



Wodonga / Albury Camera Club

Meeting Date:	April 9th, 2018	Print Secretary Brian Paatsch 02 6025 2117 brianjan@draget.com.au
Judge:	Margaret Zommers	
Subject:	OPEN	

Colour Prints – Section 'B' (Yellow Dot)

1	179	Elodie	14	pts	Place	2nd Place
<p>Good placement of this young girl on a third line, you have not chopped off her shoe, and the colour is an eye magnet. She has excellent connection with the camera and I feel the shape of the umbrella sets off her face well. Her skin naturally reflects the yellow of the umbrella and raincoat but it could be a little sharper.</p>						
2	176	M42 Orionnebula	11	pts	Place	
<p>Lovely swirling shapes and colours. The dark surrounding the central image sets it off well, and the diamond sparkling stars add detail. Overall, this is like an abstract image and is soft, and emotionally pleasing. It has no particular visual 'hook' to it.</p>						
3	175	Rockstars	12	pts	Place	
<p>A great name. The composition here is very sound. The three rocks are off centre, the tallest one being on a third line, the trees behind them framing them with branches that lead diagonally down towards them. The colours in these pillars are subtle but very beautiful. There is subtle detail in the pebbles too. The boring sky has been kept to a minimum by the selection you have made, keeping it to a minimum. I would increase the impact of this image by Serge Ramelli's painting with light. It would give it more of a 3 D effect. Or add mid tone contrast to give it some oomph.</p>						
4	173	Waiting for Mum	10	pts	Place	
<p>Good composition here to have the trunk leading diagonally up and into the image, with the little fluffy baby bird sitting on a third line. The background left is well blurred. There is a catch light in its eye. Ideally it would be nice to see it sharper but perhaps you were limited by the lens you had available.</p>						
5	12	The Place for Lunch	12	pts	Place	
<p>This is a wonderful sky, full of energy and colour. Its golden hue on the horizon line reflected in parts of the water make it warmly inviting. The building is not sharp and although it might be better if it were, I think the softness of the building works here because it is in keeping with a restful, warm place to stop awhile. It might work better though if the building were sharp. Good placement of the building and the horizon line using the rule of thirds. A wonderful sky.</p>						
6	168	Young Monk	13	pts	Place	Merit
<p>This monk's face is sharp, and the image is well composed with his head on a third line. The black background sets him off well. The stick sloping towards his wrist forms a strong angle with the wood to contrast with his skin. Otherwise it might be considered that the stick leads the eye out. But it doesn't lead mine out. Watch that though. He is not looking at the camera but he has a happy, open face and the viewer wonders what he is looking at.</p>						
7	117	Tropical Beauty	15	pts	Place	1st Place
<p>This beauty has a sharp tip of its stamen, but the petals are not. However, there is always a perception of blur when pink or red is the colour. The flower nearly fills the space which is good and it is off centre, also good. One issue to address is white at the top right and above the main petal. Always darken such areas.</p>						
8	116	Grecian Greatness	12	pts	Place	
<p>This is nice and sharp and the building is well captured. You can see the hint of the modern city in the foreground, reminding the viewer how long it has withstood the onslaught of development but these buildings do not intrude. It is well seen to take it on a diagonal, showing both the front and the side. It has been cropped very tightly and I think in this instance, that leaves the image a little stark. A little plain. Perhaps take it from further back OR alternately, just show the tops of those pillars, with their magnificent carvings like leaves of a plant.</p>						
9	79	Up the Creek	11	pts	Place	
<p>This is an attractive bush scene. The trunks of nearly all the trees lead towards the gap in the top third on the left, and your eye circles round, following along these trunks and branches. The foreground would be too bright except for the shadows, which are a great asset to the road. The Sky is blue but cloudless. This brings up the issue of your eye is led to a point where there is nothing visually to engage with. A sliver of a moon? Sometimes these can be still seen in daytime. Or add fluffy clouds?</p>						



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10	37	Surviving the Heat	11	pts	Place	
The best part of this image is the lovely placement of these blooms. It takes a good eye to see how beautiful they are, in an irregular elongated circle. Very attractive. The leaves far left lead down into the image and the thie petals towards the middle but on a third line keep your eye engaged there. The dark right side of the image sets off the flowers because of the great contrast. Sadly, it is not sharp and I feel it needs to be.						
11	36	Almost There	10	pts	Place	
I love the way this image is like an impressionist painting, with soft grasses on both the left and right, the white of the road muted, and gentle fluffy clouds. The road is vibrant in its yellows, creams and made more 3 dimensional because of the subtle dark shadows in it. Good to have the land one third or less, and the sky larger. The issue here is that the eye goes along the road and gets to the horizon line and there is nothing visually to engage with. This gives the image an empty feel which may be its appeal, but to me, it lacks a focal point.						

Colour Prints – Section 'A' (Green Dot)

1	163	Morning on the Beach	9	pts	Place	
There are beautiful blues and greens in the middle ground and background, and the clouds make an interesting sky. The tiny figures draw your eye into the middle of the image. There are two C curves in the foreground. The issue here is that the line of people forms a horizontal barrier. Try to vary any horizontal line in an image as it is static. How to do this here? Wait till the people arranged themselves more into a straggled group. As it is here, there is no particular subject given dominant treatment.						
2	161	Native Fringed Lily	14	pts	Place	Merit
This photo is about the bee and the flower unlike the other one where the flower was above the spider. So, your eye goes not go from one spot to another as in the other image. Here the highlights in the flower and on the bee's, body are very attractive, and the shining vivid colour of the petals is an eye magnet. The stem has nice shapes in it and the background is light near the bee and darker on the edges, all good. The dew on the petals and on the bee's, wing is the wow factor in this shot. The body of the bee and the petal tips are blurred as is normal in a macro. I wonder if it would work even better if the centre of the flower were sharp too. Asking too much perhaps?						
3	146	Blue Berg	10	pts	Place	
There is foreground, middle ground and background here in layers with interest in all three segments. The central blue is the focal point of the image and is very eye catching though the colours tone in with the rest of the blue/grey image. Be careful to make your foreground lead in to the image. Either have an object there, such as a rock, lump of ice etc or a road but something that leads diagonally in is ideal. Here the line of ice is a horizontal line and therefore a barrier.						
4	129	Sasha	14	pts	Place	2nd Place
What a sad face looking towards the camera but not at it. The eyes, nose and mouth are so sharp. Nicely placed in the frame. Great catch lights. The focus falls off round the ears. Nicely blurred background.						
5	119	The Red Moped	10	pts	Place	
Interesting because it is such an old part of a city. The moped stands out as different from its surroundings which are much older, and it is in a patch of light. The details are worth exploring. However, the doors being shut at the top half tends to divide the image in two and is a compositional barrier. Your eye goes to the patch of sunlight where the moped is. I would probably have darkened that area down. See what you think.						
6	113	Chestnut Breasted Coronet	14	pts	Place	2nd Place
The eyes and surrounding area is sharp but it falls off very quickly which does not matter as long as the eyes are sharp. Well placed on a third line and the horizontal branch across the image is softened with growth which takes the "barrier" effect away from it. The light on its body is beautiful, as are the colours on its head and body.						
7	81	Dog Rocks	10	pts	Place	
Lovely scene and lovely soft light captured here. The tree is off centre, and more or less on a 1/3 rd , there is lovely detail in the foreground and lovely shadows to add drama. The issue here is that you have put your focus sensor on the front rock, which is the sharpest in the image with everything else out of focus. Use focus recompose and F8 or higher.						



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8	78	Morning Reflections	11	pts	Place	
<p>Very sharp. The unusual sky is reflected in the water, making choppy patterns towards the bottom right. There is a C curve on the bank left, and light on the large stones in the foreground. The light is soft, early morning light, with the day just waking up. A lovely feel to the image. However, it has a busy feel to it, because there is so much detail throughout. I assume you have put an effect on the sky and water and if so ask yourself what effect does this have. Here it makes for drama and a sense of motion but also makes the image busy. The trees mid left might be better lighter, and the rich brown rocky shore because overall the image is a bit dark. But very lively. I</p>						
9	68	Spider	12	pts	Place	
<p>It is quite lovely to see the markings on this spider's back – beautiful and we don't usually stop to look carefully at such creatures. The stem is on a slight diagonal, the background nicely blurred. However the flower, being yellow, rivals the spider for the viewer's attention and therefore is a distraction. In fact there are two subjects with the yellow calling the viewer's attention rather than the spider, even though it is blurred and the eye goes to a sharp part of the image usually. What to do about this? Perhaps take the luminance slider on yellow down and put a radial filter round the spider.</p>						
10	43	Reflecting	13	pts	Place	Merit
<p>I like the quirky subject here, a shop's model sitting on a bench. Who would have thought to take such an object? And the way it is displayed with a textured background, and a ragged boarder, gives it a very polished, interior decorator feel to the whole image. She is off centre, and her pose is attractive. She could be sharper.</p>						
11	14	Home	15	pts	Place	1st Place
<p>This is all blurred. So just to be thoroughly inconsistent I think the blur works here as it gives the whole image a luxurious, inviting, nurturing feel to it. The light on the flower is on a 1/3rd cross (one third down and one third in), the line of the curtains lead you down and into the image, where there are seed pods to arrive at, the petal bottom right lads you in a circle back up into the image, via the curved vase. So a circle with the eye happens. I don't think anything would be achieved by making it sharper. It is like an impressionist painting this way.</p>						
12	10	Mulwala Magic	13	pts	Place	
<p>This is such a simple, stark image with little detail in it, but what detail there is all has essential impact. The gradation of colour in the sky adds interest (<i>good to see that magenta which Hollywood uses in its skies</i>); the bottom water is made impactful with its reflections. The narrow line of dead trees is in such stark contrast to the soft yet rich colours all around it. Cannot think of anything to suggest here. Its impact is in its rich colours.</p>						
13	1	Gang Gang Cockatoo	13	pts	Place	
<p>This image has something very special about it, though I don't know what. Perhaps because the bird is so connected with the viewer, we are up close and personal. It has lovely light on its neck. The claws are sharp; there is a catch light in its eye. The issue with this image though is that its head and eye is not sharp. You have set a focal distance to get the claw, some leaves sharp, and the bird is further back than its claw. Put the sensor on the eye and if necessary, focus and recompose. Lovely colours. Nice to do it in portrait mode. Nice that the bird is off centre.</p>						



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Monochrome Prints

1	1	Pot Still	12	pts	Place	
<p>There is interest in all segments of the image, foreground, middle ground and background and the pipes and railings make for detail throughout. The pots themselves are interesting cylindrical shapes. The image would be stronger if had more white in it.. Monos work better if there is a full range of blacks through to whites.</p>						
2	10	Break Through	9	pts	Place	
<p>There is something special in the way this light breaks through onto the snow of this mountain. The rest of the sky draws the eye there as a great contrast. The foreground, however is too dark and would be better lighter, as would be the lower slopes of the hills. Perhaps more exposure to these too area. It has a big impact, being so dark, of an impending storm so you would have to weigh up if making some of it lighter would reduce the feel of the image.</p>						
3	12	If the Walls Could Talk	9	pts	Place	
<p>This is an interesting building architecturally, and the sky is great. The softness of the bare trees softens the stark shapes of the building. The foreground is too dark and overall the whole image is under exposed and would look better if the building was lighter. However perhaps that is your story, a dark building which had a dark history, which is slipping into a forgotten history. Note there is a ghosting around the roofline, because that part of the building is so dark. Ghosting is caused by over sharpening, but stands out more against such a dark area. You have tilted the image for effect. That is a personal choice – I am not sure if I like it, but the important thing is that you do.</p>						
4	14	Pelican	14	pts	Place	2nd Place
<p>Beautiful detail in the feathers on its chest, a tiny catch light in its eye, its beak is a nice diagonal, the background wonderfully blurred and a good contrast to the pelican, making it stand out. I like the paper used for the printing here – adding to the overall soft emotional impact of the image. And the white board surrounding the image. I wish its head and particularly its beak has been a touch sharper.</p>						
5	36	Poseidon	9	pts	Place	
<p>The shining light surrounding the tanker is beautifully done and the jets of water firing up at the pedestal Poseidon is on, leading the eye towards him. The dark silhouette of Poseidon is quite stark against the lighter sky and his pose is dramatic. . I would have liked to see Poseidon off centre, so perhaps crop some of the right side off. I would crop a little off the left side too, to make it more a portrait aspect. It is also a little too dark in the foreground.</p>						
6	37	Broadwater	10	pts	Place	
<p>The peak of the church, its door and entrance alcove are on a third line, the building is taken ¾ side on all of which are good. Those pale grey skies add nothing to the image but you have kept it to the minimum here. The main issue is that the whole photo is very soft. It would be better if it were sharp.</p>						
7	176	All Good	11	pts	Place	
<p>This man has an excellent connection with the camera and is a happy chappy. I like the fact that he is slightly off centre. The whiteness of his van sets him off but overall there is too much light in the image. The top of his helmet is blown out. You need darker greys. The main issue I have is with his right foot. It blends in to the gravel and his ankle seems to disappear. If you were trying to strengthen the outline of his foot you could do so by darkening it but you would have to darken the other foot too then.</p>						
8	173	Winter Silhouette	8	pts	Place	
<p>There are some lovely shapes in these bare trees, in the branches and twigs. They are well set off against the light of the sky. The two bird silhouettes add detail for the eye to seek out – a bit like the children’s book “Where’s Wally?” You have to go seeking for them and feel rewarded when you locate them. However, I think this image needs more oomph. Perhaps cropping more tightly to just round the bigger bird might do this. Or a vignette to draw the eye into the centre.</p>						
9	168	Home time	13	pts	Place	Merit
<p>That sky is to die for. The wonderful ripples in the water, the darkness of the animals and the fact that they are on a slight diagonal all work. There is interest in the middle ground too. IT is very sharp and has an excellent range of blacks through to whites. I would remove the leaves top right and mid right (<i>dropping down into the image</i>) as they distract. Hopefully the leaved dipping into the water would be dealt with by content aware fill. There is a great deal of energy in this image and it has a wow factor.</p>						



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10	163	A Crescendo of Tiles	11	pts	Place	
<p>A really visually interesting and pretty abstract. The repeated V shapes, the diagonal lines, with their attractive curves, the contrasting criss crossed squares in the top third, bottom towards the right contrasting with the minor vertical lines – interesting shapes wherever you want to explore. This image has a mustard tinge to it. Make sure that you do more than reduce the saturation to produce a Mono. Or check that your printer is calibrated to your paper if you printed this at home. But overall the image needs a bit more blacks and lights. It is nearly all neutrally toned.</p>						
11	161	Sombre Dandelion	15	pts	Place	1st Place
<p>The actual feathery part of this dandelion is to die for. Beautiful detail of the feathery seedpod stems and the dew on them. The background is also very delicately done and suits the image. The centre of the dandelion head is a bit too dark. Add a small amount of detail here by sliding the shadow slider up or select that dark area and increase the exposure. Otherwise a fantastic image.</p>						
12	146	Beacon of Hope	12	pts	Place	
<p>I like the starkness and simplicity of this image, with uncluttered lines and bold shapes. The blackness of the church's roof draws the eye, the soft curves and more natural shapes of the middle ground hills form a contrast to the severe man made shape of the church. The sky is interesting. The steeple is central and perhaps would be better a little off centre, but because the rest of the church flows further to the right it doesn't really matter. There is a tiny hallow effect on the church roof and the hills, - if the black had not been so black this might not have been evident but is usually caused by over sharpening. It is barely noticeable. The main issue here is that the church (<i>and even the hills</i>) are flat. Try painting with light.</p>						
13	129	In Need of Support	14	pts	Place	Merit
<p>The man is on a third line and well placed in the scene. Though the background has a lot happening in it, it does not feel too busy perhaps because the central figure is dark against a lighter grey. This face is hidden in shadow and although this breaks the traditional rules of portraiture it works here because it provides such a sad individual with a little space and his face contrasts with his hand and his beard and his lighter top. I love the way you have captured the material of his jeans and his top. It has a tactile effect. He is connected with the camera too. Darken out the curved railing of the escalator and some of the bright speckled highlights in the background.</p>						
14	119	Washed Up	10	pts	Place	
<p>Nice to see a sepia tone. The ball is well placed on a third line, and the rope that snakes away up into the sand leads your eye further into the image. There is detail in the sky and a lighter patch in the middle ground. However I think the sand area is a bit bare visually, so change your angle so as to shrink this area by dropping down and taking the ball from the level of your stomach. This would make the ball more dominant in the frame. Another suggestion would be to paint the ball with light. As it is, the image lacks impact. But it is a very artistic photo- a gallery image.</p>						
15	116	Yester Dray	12	pts	Place	
<p>A clever name. This is very sharp, the sky is good, the trees form a good foil to the man made subject, and it is shot on a good angle to show the back wheels as well as the front. All good. It is getting pipped at the post by other images in this comp, perhaps because it lacks a visual wow factor. The wow factor is in the back wheel on the right because that is where the strongest light is and that is where the eye goes. It is a lovely shape too. Try walking round the subject to see if you can get that right wheel as the main subject and the rest of the dray as secondary to it.</p>						
16	81	Grampians from Mt Abript	8	pts	Place	
<p>You have a good range of blacks through whites here, the sky is good, the folds of the hills attractive shapes and there is foreground interest in the crevices that intrude into the main rocky outcrop. This image could, to my way of thinking, be cropped into two separate ones. Cut the bottom half off to make the top into one image and the bottom into an abstract with just the rocks and their shapes in it. As it is, there is too much foreground and not enough middle ground leading to a background so the foreground is top heavy.</p>						
17	79	Little Boxes	11	pts	Place	
<p>I think this a very attractive image with the oblong geometric shapes of the boxes contrasting with the natural shapes of the bush. The sky is a bit blandly white but you have cropped it out. Perhaps a grad fill might help with that. The mural is a lovely touch. I wish the boxes had been pin sharp.</p>						



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18	78	Last Resting Place	14	pts	Place	Merit
<p>On a diagonal, which is subliminally pleasing. The curves are soft and also pleasing. The shape we oldies remember nostalgically is also enticing. I like the sharpness, and there is a good tonal range. However, I think it would really leap off the page with more contrast or vibrance.</p>						
19	43	All in a Day's Work	13	pts	Place	
<p>This is a sound composition with the two horses filling the frame but off centred, the diagonal of the ploughed line in the soil, the blurred background, and so sharp. You have captured an attractive scene really well. The issue here is that it is taken in dappled light and the camera does not see shadows as our eye does. It gives it a busy look. Taken at a different time of day would have been magic, with the light completely on the horses' faces.</p>						

EDIB Competition

1	36	Together Forever	13	pts	Place	
<p>I love the way these birds are all in such a pleasing huddle. If you were to run a line round them it would form a very pleasing curved shape. The variation in their feathers and colours makes them also a wonderful subject. The overall tone of the image is softly, richly warm. The area behind the wire fence is distractingly light. Be careful of exposure. Lighten this with by painting with a brush in minus exposure. Again, see Serge Ramelli's painting with light free videos on the internet.</p>						
2	37	Trapped	15	pts	Place	1 st Place
<p>Really great light on the lizard's head which is where you want the attention drawn. The lines on the left of the wall and of the floor lead to the lizard, as does the downward line from top on the left. The colours throughout the image all work beautifully together, as the dark wall is mirrored in the dark markings on the lizard's back. The crop works to minimize negative space. A catch light in its eye would be wonderful.</p>						
3	79	Alpine Winter	10	pts	Place	
<p>I like the energy and sense of action captured here. The tracks on the road all lead to the red snow clearing vehicle which stands out because it is red and because of the arc of snow being thrown into the air. This arc has wonderful shapes in it. The sky is heavy with the impending snow about to fall. The image is not straight and I feel that the snow bank on the bottom left needs to be dulled down a little to take the eye magnet effect away. The main issue here is that the image is not sharp. But it is full of energy. Try lightening it a whisker too.</p>						
4	116	Mykonos Magic	13	pts	Place	
<p>The shapes are bold and contrasting (cylinders with oblong buildings) the waves on the far left full of action and energy. The starkness of the whites and blues is effective. Overall the image has a tendency to be just a little flat. I would have given the sky a grad filter which would have 'topped' it. Serge Ramelli teaches that all landscapes/seascapes need to be topped and bottomed to anchor them in time and place. I.e. have dark at the bottom and the top (at least a little) otherwise you have a sense of floating up and out of the frame. You have sufficient dark at the bottom. The sky is a bit light – that is the issue. It is pin sharp and there is interesting detail to explore. Watch out for over-sharpening. There is a halo around the edges of the hills and windmills</p>						
5	117	Room with a View	9	pts	Place	
<p>It must have been wonderful to look down upon Paris from this room. The Eiffel tower in the distance is placed on a third line. The buildings in the foreground show interesting detail. Two issues: the sky is pale and lacks interest, in particular in the top right corner. A grad filter pulled down from this corner would help by darkening the sky. 2ndly there is no actual focus point. If it is to be the Eiffel Tower that is too small in the frame and is swamped by everything else. The modern building at the point of the road's V is dominant but I don't think that is meant to be the focal point. A nice golden glow to the light at this time of day.</p>						



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6	144	Patterns at Night	14	pts	Place	2nd Place
Lovely shapes and colours set vividly against a black background. The circles are a repeated motif. This is an abstract and I think it works very well to provide beautiful fluid shapes.						
7	168	Rest Time	11	pts	Place	
The leg is a strong diagonal from bottom right leading up to the arm and hand. We go to the skin as the main focus. The background is nicely blurred. There is an attractive brown muted tone throughout the image. However I think the right ¼ of the image is unnecessary and a distraction. Re-crop to remove the bent leg so it is a portrait mode of the hand and just a small bit of knee. See if that works for you to give the image more of a strong focus. Sadly, the fingers round the nail area are not sharp and need to be.						
8	173	Wattyl Bird at Sunset	11	pts	Place	
The bird itself is beautifully shot, well placed on a diagonal, catch light in its eye, and nice light on it. However as is the case with nature images, it is camouflaged in its wattle bush. The flowers and leaves rival the bird for viewer's attention and must be made secondary to the bird which is the main subject. How to do this? Mainly by blurring as the viewer's eye will always go to the sharp part of the image but another way is to darken the foliage and lighten the bird with a radial filter. Also crop a chunk off from the left just to minimize its impact. Shooting anything in dappled light is difficult as the camera does not see as well as our eyes do.						
9	175	The Ancestors	9	pts	Place	
Some good compositional elements here. The line of the stone wall leads in and through the image, as do the stone blocks the ancestors rest on. The tree trunks are well placed at a third to lead the eye down into the ancestors. Sadly the white parts of the statues are blown out. Watch your exposure to stop this happening. I always under expose by 1/3 rd of a stop, sometimes even more, as it is always possible to increase exposure in post editing. Watch the camera for the flashing spots in the viewfinder which alerts you to blown out highlights and then decrease exposure.						
10	176	Into the Mist	10	pts	Place	
There are strong repeated lines leading into the centre of this image. There are lots of strong shapes – diagonals and cylinders and rectangles, all leading the eye towards the vanishing point. It is one of the time-honoured rules that if you lead the eye somewhere in an image there must be something to look at on arrival. Here that is not so. The mist which blocks out an 'end point' to our visual journey adds a sense of mystery and stillness, but I think that it is not enough to overcome this lack at the end of our journey. To me this is an example of when the rule should be honoured. Many may be broken to good effect but I don't think so here.						
11	179	Two by Two	12	pts	Place	
Well seen. An amusing image because of the symmetry of subject. Just the right amount of colour to add a very sophisticated feel to the image. I would have liked more space on the left – learn to add canvas. It is not hard. More mid-tone contrast and vibrancy would have added a bit of oomph- unless you like the muted feel the image has.						

EDIA Competition

1	1	Superb Fairy wren male	13	pts	Place	
Well-placed off centre towards the left, with its tail forming a nice line up into the top left. The bent branch is a slight C curve. The background is well blurred, and I like the grain in it. The focus is blurred on the feet and the branch which is okay here, and a nice catch light in its eye. I was able to sharpen it in post. .						
2	10	Intrepidness	11	pts	Place	
The boat being at an angle is good but it could have been at more of a severe diagonal. Its colour is good too and tones in with the yellow and the green of the grass around it. The background is a pleasant scene. Overall the image is a little soft, perhaps because of the lens you are using because the camera settings are all correct for this scene. Or it could be camera shake.						
3	14	Mallacoota	9	pts	Place	
I sincerely commend the maker for the effects used in the reeds particularly but throughout. Like an impressionist painter's brush strokes. Soft, peaceful colours too. The sky is interesting, there is a boat in the middle distance to fill this otherwise visually empty space and an opening in the foreground to take you from the dark water at the bottom out into the ocean. However, there is an issue in this image with composition. You have all the elements included but the boat is a little small for the space it fills, or it could have been moved more to the left. (<i>True it is fairly advanced Photoshop skills to move an object and or to enlarge one but it is very possible.</i>) But it would have been easier to change your perspective of the scene. There is a visual gap between the end of the reed bank on the left and the beginning of the boat. It is a						



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dead strip through the image. Walk to the right and refocus and see if that would have changed all your angles to remove this gap. But overall a soft, peaceful, gentle image with pretty colours. The boat needs to be sharp.

4	163	A Difference of Opinion	11	pts	Place	
<p>The sky is really wonderful; the use of thirds compositionally effective, the line in from the top of the rock face leads the viewer into the image. The shore line has a gentle C curve, all good compositional elements. The figure walking towards the viewer would stand out more with a radial filter to lighten him/her. I wonder if the tiny figure in the background far right is part of the subject, i.e. the two people have had a disagreement. If so, that second figure is too small to be part of the story. If you had walked closer you or waited till both were closer to you, that story would have been told. As it is, the image is about the scenery, not the people. But it is a lovely capture of a lovely spot.</p>						
5	161	Drying Off	10	pts	Place	
<p>The effects on the water here are really attractive. There are shiny pin pricks of light, blurs of varied shades to indicate reflections and depth of water. The water is like an impressionist painting. It is blurred and soft to give a calm atmosphere. There are three birds, three being a good number and each bird has a different body shape which adds interest. They are above the mid horizon line, and the branches form curved lines to contrast with them. The issue is that the eye is drawn to these black shapes, the subject of the image but they are not in focus enough to carry this mission (i.e. of being the focal point). F5.6 is too low an f stop for that distance. Try using f11 or f 16. When I painted each bird with light or increased the exposure just on their bodies the detail in them came up well.</p>						
6	156	Christmas Mingle	9	pts	Place	
<p>You have made this into a panorama and it is a macro shot, with a number of beetles clinging to the stem which goes across the image horizontally. The slight curve, the strong V shape in the bottom left and the clusters of beetles hanging off this horizontal line works. The issue is that none of them are sharp enough. I also would experiment with the crop and see if you like a crop round just one of the four just slightly off the centre. Try just those as the image and see if it works better. A very fast speed for such a low f stop. But the wide f stop means the image cannot remain sharp throughout the panorama – too much fall off for the distance. That is why I suggest choosing a cluster of beetles and putting the focus on that.</p>						
7	152	Yes A Pelican	13	pts	Place	Merit
<p>This is a wonderful bird, with its great wingspan, mottled therefore interesting sky, and catch light in its eye. I don't think it is the clichéd pelican because it is flying and even if it were, so what – it is a marvellous bird in flight. It would benefit from a vignette. Its body is on a diagonal, which is good, and nice colouring. An even faster shutter speed would have made it sharper but it was possible to sharpen it in post processing, good ISO. I envy your lens – wish I had one as powerful. The lack of excellent sharpening is why it didn't get 15.</p>						
8	146	That Boat	14	pts	Place	Merit
<p>An excellent choice of day to shoot this, as the colours in the setting sun and surrounding light add something to the sculpture that makes the whole image your personal artistic expression of this other person's art. Gold and blue are wonderful colours that work so well together. It is well placed off centre in the frame and the two poles that stick up (presumably symbolic masts?) link the middle ground with the background. The fact that it is on a circle (<i>a subliminally pleasing shape</i>) is complimented by the semi-circle of the shore and is a contrast to the less severe shapes of the hills. An interesting grading from dark foreground through to light and then darker in the sky gives the image three sections with the boat itself tying all three together. A slight increase in exposure allows the beautiful shapes of the boat's structure to be seen more clearly in the centre of the image. Do this with the shadow slider perhaps.</p>						
9	129	When the Ship Comes In	9	pts	Place	
<p>I love the primary colours here. Such colours are always eye magnets. The boats form a nice vertical line. Viewers ALWAYS look at colour, people, sharpness, activity in an image. So here my eye will seek out the person after looking at the colour first, and he is a bit insignificant in the frame. A suggestion would be to change your position from which you took the image to give him more prominence or more space by going further back and see if you like that more. His dark skin merges into the dark water – yet a viewer will not ignore a figure in an image. But he is 'discounted' here.</p>						



Wodonga / Albury Camera Club

10	119	Maurice the Mean	15	pts	Place	1st Place
<p>This is pin sharp and the detail is excellent. The colour is rich, the varied colour and blur of the background sets it off well, its comb is a beautiful serrated C curve, the folds of its red wattle (is that what you call the folds that fall down from its beak under its chin?) the catch light in its eye, the highlight on its shoulder. The fact that it is off centre - wonderful, wonderful, wonderful.</p>						
11	113	Violet tailed Sylph	14	pts	Place	Merit
<p>The branch is on a slight diagonal, with an eye-catching V on the right and it is softened by the lichen. The sylph forms a diagonal on the left, and on an alternate angle, its tail forming a V in the left bottom corner to compliment and balance the fork in the branch. The background is blurred and colour toned to mirror the colours in the sylph. Nice catch light, lovely colours in its feathers I like the grain in the background. It was able to be sharpened a bit in post processing.</p>						
12	81	Bastion Cascades	12	pts	Place	
<p>This is a really beautiful image, with its milky water falling like steps and stairs right down through the image, surrounded by the softest of moss. Its dark overtones give it a sense of stillness and silence too. I think all the areas that are not water are a little soft. Did you hand hold to get the water milky? Or perhaps you could have sharpened more in post processing. I added much more crisp detail to all but the water by using the Serge Ramelli method of post processing. Try it a little less dark and see if you like it more.</p>						
13	78	Snowy River	11	pts	Place	
<p>A fantastic sky which produces fantastic water reflection in the river because the clouds are reflected there. The foreground has a gentle C curve across the bottom of the picture and the rocks form a nice curved line into the centre of the image. Two strong powerful V shapes from the sky down and from the water upwards – adds a sense of strength and even power to this image. I would paint the fold of hills covered with trees with light as per Serge Ramelli's method. And the rocks too.</p>						
14	68	Fainter Falls	11	pts	Place	
<p>The angle of the falls that this is shot at is good, being a diagonal that takes the eye from the top left down towards the bottom right. The largish fern at the bottom is a fair focus for the foreground. The contrast of the foliage sets the falls off well. The water is milky – all good aspects to the image. Watch that the water does not blow out in over exposure.</p>						
15	61	Scarf	14	pts	Place	2nd Place
<p>A dramatic portrait, with her well-lit face looming out of a black background and her head covered by a scarf which compliments the black background. The rippling lines in the scarf lead the viewer's eye towards her eyes which are bright with excellent connection with the camera and an interesting expression. The fall of hair with its variegated colour compliments the scarf. I like the shape of the elongated bulb that forms her face – it draws attention to the face. The skin is not blemished, and is beautifully toned, yet the whole skin is not overdone or plastic. A fantastic portrait. It was very hard to choose from such outstanding work as indicated in these scores of 14s and 15s, as to which one should be first or second. It comes down to a personal preference when there is so much great work to choose from.</p>						
16	43	Ageing Gracefully	11	pts	Place	
<p>Beautiful shapes in this Morton Bay Fig's branches and roots. They spill out gracefully into the image, placed slightly off centre. There is a light round its central trunk/roots area which draws the eye in there. It is a lovely image as it is, but it is up against some very impactful images and is being pipped at the post a bit. I would try to add some drama here by painting the branches with light as per Serge Ramelli's method. It needs to be done softly but adds a real 3D impact.</p>						