows across the stone give the appearance that it has subsided, adding depth to the image. Good choice to convert the image to black and white, it may not have had the same impact in colour. Well spotted.</p>
	<p><b>Redbank Cemetery</b> By Frank Carroll Score 13 (Honour)</p>	<p>The softer focus in the foreground is well done and leads the eye straight up to the main subject - the tall, imposing monument commanding attention. Wonderful texture in the block of stone of the base and a lovely blurry glow to the marble slab it stands on. Sharp where it needs to be and the sunlight through the silhouetted trees is a nice feature, adding colour to the vegetation as a bonus. Great treatment, although the over blown sky effect could be a bit distracting.</p>
	<p><b>Remembered</b> By Tom Bates Score 15 (Honour)</p>	<p>Good capture of a rustic, lonely memorial site. Looks like it has had thought and skill in its construction, using what was available, knotty driftwood and old piping. There is texture in the wood and the corroded metal. The red and stony soil under the construction has a slight mound, suggesting this is an actual burial site. The rocks at the base on RHS are nicely sited and direct the eye to look up and see the curl of old wire on the pipe above. The background is nicely captured with good colour and texture. Lovely detail, well done.</p>
	<p><b>Still Standing</b> By Anne Wilson Score 11 (Merit)</p>	<p>Unusual angles can often be quite effective and give a different perspective to an image. These headstones are all lined up in a nice straight row for the photo and provided a great opportunity for good use of DOF. A slight distraction from the headstone and stone cross on RHS. Perhaps cropping the image and removing the stone cross in post-production could work better. There is good texture in the stones and vegetation in the foreground. The main focal point seems to be on the lines of the weatherboards of the building in the background, softening the details in the headstones, but the newness of the building does add a contrast to the old gravestones. Given the amount of space between the headstones and the memorial stone in front, perhaps they have all been relocated, as sometimes happens when old memorials collapse due to age.</p>
	<p><b>Stormy Cemetery</b> By Steve Demeye Score 12 (Merit)</p>	<p>Good use of lighting from the lightning, the last rays of sunlight and perhaps additional use of a flash have all helped light up the graveyard and add drama to the scene. Perhaps a little over-sharpened, a bit noisy and there are some halos left behind-reducing the saturation a bit may help. The little extra bonus of the swirls of sandy ground vegetation inside the fence are a nice inclusion, as are the pops of colour with the green weeds. Background is softly muted and has some nice colour in the sky.</p>


## Large Print - Open

	<p><b>All Dressed Up</b>  <i>By Trevor Bibby</i>                  Score 13  <i>(Honour)</i></p>	<p>Great detail in the clothing, even down to the stray hairs and tiny particles of fluff on the gent's jacket! Quite sharp and well lit. The poles in the background are quite distracting and would be better removed during editing. Leaving the canvas rooftop of the vehicle in the scene would suggest that the couple are just about to embark on a journey or have perhaps just arrived. Slight variation with the colours of the EDI and the actual print, but it's bright, colourful and has impact. Lovely texture in the clothing, hats and gloves. The couple are nicely posed, great capture!</p>
	<p><b>Anchored by Tree Roots</b>  <i>By Betty Bibby</i>                  Score 14  <i>(Honour)</i></p>	<p>With plenty of sharp detail in the EDI, the print does not disappoint. There is an almost metallic sheen to the print which really lets the texture and detail shine through. Nice reflections in the water. There is more detail in the dark murky water in the background, but there is more than enough in the scene to please the viewer. There is extra texture supplied by the twigs, leaves and vegetation tangled in the tree roots. The sharply defined grass growing at the upper LHS adds another dimension. I turned the print upright and it just as interesting at that viewing angle! Well done.</p>
	<p><b>Aurora and Turbines</b>  <i>By Murray McEachern</i>                  Score 12  <i>(Merit)</i></p>	<p>The dramatic red sky compliments the colours of the aurora nicely. There are hints of star trails in the upper parts of the sky adding more to the spectacle. The town lights in the distance would have had an effect of the appearance of an aurora, well done for being there at the right time. There is plenty to see in the image as the eye is led past the dark shapes of the turbines to the green and yellow lights, then up to the dramatic red sky. Cropping the image to a panorama could produce a more balanced image but would cause the loss of the starlight. Flipping an image upside down can help decide if it is well balanced. As presented, it could look impressive hanging on plain wall space allowing viewing from a distance.</p>
	<p><b>Balmoral Sunrise</b>  <i>By Betty Bibby</i>                  Score 12  <i>(Merit)</i></p>	<p>Wonderful reflection of the trees, rocky riverbank in the water. The sunlight has given a golden glow to the tree trunks and is reflected in the water. There is a bit more detail in the riverbank that could be brought out in post, but it's a pleasing scene as presented. The silhouetted grasses in the foreground are appealing and lead the viewer further into the image. Nicely balanced background, with just enough shadows adding more interest. Good choice of print media adds a subtle glow to the scene.</p>
	<p><b>Control Station</b>  <i>By Frank Carroll</i>                  Score 13  <i>(Honour)</i></p>	<p>Maybe now abandoned, the control station's regular visitor is perhaps just a train passing by on the track behind it. There is a nice curve in the road around the building. Great texture in the grass and sandy gravel surrounds. Sharply defined with lots of detail in the rusty railings and the weather-beaten appearance of the building. Dark swirling clouds showing the approach of a storm is well handled adding drama to the scene. The position the photo was taken from allows the viewer to see through the lower railings far into the distance adding another dimension to the image. Well spotted but would like to read the sign!</p>

	<p><b>Lake Burrumbeet</b> <i>By Neil Sinclair</i> Score 12 (Merit)</p>	<p>Nicely framed by the trees and the vegetation, the viewer is lead down for a glimpse of the lakeside. The trees on LHS are a little soft, while the trees in the mid ground have caught the sunlight adding depth. Well -handled sky, the blue beneath the pinkish sunlit clouds suggesting that it is part of the lake. Maybe a bit too much saturation and cropping the foreground to above the tree stump and rocks could help reduce that distraction. A pleasant scene.</p>
	<p><b>Ragamuffin</b> <i>By Murray McEachern</i> Score 13 (Honour)</p>	<p>Well detailed and sharp capture of the bird, the head, beak and eye are well handled. There is room for the bird to move into the frame. Good use of lighting has given a shine to the body allowing more texture in the feathers. A pop of colour on the head adds more charm and points the viewer to the curly topknot. Good background, but the blotches on LHS are distracting, maybe tone that down a bit as the eye goes straight there. Bad Hair Day or not, this bird is lovely!</p>
	<p><b>Reflections on a Beautiful Lake</b> <i>By Neil Sinclair</i> Score 12 (Merit)</p>	<p>The trees, buildings and campers form a good backdrop to the scene and have provided some nice reflections in the water. There is a pop of red from the rooftop reflected in the water that compliments the reflected yellow building. The image is a little bit noisy and maybe a bit over sharpened, there are halos in the treetops which distract from the charm of the image. Certainly an attractive place to visit, looks very calm and peaceful.</p>
	<p><b>Riley</b> <i>By Trevor Bibby</i> Score 11 (Merit)</p>	<p>The plain dark backdrop suits the image really well. Leaving a bit more room for the subject to move into in the frame on LHS would have given more impact. We don't need to see all of the car. Good reflection of headlamps and colour in the grille. Lighting has been well handled to produce a sharp image of a classic car. A little bit noisy, which has affected the chrome work adding some blotchiness, especially to the bumper. Lovely colour, the angle the photo was taken from makes the maroon pop.</p>
	<p><b>Silo No 1</b> <i>By Frank Carroll</i> Score 11 (Merit)</p>	<p>The building appears to be leaning back slightly, perhaps a different angle to take the photo from would have avoided that. Good leading lines with the sandy track curving around the building and effective use of triangles with the metal struts directing attention to the features at the top of the silos. Treatment of the roof cladding appears to be a bit too bright, resulting in the loss of even more leading lines. The lower sections of the building have readymade repetition provided by the cladding and the metal supports. The powerline is distracting and could be easily removed in post. Good background with some little drifts of cloud to lift the scene.</p>
	<p><b>Smokey Sunset</b> <i>By Judy McEachern</i> Score 13 (Honour)</p>	<p>Beautiful light with the sun bursting through the clouds and the treetops casting the rosy glow over the scene. The foreground silhouette adds to the drama but could be lightened just enough to add more detail, bringing out the lines of the tank without too much loss of the silhouetted effect. Another option could be to crop some of the foreground out. The little tufts of grass beside the tank add interest and texture, but there is a small distracting element beside the piping of the tank which would be better removed. A pleasing image, well seen.</p>

	<p><b>Thirsty Dusty</b>  <i>By Betty Bibby</i>  <b>Score 13</b>  <i>(Honour)</i></p>	<p>Good choice of print media has given the image an extra dimension adding a glow to the texture of the coats. Good use of leading lines with the C curve provided by the line- up of animal bodies graduating in height reflected in the water below. Well defined faces of the animals, slightly softer on the last one on RHS, but still retaining good DOF. Good background with swirls of dust to add interest and contrast to the rocky water bank. The overly sharp twisted object in the foreground is distracting as the eye is directed to it rather than to the animals.</p>
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**Large Print – Set Subject – Cemetery**

	<p><b>And the Stone had Cracked from Side to Side</b>  <i>By Judy McEachern</i>  <b>Score 13</b>  <i>(Honour)</i></p>	<p>Inspired by Agatha Christies movie with a similar name, this is another image that can be viewed in either portrait or landscape mode with good effect, without loss of impact or story. Well-handled background with just a hint of texture from the ground the stone lays on. Weather and time have added some interesting bits of colour to the granite. The eye is led into the image from the lower LHS and there is some sharp detail in the scrollwork and text, which fades softly away up towards the pointed end of the stone. Maybe needs just a little more foreground space to showcase that crack a bit more. Well spotted and very much suited to the title!</p>
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