



# Wodonga / Albury Camera Club

<b>Meeting Date:</b>	February 12th, 2018	<b>Print Secretary</b> <b>Brian Paatsch</b> <b>02 6025 2117</b> <a href="mailto:brianjan@draget.com.au">brianjan@draget.com.au</a>
<b>Judge:</b>	Jen Fawkes	
<b>Subject:</b>	Open	

## Colour Prints – Section 'B' (Green Dot)

1	179	Pumphouse Point	11	pts	Place	11
<p>This is a lovely image of a roadway/ jetty, that draws you into the image, assisted by 'perspective'. I do like the reflections of the handrails in the water on the roadway, and that you have given enough space around the power pole to keep it within the image. However, I find the image too blue, particularly given that we have a suggestion of late afternoon, and thus warm, light coming in from the right. The building in the centre is where your eyes are drawn, should also be brighter. I would actually be tempted to move to your right, try to eliminate that sun ray and overblown sky, and move that building on to the left hand 1/3 line.</p>						
2	176	A Blessing	12	pts	Place	Merit
<p>What a terrific character for a portrait. You have done well to capture the face with good detail, and scored some good eye contact. Overall, I find the image dull, and it could do with a boost of contrast. It's a hard image to work on as it has both black (very black) and white (almost burnt out). I wonder if this would look better in monochrome, which would eliminate the distracting, bright areas in the background, and a vignette would bring everything back to the middle. But this is a nice portrait that with a little work would earn good points.</p>						
3	175	Himeji Castle in the Air	13	pts	Place	2 <sup>nd</sup> Place
<p>It's really refreshing to see a 'different' perspective of architecture, and this one has done really well. I really like the angle that it is taken from, it shows 3 different roof tops (3 is always a good number in photography). There are some nice textures and details here, that would be enhanced by a little push on the contrast button. You also need to watch that the front point edges to close to the top of the image and a little more space would be good. But you have done well to get an unusual angle and some interesting textures.</p>						
4	173	Honey	11	pts	Place	
<p>What's not to like about an adorable cat. I like that you have filled the frame with Honey's head, with good eye contact and sparkling, sharp eyes. I also note that you have contained the ears within the frame. Having said that you could think about being more creative with the background which is too similar to the cats colouring and as such the cat starts to blend in with the background, particular along the left side of the face. A slightly smaller aperture might give you a bit more definition to separate the cat from the background (particularly the left and top of the animal) but I think a more neutral background would be better. While mounting is not taken into consideration for points at club level, in this case a black mount would significantly enhance the image.</p>						
5	169	Perle Scent	10	pts	Place	
<p>The iris is a lovely flower to capture for its texture and delicate features. I think you have attempted to shoot this with back or side lighting, so that we can see the texture through the petals. This does mean that we have nothing to focus on, as the central point is actually that dark green stem rather than the texture of the petals. Be careful to include all of the flower as 2 of the petals just lap over the edge of the image and because they are the lightest part of the image takes us away from the image.</p> <p>The green background does nothing for me and I think it would be better with something more neutral. Take your time, use a tripod, learn how to use live view with zoom to select your focus point and use a shutter release (or 2 sec delay) before you push the shutter.</p>						
6	168	I Spy	12	pts	Place	Merit
<p>It's always hard to compare a nature image with a portrait image, or any other image in OPEN. Having said that an OPEN image allows you to work on it – whereas a true NATURE competition has limitations on what you can do to improve it. Here we have an interesting creature, with good color and in good light. Unfortunately, the lizard is not as sharp as it could be, and it's important to always focus on the eyes. I do like the dreamy green blur around the animal which suggests a wide aperture but if the aperture is too wide it will create difficulties getting the animal sharp. The tree branch to the right is also a distraction which I understand that sometimes you can't help.</p>						



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<b>7</b>	<b>117</b>	<b>Spectacular Skies</b>	<b>10</b>	pts	Place	
<p>I agree that this is an image of a spectacular sky and you have done well to get the colors as you did in this image. Having said that there are a number of issue here that have really let you down. Firstly, the outline of the silhouette is not sharp, and is outlined by a white halo across the top and down the edges of that front building. These can be caused by a number of reasons, such as chromatic aberration, over sharpening or just sometimes the camera (when converting to jpeg) will create them. Unless it is caused by chromatic aberration they can be really difficult to get rid of. The main thing that has let you down is the printing of your image, with several white streaks evident down the coloured part of the image.</p>						
<b>8</b>	<b>116</b>	<b>Crossing Place</b>	<b>14</b>	pts	Place	<b>1<sup>st</sup> Place</b>
<p>There is a lot to like about this image of a bridge across the river. Our eyes normally track from left to right, so the movement in the image takes us into the scene, perhaps a little close to the right-hand side, and a side step to the left would improve this. This might also eliminate those distracting gum leaves in the left of the frame. The color is good, the sharpness is good and the horizons are level (very important). There is some loss of detail in the black underside of the walk bridge, but that is made up for by the good details in the hand rails. A lovely image that earns first place.</p>						
<b>9</b>	<b>79</b>	<b>New Growth</b>	<b>11</b>	pts	Place	
<p>I see the 'story' here is of an old, beautifully textured trunk with a splash of new growth. I like your composition here stretching upwards in portrait format. It allows us to see that the branch is emerging. I think that you have used an aperture just a little to wide (small number) for what you wanted to achieve. The sharper areas pop in and out of the image, which works well for most of the branches, but any foliage that comes towards you is lost and blurred. A slightly bigger depth of field would make more of these areas sharp, a little more of the trunk sharp, but still keep your background nice and blurred. The white area to top right draws the eye away, and a small vignette would keep the interest within the frame. Well done for an interesting angle and good composition</p>						
<b>10</b>	<b>64</b>	<b>Mauri Warrior</b>	<b>10</b>	pts	Place	
<p>What a terrific subject to work with, but it does seem that this has been taken during some kind of performance rather than a planned portrait. For a start there is no part of your model in focus (and it might be worth learning how to focus on a point and then move the camera before you press the shutter). Secondly you have no 'connection' with your model, and finally you have to check what you have as a background. By all means take images while it's all happening, but perhaps afterwards go up and introduce yourself and ask if you can take a portrait. Find a neutral background, ask him to watch you (eye contact) and do that 'tongue thing'. Take your time, make sure you have enough shutter speed and spot focus on the eyes. You will get a much better image if you take your time</p>						
<b>11</b>	<b>37</b>	<b>Start to Finish</b>	<b>10</b>	pts	Place	
<p>Rule #1 in photography: "always have a straight horizon" (unless you absolutely intend it not to be straight). What could be an amazing, later afternoon beach shot, complete with never ending jetty, is spoilt by an obviously crooked horizon and those dark black rocks in the bottom left. Try to enable the grid on your camera to assist you with straightening that horizon.</p>						
<b>12</b>	<b>36</b>	<b>Red or White</b>	<b>11</b>	pts	Place	
<p>I understand what you see in this image, as I have a stock of these types of image, but mostly I don't know what to do with them. Compositionally you have done well to centre the doors, and invite us to look into the windows and wonder what is behind them. I would like to see the corrugated iron straightened, (you can use the transform tool in PS), most noticeable on the left-hand side. Overall, I find this image too dark, and a check of the levels might demonstrate this. Once again, the presentation of the image is not taken into consideration for scoring, but I don't think the red double frame works here.</p>						
<b>13</b>	<b>12</b>	<b>Iris</b>	<b>12</b>	pts	Place	<b>Merit</b>
<p>I really like everything you have done with this image except for one thing – it's too dark and your 'white' areas are actually grey. Being dark makes the image dull, which is a shame as those petals really have a sparkle. I like the elongated portrait format, and I note that the centre of the iris sits on the bottom 1/3 line. I also like the angle that the petals are on, making a diagonal from corner to corner. Well done, and with a little work on your levels and brightness would make this a stand out image.</p>						
<b>14</b>	<b>54</b>	<b>Into the Deep</b>	<b>10</b>	pts	Place	
<p>I'm not too sure what the 'story' is in this image other than the intrigue of seeing those amazing rocks drop into the water. The focus seems to be the greenery sitting on the rocks above the water level. It appears that this image was taken in harsh sunlight giving hard, and very dark shadows, and making your greenery</p>						



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overexposed. I think this image would be better in portrait, cutting out the wasted areas on the left and right, and then correctly expose for the greenery. I also find water murky and uninviting and by cropping you get rid of that space to the bottom left.

## Colour Prints – Section 'A' (Yellow Dot)

<b>1</b>	<b>163</b>	<b>The World needs more Bubbles</b>	<b>11</b>	pts	Place	
<p>Yes, the world does need more bubbles, and this is a fun, colourful street scene. The main story is in the centre with the 2 children jumping for the bubbles. The people off to the right side are distracting and the woman with her back to the camera takes up too much space for the real story to be shown. Given that the bubbles will go on for a while, take your time and watch. Check your camera settings and use burst (in this case your exposure is good), find a spot with a good background (the people looking on are OK but be careful of the colours they are wearing) and wait until you get a child facing you with a look of joy. Smile a lot, pretend that you know what you are doing, and tip the bubble maker. I'm betting that woman on the left got the image you wanted!</p>						
<b>2</b>	<b>161</b>	<b>Old and New</b>	<b>11</b>	pts	Place	
<p>Great contrast between the old clock and the new building but I'm wondering what you wanted to be the showpiece (or story) here. I'm thinking that the clock needs to be the central piece and thus needs to be the sharpest (In this case the building is sharper). You would have done better to have a spot focus here, aimed at the clock face and make the building to be the less sharp part of the image. Perhaps make the building even more out of focus (by using a wider aperture) so that the clock will pop forward thus giving separation. The image also needs to be brightened and use vibrance rather than saturation or that green will be overwhelming.</p>						
<b>3</b>	<b>148</b>	<b>Lady Bath Falls</b>	<b>11</b>	pts	Place	
<p>A lovely, serene scene with evidence of a slow shutter speed to blur out the water. Other than the water the rocks and foliage are sharp and with some nice colors. Waterfalls are invariable hard to do well, with dead trees, unappealing foliage, hard to access view points and the need for a sturdy tripod. I think you have done well here but its possibly not the best viewpoint and a step to the right (yes get wet!) would include more of the river. Watch that white area to the right of the image which draws the eye away.</p>						
<b>4</b>	<b>129</b>	<b>Eye of the Tiger</b>	<b>12</b>	pts	Place	<b>Merit</b>
<p>I adore these beasts and would love this opportunity to photograph them. Given this is an OPEN competition, you do have permission to work on the image and make it perfect. The animal is perfect, great eyes, fantastic fur detail and even the rocks he is sitting on are nice. But your background detail lets this image down. That tree behind the animal's head is distracting and that background blur does not appear real. There are also distracting white bits in the background, greenery poking in from the right as well as colourful items on the rocks that could be removed.</p>						
<b>5</b>	<b>119</b>	<b>Lighting the Way</b>	<b>11</b>	pts	Place	
<p>I like the intrigue this image creates, drawing me into that gate, and wondering what's behind. It's a good composition, nicely balanced and sharp throughout. Overall, I find it a bit dull, and as such the textures of the bricks and floor don't really stand out. Brighten it up, add some contrast, try it in monochrome or sepia, add a vintage filter. There is a lot you can do here if you are willing to experiment. I'd also be tempted to try a few different crops (removing the light and some of the foreground, perhaps making a square).</p>						
<b>6</b>	<b>113</b>	<b>Gang Gang Cockatoo</b>	<b>11</b>	pts	Place	
<p>Gang Gangs would have to be the best birds in the world. They are noisy, cheeky, funny and very photogenic. Having said that they are very hard to get a good image of and you have done quite well to get a sharp head, eye and claw with good detail in the feathers. In this case I find the image to light and the bird starts to blend in with the background, particularly mid bottom. The image is a bit too busy, and with white areas, the eye is drawn away from the bird. I would be tempted to crop this one quite heavily to really focus on the bird. Darken the image a little, push up the contrast and the vibrance and add a vignette to keep you eye inside the image.</p>						
<b>7</b>	<b>81</b>	<b>Opportunist</b>	<b>13</b>	pts	Place	<b>Merit</b>
<p>This is a terrific image with great impact, and there is probably not much I would do to change it. At the end of the day it comes down to what it is in competition with. Good colour, nice leading lines and curves and tells a story of the harshness of the Australian outback. If anything, I would crop (right side and sky) to move that tree from dead centre towards to the left-hand side, and to reduce the sky. Otherwise a nice image that I would be happy to hand on my wall.</p>						



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<b>8</b>	<b>78</b>	<b>Exposed Rocks</b>	<b>15</b>	pts	Place	<b>1<sup>st</sup> Place</b>
<p>This is a classic Australian landscape, taken in good light with good sharpness throughout. There is foreground (rocks), midground (water) and background (hills) with strong and different detail in each section and good colour throughout. It is a pity you missed that afternoon light on the foreground rocks, but the detail is not lost – just that afternoon colour is missing. The horizon, taken along the water edge is just off straight (perhaps only a Horizon Police would notice that). While the sky may have that color, I do find it a bit unnatural. Still, a beautiful image worthy of first place.</p>						
<b>9</b>	<b>43</b>	<b>Life's Rushing By</b>	<b>10</b>	pts	Place	
<p>There is always a danger of using other people's art work to create your story. While I can see your story is about history and time, the main features are the sculptures, and you need to do something here to make the image your own. I like the setting and the detail in the sculptured figures, but I find the overall image too light, and that blur on the tree to the left distracting. Maybe it's caused by the slow shutter speed you used to create that nice water but you might have been better to move your position and remove it altogether.</p>						
<b>10</b>	<b>14</b>	<b>Colours of Summer</b>	<b>11</b>	pts	Place	
<p>It's nice to see people experimenting with colors and filters and it's quite an art to get an image that makes someone want to look closer. I think you have done well here to get something with a painterly/ arty feel that has a centre of interest. Compositionally the flower is well positioned and I love the background, although you could eliminate some of those distracting white areas. As it is it stands out from the background, and thus is the feature of your image. Watch the borders of your image for any white areas, and put in a vignette if white crosses the edge.</p>						
<b>11</b>	<b>1</b>	<b>White Eared Honeyeater</b>	<b>14</b>	pts	Place	<b>2<sup>nd</sup> Place</b>
<p>This little honey eater almost got first place and it was a hard choice. It's beautiful and sharp, great catchlight in the eye and terrific detail in the feathers. I note also that there is enough space around the bird in the frame. I love the colors, and in this case the cream mount really adds to the image. I do find that there is a bit too much negative space on the left, (considering we need to be focussing on the bird) and while there is some lovely abstract features, they are a little distracting. I'd be tempted to suggest a square format with a yin/ yang, dark/ light colouring on each side of the bird for interest.</p>						
<b>12</b>	<b>10</b>	<b>The Lightning Tree</b>	<b>11</b>	pts	Place	
<p>I really like working with silhouettes and you have picked a good clean subject to use as your object. I like that the tree is not centered and that the whole tree is silhouetted against the sky. However, I do find the background a little distracting, and perhaps a little unreal, and there is a white halo along the trunk of your tree, that is not evident in the branches.</p>						
<b>13</b>	<b>146</b>	<b>Redemption</b>	<b>11</b>	pts	Place	
<p>A really interesting little church that seems to be located in an isolated location. Compositionally you have done well, to locate the church within its surrounds and have the steeple and cross along the left 1/3 line. Other than the white church (which appears blown out) I find the rest quite dull, especially all that stone area to the bottom of the image. I hope that you went around the church and took it from all angles as it's a nice building. In this kind of lighting it's good to think in monochrome and add a bit of drama to the sky.</p>						
<b>14</b>	<b>27</b>	<b>Up to the Clouds</b>	<b>10</b>	pts	Place	
<p>I'm not sure what this actually is, other than a tangle of posts and frames with interesting angles and colors. There are lots of really good textures here, but I think the lighting has let you down as it appears quite harsh and much of the detail is lost particularly in the shadow areas. I see that some really nice texture in the background but unfortunately it is not sharp. I'd like to challenge you to go back here on a dull, grey day and take it again with a small aperture and tripod, then try a mono conversion with lots of contrast to show up the texture.</p>						



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## Monochrome Prints

<b>1</b>	<b>176</b>	<b>Timeout</b>	<b>11</b>	pts	Place	
<p>An interesting image with a story to tell, but it does appear more opportunistic rather than planned. This is another case of some contact with the subject to assist with the telling of the story. Some eye contact, taking time to frame and focus will give you a sharper image that shows you have made a connection with your subject. The mono conversion has been done but there are white area on the edge of the frame that lead your eye away from the main story.</p>						
<b>2</b>	<b>79</b>	<b>The Terminus</b>	<b>10</b>	pts	Place	
<p>A typical Australian icon, with wonderful wrought iron work, repetition and even some Aussie animals on the rooftop. Given the strong sunlight I'm not sure that this was a good subject for a mono conversion and I would like to see this one in color. The subject is good, the composition is good (although I'd like to see the base of the building straight) and it is sharp and clear, but the greys are drab as is the sky. If you want to use the shadows created by bright sunlight, you have to add contrast. Buildings like this, when converted to mono, are best taken on drab days with impressive skies otherwise leave them in color when you have a bright, cloudless sky.</p>						
<b>3</b>	<b>169</b>	<b>After Ansell Adams</b>	<b>9</b>	pts	Place	
<p>When I look at this image I see a great contrast between the harsh texture of the wood and the soft delicate petals of the iris. I think the light is too harsh here, and your camera has exposed for a total image here, leaving the petals of the iris lacking detail, and appearing grey. There is lots of interest in the centre of the image, that invites a more abstract composition. Also note that the petals run off the page, drawing the eye away from the image rather than into it.</p>						
<b>4</b>	<b>168</b>	<b>Conversation</b>	<b>11</b>	pts	Place	
<p>A great subject for a monochrome conversion and one that has a story to tell. I like the silhouette figures in the doorway and the abundance of motor bikes in the foreground. Unfortunately, in this instance the tonal range is wrong with the whites appearing grey and the backs having lost any detail. I find the texture in the front panels a bit distracting and the white at the top of the image draws the eye away from the real story, and could be cropped out. Compositionally it is good, and well done for spotting 'the moment'.</p>						
<b>5</b>	<b>163</b>	<b>There's More to the Guggenheim than Art</b>	<b>10</b>	pts	Place	
<p>I really like that you have looked around you and spotted some different aspect to the lines and shapes around you. Architectural images like this do well with a mono conversion, with strong lines and shapes. It took me a while to see the figure in the bottom right, and I'm not sure you wanted him as a feature of your image. I really like the shapes in the white part of your image, but would like to see them a bit more symmetrical. Unfortunately, I do find the remaining parts of the image a bit of a dirty grey and feel that they do not add much to the overall image, perhaps a crop from the right side to make this a square.</p>						
<b>6</b>	<b>161</b>	<b>Reach for the Sky</b>	<b>12</b>	pts	Place	
<p>A nice mono landscape that tells the story of bleak winters and past bushfires. It's a great subject and your foreground trees are nice and sharp but I think your vignette is too big and as such makes the snow look quite grey and loses detail in the side branches.</p>						
<b>7</b>	<b>14</b>	<b>Chiltern Star Theatre</b>	<b>11</b>	pts	Place	
<p>My first impression of this image was that it reminded me of images of buildings that emerged from the print film era. There are lots of nice textures to be had here with brick work, corrugated iron and wood work, and a little push on the contrast would make these textures stronger. I'd like to see a little more work done here with some straightening (I think the gutter is the one to work on), and perhaps a crop on the left side to centre the doorway. A sepia tone might work well too to give this a more vintage feel.</p>						
<b>8</b>	<b>129</b>	<b>Out of Africa</b>	<b>10</b>	pts	Place	
<p>Zebras are great animals, and you have done well with the composition of this image. There are lots of good things about this image including the position with the animal having space to look into, a dark blurred background with no distractions and enough sharpness to see the details in the whiskers and hairs. What has let you down is your mono conversion with an incorrect tonal range that has left your whites very grey and drab. You need to check your levels first to ensure that your whites are true whites and don't forget to add some brightness to the eye to add a bit of sparkle.</p>						



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<b>9</b>	<b>119</b>	<b>Waiting for Owners</b>	<b>15</b>	pts	Place	<b>1<sup>st</sup> Place</b>
<p>A stunning street image, with good detail, a lovely tonal range and great sharpness. I love how the curves bring you back into the image and how the outside features frame the brighter areas that are still full of detail. A terrific mono image worthy of first place.</p>						
<b>10</b>	<b>116</b>	<b>On a Lean</b>	<b>13</b>	pts	Place	<b>Merit</b>
<p>It's always hard to find a new take on a well photographed icon and I really like the way you have owned this one. Nice tone range and nice sharpness. A little more space on the top would keep the building within the frame.</p>						
<b>11</b>	<b>81</b>	<b>Wangianna Siding</b>	<b>15</b>	pts	Place	<b>2<sup>nd</sup> Place</b>
<p>A terrific mono landscape that demonstrates how monochrome can really show up a good sky. I also couldn't find fault in this image, with great tones, sharp buildings and a dramatic sky. If anything, a little crop from the top of the sky, but that's just personal preference.</p>						
<b>12</b>	<b>12</b>	<b>Hard Life</b>	<b>10</b>	pts	Place	
<p>This is a great subject for a mono conversion, with a tired person, working on old machinery. The fact that you have taken the image in sunshine has meant that there are harsh shadows both on his shirt and the machinery, meaning you have lost detail. It's a nice composition, although a little too tight on the edges, with good sharpness and subject interest, however I would prefer to see this image taken in shade so that the dynamic range is reduced so that you can bring out more detail in the textures of his shirt, and less shadows over the machinery. I can also see a bit of a blue feel to your mono conversion.</p>						
<b>13</b>	<b>78</b>	<b>Under the Tree</b>	<b>11</b>	pts	Place	
<p>A terrific subject for a monochrome conversion that does show some good detail in the tree and building. I find this image a little lacklustre and a good boost of contrast would really bring out the textures. The shadows on the building, especially across the door don't help here, and a softer light would make for a stronger image.</p>						
<b>14</b>	<b>64</b>	<b>Wellington Sculpture</b>	<b>9</b>	pts	Place	
<p>I looked at this image for some time (a luxury that does not happen in higher levels of photographic competition). If this is indeed 'sculpture' as your title suggests, then you must be careful that you are not just taking a photo of someone else's art, and create something that is original and 'yours'. The subject is indeed interesting, with evidence of good textures both in the object and the wood flooring, and it is nice and sharp. But overall the image is dark and lack lustre. You may need to check your levels before you do a mono conversion and some burning in the sky would make for a more dramatic sky.</p>						
<b>15</b>	<b>43</b>	<b>Art Deco Folks</b>	<b>12</b>	pts	Place	
<p>A terrific still life using 'everyday' items that looks great in mono. It's really hard to get the lighting right when you are using mirrors and you have almost nailed it – it's just the flaring bits in the reflection that get in the way. Be careful of the reflected light in the stems of the forks that appear as blown out white edges. Try putting tissue paper or cloth over the lights to subdue the lighting a bit. I think the image looks better in landscape format but in reverse so that the writing is not back to front.</p>						
<b>16</b>	<b>37</b>	<b>Adolescent</b>	<b>9</b>	pts	Place	
<p>How lucky you are to see these magnificent creatures in action, and to see them so close. Having said that they can be very difficult to photograph. I can see what you wanted to take, but I cannot 'see' any part of the image that is clear and sharp. Compositionally you have done well to have space around the animal, keeping it within the frame and I like the ripple effect created by the head of the animal underwater. The problem here is that the dynamic range is just too great for the camera, and the whites are blown out with no detail. I do think that this subject would be better in color.</p>						
<b>17</b>	<b>36</b>	<b>Early Stroll</b>	<b>13</b>	pts	Place	<b>Merit</b>
<p>This is an unusual mono image and one that has a 'film noir' feel to it. I think the title is wrong (but titles don't count in scoring!) as it has a real sinister feel, particular a blurred figure in a hoodie. Why would anyone 'go on a stroll' in those conditions! The pier takes us right into the image, the boat reflections are nice and there is a surprising detail in the dark areas under the pier. Well done for creating such a mysterious image.</p>						



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<b>18</b>	<b>173</b>	<b>Swan Take Off</b>	<b>10</b>	pts	Place	
<p>Birds on take-off are typically hard to capture, and in bright sunshine even harder to make a good conversion to monochrome. I like what you are trying to do here, and I can see you understand some principles of photography (such as giving the bird space to move into, having the bird off centre). While I can see some detail in the bird's feathers, the body of the bird is black with no detail. I like the movement of the water at the bird's feet, but the rest of the water is just a dull grey. You have picked a difficult subject with an animal that shows blacks and whites from both ends of the dynamic range, which, although our eyes can see this, our cameras cannot.</p>						
<b>19</b>	<b>1</b>	<b>Lace Monitor</b>	<b>12</b>	pts	Place	
<p>A great subject for a mono conversion with lots of texture both in the animal and the tree bark. I do feel that this image needs a boost of contrast to really bring out the texture. While some areas of the monitor are sharp, the eye is not and the golden rule of photographing animals is that the eye must always be the sharpest area. This image would also benefit from a crop to remove some of that tree and a little of the background, which I note is nice and blurred and not distracting. Remember, for a mono competition you can alter and fix up images, for a true nature you can do very little but mono conversions are allowed.</p>						
<b>20</b>	<b>146</b>	<b>Bleak</b>	<b>14</b>	pts	Place	<b>Merit</b>
<p>Another dramatic mono landscape that highlights great weather. Although I find the black areas just a little too black and means some lost detail, they do add to the emotion of the image and it makes me feel cold! If the image is big enough I think that an enlargement of that centre mountain and cloud would also be a winner.</p>						
<b>21</b>	<b>10</b>	<b>Winks</b>	<b>11</b>	pts	Place	
<p>This image made me laugh and I wonder what they do with all those little eyelashes. It's a clever still- life but I feel that the in-focus area needs to be bigger, and needs to run all the way from left to right, with a smaller blurred area to the front and back. I also find the whites are not really white but a dull grey, and a check of your levels might help here.</p>						

## EDIB Competition

<b>1</b>	<b>12</b>	<b>Afternoon Bliss</b>	<b>14</b>	pts	Place	<b>1<sup>st</sup> Place</b>
<p>I look at this image and see something calm and relaxing, with beautiful colors and a good solid composition. I've looked at your settings and see that you understand the exposure triangle, and the settings are good for a landscape. I also assuming you have used a tripod to get such clarity. A couple of hints to make it better next time – a polarising filter would have given you some additional detail at the bottom, of those rocks under the water. The greenery to the right is dark, so some dodging might lighten this up. Also use a sponge tool to add a little saturation to the bottom of those clouds to give it all some real impact. If you just lighten the whole image you would lose the color in the clouds so you need to do some selective adjustments. A really lovely image worthy of first place.</p>						
<b>2</b>	<b>36</b>	<b>Once Upon a Time</b>	<b>10</b>	pts	Place	
<p>I take lots of image like this and I can see that you were taken with that blue feature, and some nice textured brickwork surrounding like foliage. It feels like you took this in a bit of a hurry, perhaps fearful that you would get caught. If this is the case I suggest you need to take a big breath, slow down and think about your composition and settings. If someone comes out to question you, explain what it was that caught your attention, show them and ask if it's OK to keep it. Most of the time people are perfectly reasonable and chuffed that you like something about them or their home. I don't have any camera settings to give advice, but I find the image over exposed, with detail lost in the flowers. In this case more in and expose for the brickwork, then put those settings into manual and focus, (or you can take an image and use exposure compensation).</p>						
<b>3</b>	<b>37</b>	<b>Showing Off</b>	<b>11</b>	pts	Place	
<p>Beautiful animals and how lucky you are to see them like this. There is no doubt at what we are looking at, but the challenge is to get it so that people will look at the image and go WOW! You are a little too far away to achieve this and I think that the second animal to the left does not add to the image. I fear that if we cropped and zoomed in we would find that it's not really sharp, and there would not be much detail in the black tail. 1/200<sup>th</sup> second for a moving animal on a rocking boat is never going to be fast enough, so hitch up your ISO to increase the speed and try to zoom in a bit closer.</p>						



## Wodonga / Albury Camera Club

<b>4</b>	<b>64</b>	<b>Orchid Glasgow Botanical Gardens</b>	<b>14</b>	pts	Place	<b>2<sup>nd</sup> Place</b>
<p>A beautiful flower that has been well captured. Looking at your settings I can see that the conditions were quite dull, often a good thing to get a good dynamic range and detail. But 1/80<sup>th</sup> sec is starting to be a little slow unless you have a tripod and a perfectly still plant (with is rare in the open). A slightly greater depth of field might have given you more clarity and sharpness in the whole flower while still blurring the background and I would be tempted to crop off the bottom brighter areas, leaving enough space around the bottom of the flower, then adding a vignette to contain the bright areas within the image.</p>						
<b>5</b>	<b>79</b>	<b>Seascape</b>	<b>9</b>	pts	Place	
<p>When I look at this image I can see a beautiful landscape, some nice lighting, and some interesting features in those rocks and waves. What I see in your image is not sharp, and not straight. A look at your camera settings tells me why. Landscape photography asks for a big depth of field so that what is in front of you right through to the hills in the distance are sharp, and this needs a small aperture or a high f-stop number, usually around more than f8 or f11. I note that here the aperture is 4.5, but with a shutter speed of 1/1000<sup>th</sup> sec you have lots of range to increase the aperture number, which will reduce the speed, but not so much you can't still hand hold in this good light. Learning the exposure triangle can be complicated, but it is an essential part of photography, whatever you want to shoot.</p>						
<b>6</b>	<b>116</b>	<b>Light Play in the Tube</b>	<b>13</b>	pts	Place	<b>Merit</b>
<p>I really like what you have done here, with a play with some perspective, some unusual lighting and a creative filter. Given that your end result is so grainy, (which I believe is intentional) you could have increased your ISO and your f-stop number to give you a great depth of field without losing the effect. Also, a person walking towards you rather than black figures walking away might just add a bit more interest. A great little creative image that's worthy of a merit.</p>						
<b>7</b>	<b>117</b>	<b>Soccer Time</b>	<b>10</b>	pts	Place	
<p>There is a whole story here about a child, and their love of sport. When you look at this image do you see that one leg is in sun and the other in shade. Do you see that the orange boot is blown out and has no detail, that the word Australia is upside down, and do you see the distracting items to the top left of the image? I'm thinking you were thinking about creative angles and finding a different perspective. I really applaud the creative thinking, but now is the time to start to 'see' the image and do some setting up. Move to the shade, balance the child to put a boot on the ball, turn the ball around so that we can read the wording, pull one sock up and the other down, cover the boots in mud. It's only limited by your imagination.</p>						
<b>8</b>	<b>120</b>	<b>Hand of Hercules</b>	<b>9</b>	pts	Place	
<p>This is a really interesting piece of sculpture, and technically you have done quite well to capture it. Unfortunately, I see that as a photograph of someone else's art work and this creates difficulties. It's OK to do this if that is what the artist might want to promote their work, but as a competition entry it will always be scored down. It's a really challenge to use other people art to make an image that you can own, it is possible but you need to use your imagination.</p>						
<b>9</b>	<b>144</b>	<b>Night on the Weir</b>	<b>11</b>	pts	Place	
<p>I looked hard at this image, and decided it had a real film noir feel to it. It's really creepy feel, and it is unusual, so much so that people will either love or hate it. A figure walking, though this with a little back lighting would really had added to the mood.</p>						
<b>10</b>	<b>167</b>	<b>Remarkable Rocks</b>	<b>12</b>	pts	Place	
<p>What's not to like about the Remarkable Rocks. You have scored good light, and I like the composition that sees more foliage rather than sky. At 1/30<sup>th</sup> sec (that I am going to assume is hand held), you really don't have enough steadiness to get a really sharp image. In your case you could easily increase the ISO up to 400 and this will give you a speed of over 1/100<sup>th</sup> sec without introducing noise. But the usual advice must be said, use a tripod to get really sharp images.</p>						
<b>11</b>	<b>168</b>	<b>Flight</b>	<b>10</b>	pts	Place	
<p>Its nice to see you having a go at capturing these beautiful birds in flight, but remember that bird photographers spend big money on big lenses, and hours in practice to nail it. At 400mm your depth of field at f6.3 is tiny (the more you zoom in, the smaller a particular depth of field will become). And only 1/550<sup>th</sup> sec is barely fast enough to capture a bird in flight. Thus, with the camera settings you have here, it's not surprising that the bird is not sharp, nor is any of the vegetation around it. Having said that there are some things you have done well, and that is to capture the position of the bird in flight, and placed the bird in a good position in the frame for the bird to move into.</p>						





## Wodonga / Albury Camera Club

12	169	White Iris	10	pts	Place	
<p>I can see you have had some fun playing with this white iris, and they are beautiful but difficult flowers to capture. With an aperture of only 3.3 it is always going to be difficult to get a sharp point of focus, and by increasing your f-stop number you will get a great depth of field and more of the plant sharp. The angle you have taken this is a little distracting too, and you might have been better to stand directly overhead. There is a nice abstract image in the centre here, perhaps even a square that focuses on where all the petals meet but you need to grasp the idea of greater depth of field and sharpness first. It's always good to use a tripod when working with still life</p>						
13	173	Feathertop from Buffalo	11	pts	Place	
<p>I've been up to these mountains many times and I always love how you can achieve many layers of blue when looking across the mountains. Your choice of camera settings is good, with an f11 giving you good depth of field, and 1/200<sup>th</sup> sec being fast enough to hand hold the camera. What has let you down is the amount of cloud shadow, particularly over the distant snowy range, leaving it a bit blotchy. Sometimes when the scene in front is so awesome, we forget to look at the detail that will make it a good image.</p>						
14	175	Spoilt for Choice	12	pts	Place	
<p>I had to chuckle about your title, but at the end of the day I doubt that the duck will eat the fish! I like how you have set this one up, with the duck nice and sharp looking down onto the fish. I can see that the light is pretty harsh leaving the white and black feathers without detail, but some detail in the brown feathers is nice. The fish are pretty sharp too, and maybe a polarising filter might have made the fish a bit clearer. But well spotted and well composed. I can see that this has been cropped and it doesn't seem to be either a rectangle or a square, so be careful with your choices of size ratios.</p>						

15	176	Baroque by Night	12	pts	Place	
<p>The Albury Station is a beautiful building both in daylight and night. You have done really well here to get a sharp building (although I did have some trouble reading the clock) in nice, artificial light. My first reaction was suggesting you positioned yourself so that your street lamp covered that bright (blown out) light, but still made the light rays evident. A building like this asks for straight lines and a symmetrical view and you have done well to (almost) achieve this.</p>						
16	179	Agnes Falls	13	pts	Place	Merit
<p>You've captured a beautiful waterfall scene here, and even though it appears to be bright daylight, you have actually managed to subdue the light somewhat, although there are some bright, overblown areas in the water in the centre of the image which may be unavoidable in such bright light. It's a good choice of shutter speed for this light as anything slower would make the water milkier and thus more blown out areas. In good light they suggest a SS of 1/6thsec – 1/10<sup>th</sup> sec. While I love the colors and texture in that tree to the left, I feel it doesn't add anything to the image and I would actually crop the image to a portrait format to give a feel of elongation to the waterfall. But well composed, nice and sharp with good colours.</p>						
17	59	Wharf at Rest	9	pts	Place	
<p>The Wharf at Echuca offers much to photographers and I like the title you have given it. I can see what you are trying to do here with some nice light, and a lovely wooden patterned backdrop, but when I look at your settings I think you might have a little bit of work to do. I'm guessing that this is handheld and at 1/15<sup>th</sup> second you will never get a sharp shot. You did the right thing to increase the ISO to assist with getting a faster speed, but the high ISO have given the image an overall grainy appearance which is nice in the right conditions but not in an image you want sharper. I also note that with an aperture (f-stop) of 4.5 your depth of field will always be small, and this also makes your image blurry. So, to put this together – a landscape image such as this, taken at evening will require a tripod or stable surface, increase your aperture number to 8 or 11 (called a narrow aperture) and have an average ISO (say 200 or 400). Yes, this will give you a slow shutter speed, but if the camera can't move or shake that doesn't matter. Then use a 2 second delay or a shutter release to ensure the camera is still. The exposure triangle is a difficult concept, but when you nail it, the opportunities become endless.</p>						



# Wodonga / Albury Camera Club

## EDIA Competition

<b>1</b>	<b>1</b>	<b>Eastern Spinebill</b>	<b>10</b>	pts	Place	
<p>What a lovely little bird and I'm thinking one that is hard to capture. There is some lovely texture in the feathers of the chest of the bird and you can see the difference in loss of detail where the sun is shining, compared to that in the shade. There are 2 main concerns here, the first is that white halo around the bird (either chromatic aberration or over-sharpening). You will never get a sharp image at 560mm and only 1/160<sup>th</sup> sec. In general, the shutter speed rule is 1/focal-length but even faster when you have a moving subject. That green leaf at the front is also a distraction.</p>						
<b>2</b>	<b>14</b>	<b>Old Blacksmiths Door</b>	<b>12</b>	pts	Place	
<p>I really like what you have done here, but it's always a risk to make something look unnatural, and not every judge will like it. There are some great textures here, that you have captured both in the brickwork and the wood work. It would also be a scene that would look great in mono, with lots of contrast and maybe a sepia tone. I can see you have been careful to have a straight line at the bottom, but missed the upright one to the right of the frame. A quick straighten with the transform&gt;distort tool will fix that. Well spotted and well presented.</p>						
<b>3</b>	<b>163</b>	<b>Reflecting the Old on the New</b>	<b>13</b>	pts	Place	<b>Merit</b>
<p>I really love the abstract nature of this, with straight lines, good color and interesting diagonals and reflections. You need to be careful what colors you place on the edges of the frame, as brighter colors will draw the eye away. It's a pity that figure is not more obvious, as this would have really made it. But well done on both seeing and executing this.</p>						
<b>4</b>	<b>161</b>	<b>All the Fun of the Show</b>	<b>11</b>	pts	Place	
<p>The carnival at night always makes for a fun photo shoot, but also presents difficulties in the lighting. The central part of the image is where the story is, with the ferris wheel and the movement of people at the bottom. Those bright lights to the left and right are really distracting, and can be cropped so that the ferris wheel is in portrait format, the image really improves. You have the option of increasing your ISO quite a bit without becoming too noisy, perhaps to 800, which would allow you to increase the depth of field (smaller aperture, higher f-stop number) without changing your shutter speed. This would make sure that the ferris wheel was sharp enough to read the words. Also, a vignette would make sure that any bright areas to the edge of the image are contained within the image.</p>						
<b>5</b>	<b>152</b>	<b>Last Drinks at Sunset</b>	<b>13</b>	pts	Place	<b>Merit</b>
<p>A lovely image with a great title. You have scored beautiful light here that has allowed great detail in the birds feathers as well as that reflection. At 600mm you have scored a terrific, sharp and interesting image. I would be tempted to crop this image as a portrait and crop out that branch to the left. That way you have 2 diagonal subjects that meet in the middle, drawing your eye to where you want it to go. I'd also be tempted to rotate the image (before you crop) just a few degrees clockwise as those water rings feel a little unbalanced. A little picky, I agree, but it's always worth trying to make a terrific image even better.</p>						
<b>6</b>	<b>148</b>	<b>Dance</b>	<b>12</b>	pts	Place	
<p>A tough image to take in those lighting conditions and you have done pretty well to get this image. I like how the ladies are all in sync, and the costumes are wonderful. I don't mind the ceiling lights and how the light circles them on the floor. The problems for me is the color that their skin has become, and while it may be intended, it spoils it for me, especially when the hands are good color. Still, it's a well taken shot in difficult conditions and as such deserves good marks</p>						
<b>7</b>	<b>129</b>	<b>Flowing Colours</b>	<b>11</b>	pts	Place	
<p>Another lovely flowing water image, using a slow shutter speed to blur the water. Your camera settings are good for an image like this, and I assume you have used a tripod for a shutter speed of 1/13<sup>th</sup> sec. There are 2 things of concern for me in this image. The first is that the water appears 'grey' and not white so an adjustment of your levels might be needed. Secondly, I find that the colors are over saturated and a bit unnatural. I also think this would be appropriate for a square format, as it appears you have cropped, but to an unusual ratio.</p>						



## Wodonga / Albury Camera Club

<b>8</b>	<b>119</b>	<b>By the Window</b>	<b>12</b>	pts	Place	
<p>A lovely peaceful street scene with some beautiful textures and nice shadows. Your title is a little misleading as I can't figure out what is happening 'By the window', and the pink shirt is a little distracting. There is not a lot happening in this image, and it's a case of take the image first (since that is what appealed to you) and then maybe talk to the person, and ask them to lean out, or wait for a person to walk along the road. You really need some kind of activity to make an image like this really pop.</p>						
<b>9</b>	<b>113</b>	<b>Regent Honeyeater</b>	<b>10</b>	pts	Place	
<p>Honeyeaters are beautifully coloured birds and you have done really well to capture one with dinner in its beak. I note that it's taken at 600mm, which would compromise your depth of field at f7.1. At that distance it would take less than 1mm shift in the lens for an image to lose its sharpness and in this case the bird is not sharp. The background is lovely, but that blurred branch doesn't help.</p>						
<b>10</b>	<b>81</b>	<b>Jourama Creek</b>	<b>11</b>	pts	Place	
<p>A lovely scene of a meandering creek with a really good attempt at slowing down the water to create that interesting water blur. I think you have tried to do too much here, with a bright upper 1/3 image, and a dark lower 1/3. This is a good example of how the camera will take an overall exposure and create an average. If you had dropped the camera to leave out the brighter areas (which is where your eye goes to when first viewing the scene) the camera would have adjusted and lightened up the scene. I do find the leaves around the rocks a little over saturated, but I think that is personal preference.</p>						
<b>11</b>	<b>78</b>	<b>No Fishing Today</b>	<b>11</b>	pts	Place	
<p>There are some lovely reflections and colors in this image, particularly when you have selected a red boat (red is always a good color). While there is good detail and sharpness in the boats, and your camera settings are good for a landscape image. The problem for me is that I find the overall image too dark and had to really look to see that detail. I think that a crop from the bottom to shift the boats down in the image would also help to balance the scene.</p>						
<b>12</b>	<b>43</b>	<b>Lady in Red</b>	<b>9</b>	pts	Place	
<p>I looked at this image for some time and decided that it was a statue, and while it probably was appealing, she has a very uncomfortable posture. When photographing other people's art work, you much achieve something more than 'this is a photo of the statue' There are lots of textures here that you could focus one such as those drapes at her feet on that wooden table with the delicate carvings.</p> <p>The sharpest part of the image is the drapes at the bottom of the figure leaving her head/ face dark and not sharp with a face looking away from the camera. At f2.8 it is always going to be difficult to get everything sharp, so you must focus on the face/ eyes when using such a wide aperture. Indoors is always a good idea to use a tripod and take your time to find an interesting angle.</p>						
<b>13</b>	<b>10</b>	<b>Endless Light</b>	<b>15</b>	pts	Place	<b>1<sup>st</sup> Place</b>
<p>This is just stunning, with beautiful light, beautiful colors and a straight horizon. It works especially well when you consider that the blue and orange are opposites on the color wheel. The aesthetics around color management are not made up concepts, but have derived from years of artistic practice. An inspiring image worthy of entering into an international salon.</p>						
<b>14</b>	<b>61</b>	<b>Flora</b>	<b>14</b>	pts	Place	<b>2<sup>nd</sup> Place</b>
<p>I can see that someone has some very strong compositing skills, I really like what you have done here. Compositionally this is also correct using rule of 1/3's, good range of matching color tones and nice sharp eyes. If I were to add anything, I would add a matching brown vignette so that the white areas that touch the edge of the image do not take you away from the main subject in the image.</p>						
<b>15</b>	<b>146</b>	<b>Nyhavn</b>	<b>12</b>	pts	Place	
<p>A lovely, colourful scene taken in good light. This is a classic example of how perspective can be used to create impact, and thus involving us into the frame without taking us out of it. The main issue for me here is that the image feels crooked to me, and by using the edge of the wharf as your straight line, the image feels more correct. It may seem a minor point, but I did it (using the straighten tool in PS,) and it made a significant different.</p>						
<b>16</b>	<b>27</b>	<b>Lamplight Reflections</b>	<b>10</b>	pts	Place	
<p>The concept of shooting a single warm light over an isolated building at night is a great choice for a subject, but one that will always be hard to get right. Especially when you consider that if you lighten the image (which is what is needed here) you will make the light really blown out. I'd be tempted to crop right in here and remove all that dark dead space. There is very little detail in the building/ fence or verandah and there are a number of techniques in PS that can assist you to lighten up the parts of the building you wish more detail. As it is at f2.8 you will not get a very big depth of field. I can see that you have upped the ISO, but you would have been better to keep the ISO low and use a tripod.</p>						