

Flare

2026



ballaratcameraclub.org.au

Welcome to Flare part 2 - Ballarat Camera Club July 2026.

This is the second FLARE for July 2026. This edition contains the outcome of the June competition - ICM. Intentional Camera Movement (ICM) photography is a technique with a photographer intentionally moves their camera during the exposure to create a blurred or abstract effect. This movement, along with the slow shutter speed, can result in images with a unique, artistic quality that often resembles paintings or abstracts.

Happy shooting,

*Jerry
Editor*

IN THIS EDITION

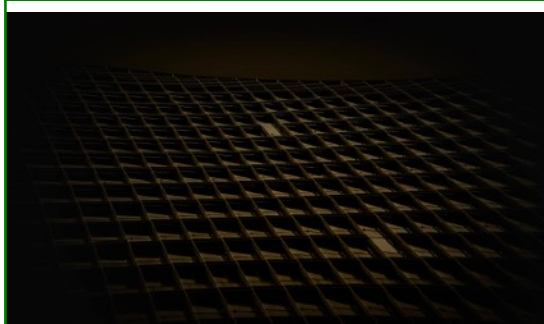
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Intentional Camera Movement (ICM) photography

Section Slide - Creative (EDPI)

	Dahlias Times Three, Betty Bibby, 13 - Honour	Good use of multiple exposures brings a three- dimensional and dramatic feeling to the image. The multi layered petals curve nicely and settle really quite well into each other. The complimentary colour palette of reds, greens and yellows is bright and cheerful and pleasing to the eye. The muted tones of the background work well to balance the scene. Pushing back the black sliders just a touch may relieve the slightly distracting faded discoloration of some of the central petals which could be due to light refraction. An interesting image that has great appeal.
	Lorne Swing Bridge, Ralph Domino, 15 - Honour	Using a sweeping pan movement and zooming the lens in has created an impressionistic feeling, almost like a painter has used soft, long brushstrokes. Well composed, the figures are spaced well adding a sense of rhythm without cluttering the space. The bridge presents a clean, diagonal sweep across the frame. Pops of greenery and the sandy bank underneath the bridge add texture and help to anchor the image. The water has just enough gentle ripple suggesting movement. It's an image that feels familiar while still looking like an artistic painting – and that is what will make it memorable. Well done!
	Magical Multiples of Autumn, Carol Hall, 14 - Honour	There is a lovely contrast between the yellows and deep reds and browns that is instantly attractive. The leaves almost glow against the darker, earthy background and the water droplets add freshness – just like that moment after rain when everything is calm. There is some great texture in the underlay, and the crisp green blades of grass add a zing to the scene. The layering is well done; the leaves appear to overlap in a natural way. A shallower depth of field could soften the background to make those leaves really pop even more. It's a pleasant scene that has a lot of excellent features. Well done.

Section Slide - Open (EDPI)

	2049, Rod Buijs, 14 - Honour	It appears to be the facade of a contemporary building, shot very close-up so the repeating rectangular grid becomes the main subject- but with a little imagination, it could be the outer wing of an alien spaceship! The structure curves slightly, giving a sense of depth and motion. Lighting is well handled, it's intentionally dark and dramatic, the slight vignette adds a touch of moody mystery to further enhance the atmosphere. The soft glow near the centre draws the eye in to explore more. The curved perspective adds more drama, avoiding the stiffness of a flat grid. It's the kind of image that could easily hang in a modern office or gallery because it feels both abstract and architectural at the same time.
	All downhill from here., Frank Carroll, 14 - Honour	A really lovely night sky image with lots of great elements – the Milky Way, the twinkling stars and the old van for added interest. The viewer is led into the scene via the foreground vegetation to the van on a slant, then up the sloping hill to the star of the show – the Milky Way. Consider adding a little more contrast and brightness to really lift the foreground, adding drama and guiding the eye further into the scene. There is extra detail in the vegetation around the van that may benefit from that little boost. The van certainly adds a sense of fun to the image -it's a quirky shot, well seen!
	At the going down of the sun, Ken Marsh, 12 - Merit	A different take on the usual Anzac Day remembrance photos. A chance for the eye to pause and reflect on the inscriptions as we are led into the scene and along the pathway. There is some added texture in the roughened grainy surface of the path, suggesting that there has been a lot of foot traffic. Maybe push the black slider controls up just a touch to bring a little more clarity to the vegetation and add a little more light to the panels. There are some really lovely little shadows on the panels from the reflected foliage, adding interest and directing the eye to the setting sun. Well done.

	Barham Aurora, Murray Mc Eachern, 13 - Honour	There is an almost “other worldly” feeling in the scene, the colours in the aurora and the clean, crisp reflection are quite serene. The tree line anchors the scene nicely, leaving the attention on the sky. The streak could be a distracting element, it could be a satellite trail or flare as they can be straight, quite bright and not fuzzy. It’s a matter of choice to remove it or leave it as it is – it’s certainly a talking point as it is. There is a very slightly smudgy area on RHS which could be quite interesting to see what it is – if you took several shots, perhaps stack them and see what appears. Lightening the shadows a little could perhaps brighten up the reflections in the water. The vignette is probably not needed. Well done.
	Begonias, Trevor Bibby, 11 - Merit	The central cluster of blooms attracts the viewer’s eye. The frilly edges of the petals are delicately tinged with a lovely soft colour, which is quite pleasing. It can be difficult to isolate just the chosen blooms when photographing in a garden situation and that can sometimes result in a quite tight crop. Perhaps stepping back to re-frame before taking the shot may have given the subject more room to breathe. Consider removing the spent bud/bloom at the top of the photo with the clone stamp tool as it is a bit distracting – it could be less distracting if the image was converted to a monochrome. The delicate fringing colours of the frothy, frilly blooms are quite attractive.
	Cygnet, Trevor Bibby, 12 - Merit	What a cutie, the damp feathers suggest a very recent grooming session – or perhaps a bad hair day. Good lighting has allowed lots of textural detail in the beak. With the lowered angle of the head, it would have been difficult to capture a catchlight in the eye. Sometimes, we just have to wait and see if the subject moves into a different position. Lift the shadows just a bit to bring a little more light into the scene. The little yellow daisy is a bonus colour boost against the green of the grass. Well spotted.
	Dahlia, Frank Carroll, 14 - Honour	With the flowerhead captured positioned slightly off centre, it has allowed a sense of depth to the tightly furled petals. The soft creaminess of the outer petals, gently tipped with pink blend well with the darker tones of the inner petals. The inner circle of petals fold into an almost trumpet- like shape – adding interest and more depth and texture. Dropping the blacks back just a bit may bring more clarity to the stamen as it could appear as a little soft, but that could be due to the positioning of the flower. The black background is a good choice. Well done.

	Feed Time, Trevor Bibby, 12 - Merit	Busy bees doing what busy bees do best. There is plenty of detail in the bee's bodies and those almost transparent wings have been captured really well. The lighting has been well handled and has given the bodies a nice glossy shine. Although the yellow stamens add texture to the image, they are just a little bit soft. Increasing the brightness and contrast may help bring more definition to the area. The square crop has cut some of the tips of the petals from the image, but it's the bees that are the main subject after all. The nicely blurred background is well executed to keep the eye on the main interest.
	Fishing, Trevor Parry, 14 - Honour	A quite clever photo – the bird does not appear to be actually engaged in “fishing” until the eye goes to the reflection of the beak. The backdrop has been very well handled – what could have been a bit too busy has been blurred into almost an abstract- it's very effective. The little pops of colour in the foliage add bonus eye candy. The curved lines of the body add interest and direct the eye down to the reflection. An intriguing image – while perhaps the bird's body is not quite tack sharp, it is a very pleasing image. Well done!
	Hanging Out, Anne Carroll, 15 - Honour	A lovely capture – the pelicans are very comfortable with each other, almost like an old married couple! There are some little ripples in the watery reflections to suggest movement, which is quite effective. Lots of detail and texture in the well-defined body feathers. The closed bills are quite sharp and draw the viewer's eye up to the heads and those delightful little fluffy top knots. The relaxed pose clearly outlines the curves of the wingspan – the eye travels easily up and around the bodies. I wonder what has caught the attention of the one at the back – the neck and head are turned slightly to something in the distance. A very pleasing image, well done.



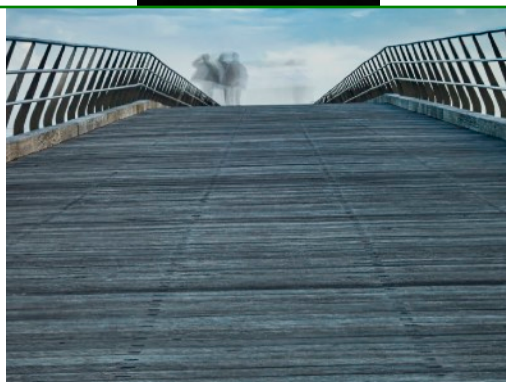
Here's the Pot of Gold,
Carol Hall, 15 - Honour

How lucky you were to get this wonderful image. The mist and fog may have created what appears to be a “glory” – a combination of atmospheric scattering, misty backlighting and sunlight interaction with little water droplets. The colours are beautiful – the blue blends in with the softer reddish pink and yellow. Whether it is a “glory” or perhaps a rainbow, it is very effective. The misty, foggy sky has delicate tints of colour to draw the viewer further into the scene. The left side rocks are quite sharp, and while they could appear to be over-sharpened – which can leave a slight halo effect - that could be due to the atmospheric optics. Backlit haze can create a slight glow on edges. It's part of the scene's natural mood and actually enhances the sense of depth and mist. You could lighten the shadows or experiment with the black sliders just a little to bring even more punch and drama to the scene, but that's just an option. The craggy outcrops in the background add an air of mystery. It is a really pleasing image, well done.



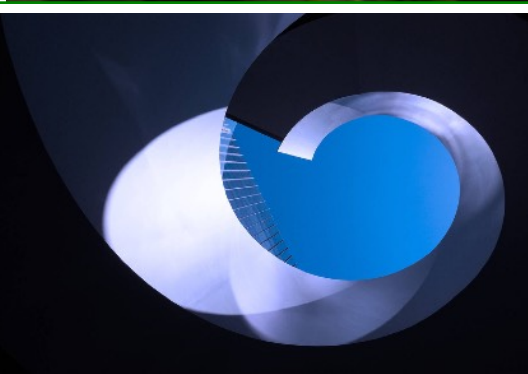
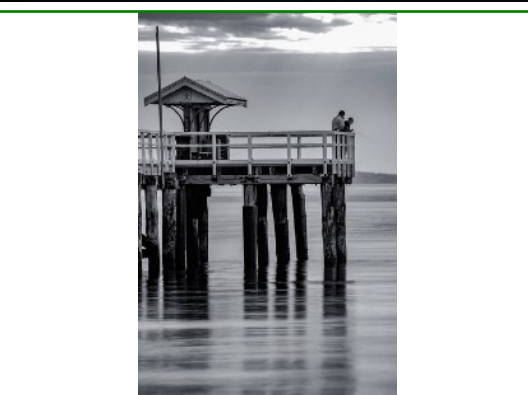
Hoping for rain,
Sonia Bickley, 11 - Merit

It looks like there has not been much rain for a while – the straggly vine-like vegetation dangling from the wire lattice of the tank support certainly looks desperate. There are a few distracting dust spots in the image that could be quickly removed during editing. The tank and its' stand appear to be leaning a little – it could be just the slope of the land. Perhaps taking the shot from a different angle may have helped straighten it a bit. Consider adding a small white vignette to soften darker areas and draw the viewer's eye to the main subject. The glow from the setting sun is quite nicely handled. An image with plenty of potential.



I See Dead People,
Rod Buijs, 13 - Honour

What an interesting image – The figures seem to be looking out into the distance and there's a sense of movement caused by a breeze fluttering their jackets. Taken just a little offside, it gives an impression that the people are a long way away. The long deck sloping upwards towards them, then an apparent dip in the slope adds a touch of mystery and drama to the scene. The change in slope is enhanced by the curving rails. The nails in the planks are an excellent use of leading lines to take the viewer all the way to the top– is that three people in the distance? There's just a hint of another person on the right side – the figures are nicely softened off to keep us guessing! The boardwalk and rails are maybe a little soft, but that quite suits the mood of the image. Maybe try the dodge tool with a small brush to bring out more detail and texture. It is quite a thought-provoking image, well done.

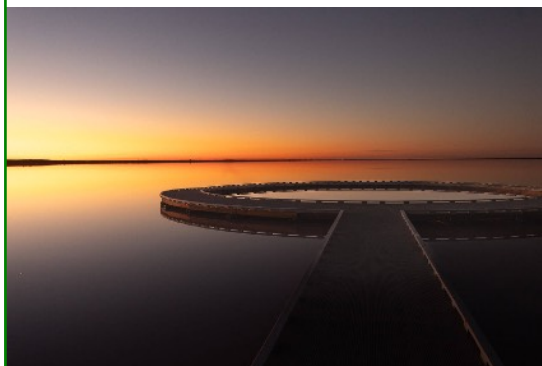
	In the Pink, Anne Carroll, 13 - Honour	The background is nicely muted to minimize distraction and direct the eye to the bee. The bee is quite well defined: there is some good textural detail in the body to highlight the distinctive bee stripes. The greenery in the background works well against the lovely pink hue of the flower head. The tubular, flute shaped petals add a sense of depth and perhaps a touch of mystery – are there insects hiding there. Some of the petals near the centre may have been subject to brighter light from the side, as they appear just a little faded, consider a quick brush over them with the burn brush in post. The flower is lovely and the bee is an added bonus – nature at its best!
	Inside the Spiral Staircase, Rod Buijs, 14 - Honour	This image is visually striking and has a strong architectural presence. The spiral structure is a natural leading line which draws the viewer's gaze upwards, creating a sense of depth and motion. The interplay between the shadowed inside curves and the brighter area above adding a sense of mystery and drama. Shooting from below serves to emphasize the scale and abstraction. The shadows are quite deep, which adds drama - there could be more detail in the darker areas to recover without losing the mood. Some of the edges of the spiral are just a little soft, perhaps a bit more clarity or gentle sharpening could enhance the crisp architectural feel. The image has instant appeal, it has that "architecture meets abstract" vibe and is something you may see in a gallery or a design magazine.
	Jetty at Queenscliff, Frank Carroll, 11 - Merit	These old jetties are very photogenic and this one has the added interest of a couple of fishermen. There is some good grainy texture in the timber pylon supports of the structure and the silky -smooth treatment of the water flowing past is quite effective. Perhaps lightening the shadows a little and increasing the midtones could bring out more of the grungy detail and texture of the old timbers. The image has been cropped quite tightly, perhaps to direct more attention to the fishermen. It is the maker's choice not to expand the view of the jetty, but of course – some would want to see just that bit more of it! An image with lots of potential.

	Lakes and Mountains, Trevor Bibby, 12 - Merit	There is a lot to like in this image as the viewer is led into the scene by the flowing dips and curves of the hilly terrain to the lakes in the background. It's a good use of leading lines and the well vegetated hills add texture and depth to the image. Perhaps all the grass in the foreground is not really needed, cropping the image a little could bring out more drama in the sky. Consider trying a slight adjustment with the curves slider to boost the clarity just a touch. A nice scene that is a pleasure to view.
	Me First, Anne Carroll, 12 - Merit	An image with a sense of fun that could have lots of potential to be snapped up by a Postcard printing company! The pelican resting rather precariously on the very edge of the ramp adds even more humour to the scene. The two in the foreground are very well defined, with lots of good detail in the body, feathers and bills. There are some tiny spots on a couple of the bills, possibly picked up from the gritty jetty surface, they could be very quickly removed in post. There are two slightly distracting "Ufo's" in the sky – one on the left and one near the main sign that could also be removed. The grungy damp concrete adds more texture to the image. It's a quirky image that made me smile.
	Mystic Lake, Carol Hall, 14 - Honour	Really well framed by the two trees, the viewer is led straight into the image. The misty foreground and clouds in the midground add a sense of depth as the eye travels to the distant mountains. There are some little puffs of clouds drifting across the sky above the mountains that are quite well placed and serve to bring the eye back down to the trees and the mist. Little bumpy knotholes in the left side tree add texture and interest. A touch of sunlight on the moss of the tree on the right has given it a little glow to highlight the different textures in the two trees. Lightening the shadows a little could bring out more of the grainy texture of the tree trunks. It is a pleasing image, and while we can't see the lake- our imagination can. Well seen.

	Nice meeting you , Trevor Parry, 12 - Merit	What a bonus to have been there at just the right moment as these two met in mid-flight! These two cockatoos are quite social and interactive. Focus is great on the eye of the bird on the right, with a really nice catchlight. The large, broad wing spans have been captured quite well to show the yellow wash under the wings and tail. The crest is not raised but it is there. Perhaps try a little selective sharpening to define the white plumage a bit more. The background could be a little bit dark, but that possibly serves to direct the attention to the birds themselves. They are birds full of personality and a touch of cheekiness – well spotted, I can almost hear the screech from here!
	Ominous, Rod Buijs, 15 - Honour	An impressive image that will invite many views and excite the imagination! Rising skywards, the main building dominates the scene with it's multi curved, almost ripple-like structure. It's quite reminiscent of the tail of a Humpback whale – the windows give an impression of a ridged, scaly body and the curved top has bulging barnacle- like protrusions. The building on the side looks like it has been swatted out of the way and left to fend for itself. The vignette really works well to add more drama and the subtly curving gradient in the centre very effectively directs the eye and adds just a touch more spookiness. A great shot very well executed.
	Ovens River, Bright, Carol Hall, 13 - Honour	Very nicely composed, there are quite a few great elements in this image. The gently curving river has some lovely reflections in the water from the dappled sunlight through the trees. Midstream, the water has a rippling effect as it tumbles over the natural mini waterfall adding a good sense of movement. Good use of leading lines takes the viewer from the sunlit vegetation on the river bank to the distant curve in the river suggesting that there is more to see around the bend. A pleasant scene, it's peaceful and relaxing.

	Peter the Baker - Willaura, Ralph Domino, 13 - Honour	Accredited as the longest continuously running bakery, the image gives the viewer a taste of what is behind the bakery delights available front of house. The black and white treatment is a great choice and serves to enhance and preserve the historical and nostalgic feeling. There is so much to see in the image – while the beautiful old brick oven and the blackened and crusted baking trays are all a part of the scene; the baker himself is the hero. He seems quite pleased to show off his skills, there is a hint of a smile there. Maybe lifting the black slider a bit could bring in more clarity and definition to the scene, it's a part of history that many of us do not get the chance to see. The flour splashes on the shoes is a real bonus! Well done.
	Remember the nurses, Ken Marsh, 12 - Merit	The slanted memorial is nicely lit by the sunlight through the trees and there are some gentle shadows of the vegetation adding a sense of dignity and reverence. The not quite visible names on the left side are a bit distracting. Cropping in from the left may help direct the eye to the names engraved and accentuate the Nurses section. A small increase in saturation could also help boost clarity and definition. The little pops of colour from the poppies are lovely, I would have been tempted to try to re-position the posy to see the word Nurses more clearly, but that is a matter of choice. Well seen.
	Room for Two, Betty Bibby, 13 - Honour	Bonus credit for being there at just the right moment in time! The image has a nice little story – the slightly inclined head of the resident bird's body language suggests either a “welcome home” – or can I help you up and inside. The bird's feet have a strong grip on the edge of the hollow – is she helping her partner up? The feathers in the fanned- out wingspan have some nice detail as the bird uses the wings to help balance itself. Lots of texture in the bark of the tree trunk and the darker sap around the hollow adds extra interest. Good use of natural sunlight highlights the trunk effectively. Although the tree trunk is quite dominant in the scene, subtle blurring of the background has muted the backdrop to help bring the attention back to the birds. Just love the little story here!

	Scarlet Percher resting, Trevor Parry, 15 - Honour	Super sharp, the dragonfly is very well defined. The wings seem almost translucent, the body and that impressive red tail have lots of detail. The cobwebs on the twiggy branch are a bonus feature and form a leading line as the eye travels down the twig to the dragonfly. Although the insect is well positioned in the frame, perhaps adding a small vignette would balance all the negative space effectively in preference to a tighter crop. It's an option to consider.
	Service, Ken Marsh, 13 - Honour	The tight crop actually suits the image very well as it takes the eye directly to the row of service medals. The granite stonework in the background works well – it's a simple, no fuss background. The braiding on the jacket sleeve is a great feature that takes the eye to the hands – the raised hairs and veins on the hand in front are clearly defined. The left hand appears to perhaps be holding a booklet just out of the frame – it has left a slight distracting line that could be quickly removed in post. A couple of tiny bits of fluff, fibre or stray hairs on the jacket and sleeve could be tidied up quickly with the spot healing tool – but that's just me itching to brush his jacket down! An image that tells the story and shows the scene with respect. Well done.
	Shedding Bark, Carol Hall, 13 - Honour	This image has a treasure trove of colours, shapes and texture! The curving scattered bark in the foreground is interesting – it has not only provided a new home for insects, but also serves as a leading line to draw the viewer into the scene. There are some lovely additional textures and detail in the stoney, sandy ground and the little pops of colour from the vegetation are a bonus. A quick brush over the sap on the tall leaning gum tree with the burn tool in post could bring out more depth and detail. The short post and rail style barrier fence brings intrigue to the scene -the ground seems to drop away fairly sharply, perhaps that is why it is there. The use of natural resources to replace the rail adds a bit of countryside resilience and character to what is quite an appealing image. Well seen.



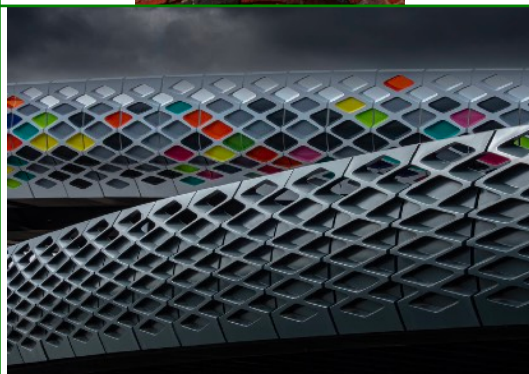
Sky Mirror,
Frank Carroll, 13 - Honour

It can be quite a challenge to capture a view of an iconic location that is different to all the stock standard shots we expect or usually see. This is a good example – the maker has angled the camera just a bit off centre to capture the Lake Tyrrell walkway. Good use of leading lines takes the viewer into the image and onto the boardwalk to admire those gorgeous colours cast by the setting sun. The surface of the walkway adds some nice textural detail to the image. The distant foreshore is interesting and helps to balance the composition- the twinkling light is a bonus. It's a little bit soft, and maybe a little noisy – perhaps try the smart sharpen tool with a little noise reduction in Photoshop. Stepping aside a little more and taking the shot at a different angle may have captured all of the walkway structure, but as captured, it has presented a different aspect to the usual picture postcard and tourist shots. Well done.



Standing proud,
Trevor Parry, 13 - Honour

The tall, cylindrical brick chimney and the extreme upward angle create a sense of drama and height. The eye is taken straight up the tower to the sky- a strong compositional choice. The brickwork is well defined, the curved, tapering chimney looks quite sculptured. There is a sense of energy and the texture of the warm red bricks against the blue sky have complimented each other well. Perhaps a small element at the bass such as grass or a shadow could add scale to the scene, but as presented, it works well as an uncluttered minimalist image. Well seen.



The Bridge,
Rod Buijs, 15 - Honour

There is an almost sculptural quality to the image – its is quite striking, almost a blend of precision engineering meets playful art. The diamond shaped openings give a sense of rhythm- the pops of quite random colour in the upper level break the symmetry in a way that looks intentional rather than chaotic. The contrast between the bright panels and the moody, cloud heavy sky adds tension and drama. Darkening the clouds or adding clarity could amp up that moodiness and make the structure appear more futuristic. A small re-positioning could give even more power and presence by shifting the angle slightly so that the coloured panels sit on a stronger Rule of Thirds line. An impressive image, if you ever re-visit, the warm light of golden hour hitting those coloured panels would be incredible. Well done!



The Wimmera River at
Dimboola,
Betty Bibby, 15 - Honour

My iPhone has some explaining to do – it doesn't perform like this one has! The image maker has captured a really lovely scene – the crispness of the crunchy grass in the foreground leads the eye to the sweeping curves of the river as it bends around, creating a perfect leading line. The little island in the middle breaks up the scene perfectly to take the eye even further – what lies behind it? Lighting has been well handled, giving a quite nice glow to the tree on the left of the riverbank as well as bringing some depth to the reflected shadows of the trees in the water. The dramatic sky completes the story, perhaps adding a small vignette could increase that moodiness more, but it is quite effective as presented. The sepia treatment is an excellent choice to enhance the mood and feel. Well done!



Titanic anniversary,
Frank Carroll, 14 - Honour

This shot has a great mix of personality and atmosphere. The musician is really focused as he leans into the tuba, glasses slightly catching the light, gives a sense of concentration and pride in his craft. You can almost hear the low, warm notes. The headlight suggests a dimly lit performance – one where you have to make do with what light you can get – it adds to the story behind the image. Reflections on the instrument are doing a lot of the work in the scene – its shiny, textured and has lots of little highlights. The brass surface adds a sense of energy and makes the tuba seem almost larger than life. Some good, sharp detail in the hair brings even more texture to the image. Background is quite nicely blurred, but the ear is a bit smudgy, perhaps less defined and may have been covered by hair from the back of the head. Low light requiring a slower shutter speed and little movements; like taking a breath, could also have blurred the ear. Some cameras, notably some phone cameras can apply quite harsh smoothing in low light. Perhaps try the healing brush tool to attempt to smooth the area. Well done for commemorating the occasion, it is a part of history that will always be in many people's minds.

	Tree full of Corellas, Ken Marsh, 10 - Acceptance	The sunlight on the tree branches is quite lovely, giving the tree a nice glow to attract the viewer into the scene and contrasts well against the greenery of the foliage. The birds seem to be a bit soft and lacking in definition – perhaps the image was taken from a distance, and the maker has zoomed in with the camera. The background of blue sky and fluffy white clouds creates a pleasing backdrop, but it is a touch noisy. Try a little noise reduction and maybe a little careful sharpening in post-production. Always a joy to see these very vocal chaps as they swoop into their chosen resting spot. They have chosen well – the tree has some very graceful curves to bring more eye candy for the viewer!
	Tyrille Magic, Anne Carroll, 15 - Honour	A really well composed capture of the night sky and the Milky Way at Lake Tyrrell. The reflections in the water of the headlamp and that gorgeous sky are well defined. Placement of the silhouetted person with the headlamp is very effective. The pops of light in the distant foreshore add another, almost mystical dimension to the scene. Maybe lifting the shadows just a little could bring a touch more light to really enhance what is already a beautiful scene. Well done.
	Waiting for Santa's sleigh, Sonia Bickley, 12 - Merit	A great little story here – the four in the centre are lined up nicely as if already in sleigh formation, but there's always one (or in this case, two) that can't get it right! The one in the lead has given up the wait and is snacking, while the animal at the other end has forgotten the instructions and is more interested in the photographer! Just a few small adjustments in post can often really give more punch – maybe a little selective sharpening or even a quick brush over the scene with the dodge tool could be all that is needed here. A quirky, fun shot that has a lot of humour and a story to tell. Sometimes, we are so intent in getting all the elements expertly composed and executed that we neglect what we see right in front of us. Well spotted!



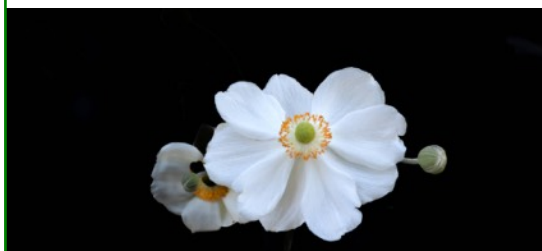
Walkers,
Ken Marsh, 11 - Merit

Captured as they stride up the steeper gradient, the foremost people add a strong sense of movement to the scene as they pass by one of the beautiful old buildings in Ballarat. The small children skipping along further back down the street also appear unaware of the surroundings, they are just enjoying the walk. The golden tones of the buildings brickwork and intricate scrollwork add texture and a sense of history. There are some nice shadow effects from the light coming in across the scene that helps to highlight the roughened texture of the pavement. The people are a little soft, perhaps lightening the shadows just a bit and lifting the curves control a little could bring more clarity and definition that part of the scene. An image that has lots of potential- there is a story in the image that combines well with the beautiful architectural interest.



We are out of here,
Trevor Parry, 11 - Merit

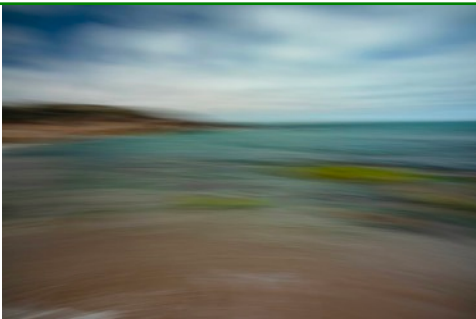
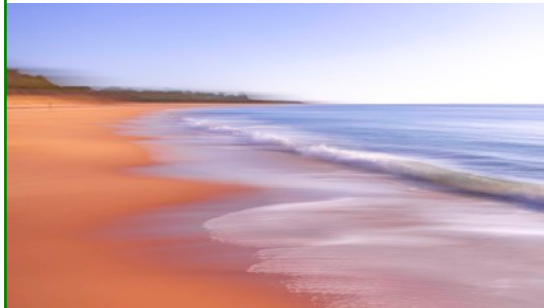
Another quirky shot proving that you sometimes just have to get the shot when the opportunity is there! We can't always wait for birds to position themselves and pose just how we want them too. Try lightening the shadows just a bit and pull back the blacks just a touch to bring some more definition to the birds. Flip the image upside down to consider whether cropping some of the foreground out would add more impact and power to the scene. There is a cute little storyline here – either something has scared them or there is just simply nothing worth scratching around for in the vegetation. Well spotted.

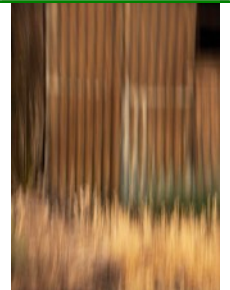


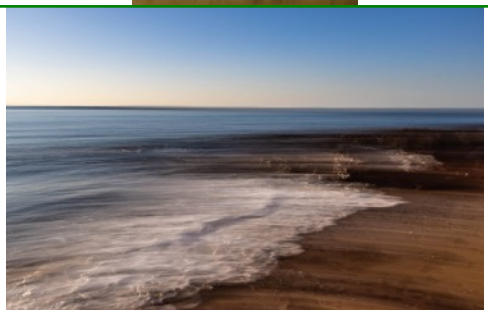
White Beauty,
Trevor Bibby, 14 - Honour

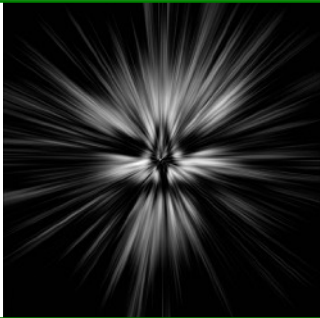
The flower is nicely positioned in the frame to create a sense of space and room around it. The black background suits the image well. The gentle curves of the petals direct the eye to the central orange stamens and seed pod. Perhaps a small adjustment to the curves slider may bring more definition and texture to the flower, it doesn't need too much to make it really stand out. Well done.

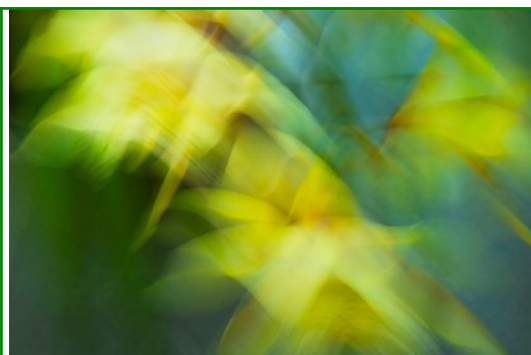
Section Slide - Set - "Intentional Camera Movement" (EDPI)

	Beach, Judy McEachern, 14 - Honour	Well executed use of colours, tones and textures in this scene have created a sense of calmness, serenity and gentle movement. Colours of the waves, sea grasses and sandy shoreline are blended well to bring an artistic, painterly feel to the image. Good use of leading lines – the windswept sands and the hint of splashing waves take the viewer directly into the scene. The darker colour and texture of the headland add a touch of mystery, suggesting that there is more to see further around it. There is a hint of a distant foreshore as the horizon blends into the beautiful colour tones in the sky. Well done.
	Beach View, Ken Anderson, 13 - Honour	The image has a tranquil, meditative quality, thanks to the soft colour palette and gentle motion blur. It's quite calming and invites the viewer to slow down and breathe with the scene. The composition flows quite nicely, taking the eye from the shoreline into the distance, creating a sense of depth. The soft blues and purples give the scene a dreamy feel, while the warm tones of the sand contrast well with the cool water and sky. Motion blur is smooth, suggesting a horizontal pan that was nicely controlled. The blur has enhanced the mood, without obscuring detail. Stopping down to perhaps f/22 may help increase the painterly effect. There is a slight distraction, almost a blurred shadow on the left, which could be a person. Consider either removing it or enhancing it further to see how that changes the story. A quite pleasing image, well done.
	Begonias, Betty Bibby, 13 - Honour	Begonias can be great subjects for ICM images. They have bold shapes and colours that create strong colour trails when the camera is moved across the frame and the green glossy leaves add contrast and texture to add a sense of depth. The image has an almost impressionistic feeling – a bit like a floral Turner painting and it has found the “sweet spot” for ICM – abstraction with identifiable form. The warm tones blend into each other, and the motion blur softens the edges just enough to create flow and movement without loss of flower identity. Maybe try experimenting with vertical sweeps for beds of flowers planted in rows as that could create a waterfall effect. It's a bright, cheerful image, well done.

	BY THE BANKS OF THE YARRA, Ralph Domino, 14 - Honour	The sweeping upward movement has captured the scene beautifully. There is an excellent sense of movement as the eye travels up the buildings. It appears to be a series of multiple exposures that have been blended extremely well with good attention to detail and mindful of creating a sense of depth and mystery. There is a suggestion of muddy tones of river water and sandy riverbed which contrast well with the muted pastel blues and creams of the building structure. Nicely abstracted to enhance that wonderful painterly like impression. It is a very pleasing image.
	Grass and Tin, Murray Mc Eachern, 13 - Honour	There is a good sense of depth in the image as the foreground grasses seem to lean into the metal structure. The soft, yellowy browns are in harmony with the greens and muted creamy tones. The colours blend quite well to bring added texture and impact to the scene, although there is a slightly distracting area midsection. Perhaps consider converting to black and white and applying a yellow filter which might help to dilute or fade it. A bonus with that option would be a boost to the buttery yellow grasses! Well seen.
	POWERING ALONG, Ralph Domino, 12 - Merit	Panning is a good option for capturing an image of bike riders, cars, trams and other forms of motion. Moving the camera as the subject comes into view blurs it out to create an effective sensation of speed and movement. The background is nicely blurred, although there is a small area where it has been affected by striation- or uneven stripped thin lines. The feeling or sensation of speed is enhanced by the forward leaning rider as he pushes along. There are some quite nice pops of colour in the clothing and paint on the bicycle. There is an almost double exposure effect produced by perhaps a fast -panning mode - it has given another dimension to the image adding further interest. Perhaps slowing down the shutter speed could have smoothed the blurring on the wheels, but it certainly gives the impression of speed and rapid movement. Well seen.

	Ripple Effect, Murray Mc Eachern, 15 - Honour	The image has a good sense of depth enhanced by the layered tiers. There is a gently curving, almost wood grain effect in the mid-section which is quite pleasing to the eye. Nicely blurred, the slight tilting of the upper “tile-like” background adds to the feeling of depth quite effectively. The warm brown tones tending towards muted orange blend beautifully with the softer creamy hues in the background. The slightly curving lines of the layers have some deeper, slightly darker browns defining and separating them. A well-executed image with a teasing sense of mystery in the image for the viewer to discover what we are seeing, maybe it is a shade cloth covered patio. Well done!
	River Redgums, Judy McEachern, 14 - Honour	Using a low ISO and narrow aperture combined with what appears to be an upward sweep of the camera, the image avoids the often-common ICM pitfall of being too abstracted. It's nicely blurred, with shape and form that give the image a feeling of majesty or elegance. The colour palette of gentle browns and greens works well with the whites from the light coming through the trees. Adding a little more contrast could enhance the definition, increase the texture and boost the power of a quite pleasing image. The slightly darker brown tones in the foreground give an impression of grassy vegetation, which is an extra bonus feature in the image. Well spotted.
	Rocky Point, Ken Anderson, 14 - Honour	The horizontal sweep has all the elements of an ICM and still retains the essence of sand, sea and sky. The viewer is not left disorientated by the motion; the horizon is clean and stable to anchor the composition. The blues and creamy tones of the surf seem to slide gracefully into the warmth of the sands. There is textural detail in the rocky deposits in the sand and the hint of hidden submerged rocky outcrops in the water. Perhaps try a slightly slower or faster vertical sweep to see how that texture could change and maybe introduce more streaking and drama, creating an almost impressionistic effect. The image has a “coastal dreamscape” feeling that would be very effective in a large print. Well done.

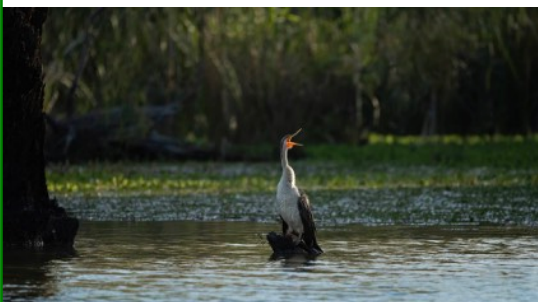
	SCARY CAT, Ralph Domino, 13 - Honour	A quite artistic image that has given the impression of the whiskers of a very scared feline. The bold black and white streaks on the black background seem to radiate out from a central point- which is quite effective and catches the viewer's attention. The central point has an interesting dimension – not quite diamond shaped, perhaps more star shaped. It's just a touch off centre, although that does create some slightly slanted diagonal lines to add further interest. Maybe adjusting the angle of the filter tools used just a little would bring it into alignment. A creative image that brings a strong sense of radiating light and motion in an ICM mode.
	Trees in a Hurry, Betty Bibby, 12 - Merit	The trees have a great sense of being in a hurry! The horizontal sweeping pan combined with perhaps a circular movement of the camera captured an interesting image. Colours all blend in quite well, the blues in the sky and the green foliage work nicely with the browns and reddish tints of the trees. Some areas of the sky appear a bit blown out, perhaps try the dehaze tool in post to smooth the sky a little. There are some nicely defined twigs and windblown lines in the background - consider if applying a small vignette would add more punch and direct the eye further into the scene. A very interesting image.
	Winter Beach, Ken Anderson, 15 - Honour	A well -balanced use of a soft dreamy colour palette of soft blues and creamy whites blends seamlessly with the muted sandy brown of the foreshore. The horizon neither dominates or disappears keeping the image grounded and un-cluttered. There is a good sense of motion created by horizontal panning – the gentle waves seem to lift as they move into the shore and the swirling, almost puffy surf breaking is a bonus. The transition from skyline to shore is smooth and quite tranquil. It's a beautiful image, well done.



Yellow Orchids,
Judy McEachern, 12 - Merit

A nicely muted background has given the image a soft, dreamy feeling. Motion from the camera movement has given the flower petals have an almost feathery appearance as if they are gently moving in a breeze. The yellow of the petals blends well into the muted greens and soft browns of the foliage. Pops of blue in the backdrop add another dimension, suggesting it's a lovely sunny day in the garden. Perhaps some areas in the yellow of the petals maybe a little overly bright, consider whether a decrease in brightness and increase in contrast could bring more clarity and softer hues to the image. It is a quite pleasing image and well chosen – flowers are always a great subject for ICM.

Section Slide - Open (Large Print)



Hear Ye! Hear Ye!,
Murray Mc Eachern, 13 -
Honour

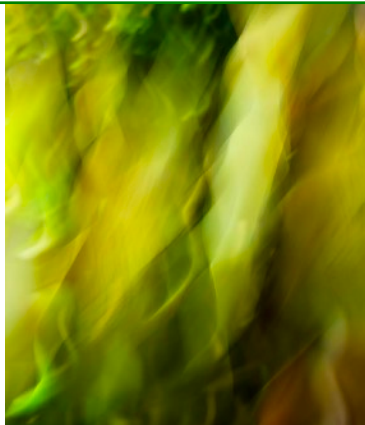
There is a sense of drama and excitement -we can almost hear that loud call as the bird announces to one and all that he has important news! The background is quite nicely blurred to keep the viewer's eye on the action and the tree on the left provides a well-placed frame, effectively directing the eye to the subject. There is good texture in the bark of the tree trunk. Sunlight from the right has lit up the bird's neck and body quite well to give good definition to the feathers and wingspan. Perhaps a little over-sharpened in the head and beak, sometimes selective sharpening can leave artifacts behind. Consider a touch of dehaze or noise reduction in post. The creamy body feathers, darker wings and neck all blend nicely with the brighter yellow beak – nature's colour palette at its best!



Snack Time,
Murray Mc Eachern, 15 -
Honour

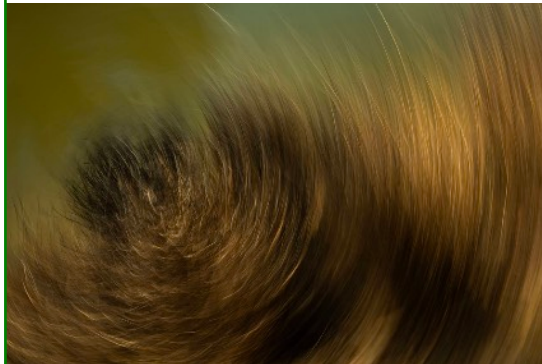
Almost forming their own vignette – the palette of warmer browns and softer honeyed tones of the foreground harmonise well, giving a tranquil sense of space to the bird, its perch and its lunch. The bird is quite clearly defined, with excellent focus on the head, eye and beak. There is good textural detail in the tail and body feathers that draws the viewers eye to the distinctive yellowy colour of the head. The greens of the foliage contrast well with the browns of the twigs and seed pods. The delicate cobwebs draped on the lower twigs are an extra bonus. A peaceful image, well done.

Section Slide - Set - "Intentional Camera Movement" (Large Print)



Ripples and Waves,
Judy McEachern, 13 -
Honour

ICM succeeds when the motion adds emotion rather than chaos. Here, the blur feels intentional and expressive. The softness invites the viewer to slow down and feel the image rather than analyze it. This image leans into the strengths of the technique: motion, abstraction, and mood. The sweeping motion creates a sense of direction and rhythm. Softly abstracted, the greens and yellows blend nicely – almost as if they are dancing. The soft dreamy colours have a sense of soothing calm but still have a hint of energy. A rotational movement could bring a more surreal effect or perhaps try a longer exposure to push the abstraction a little further. The gloss paper medium brings extra light to the print, but there are a few finger marks present. Maybe a Pearl, Matt or Lustre paper could be a good alternative. It can be difficult to choose the perfect paper medium for prints. An interesting image, and a pleasure to view.



Spinning Grass,
Judy McEachern, 15 -
Honour

What makes this image so appealing is the way it sits on the edge between abstraction and something that maybe recognizably natural. Your eye keeps trying to decide- is this fur caught mid motion, light brushing across an animal's coat, or is it simply colour and texture arranged in a way that feels alive. The best abstract images invite your imagination to do some of the work. You can look at it for a while and keep discovering new shapes and flows. The colour palette is lovely -the warm golds and browns against that muted green background create a beautiful contrast as the sunlight catches the tips of the blades of grass, while the darker streaks hint at denser, shadowed clumps. It's the kind of photograph that reveals how alive a simple patch of grass can be when caught in the right moment— you can almost sense the gust that swept through and pulled the blades into a flowing arc. There's something lovely about an image that transforms the ordinary into something almost creature-like. It says a lot about your eye for texture and movement. Well done.

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