



Comments report for Advanced EDI Colour - Nature

Accepted by Michael Black - Merit



Judges Comment: Gary Smith: A good nature image with the subject placed centrally within the image picking up both major diagonals. You have left nose room, while the strong background bokeh isolates the bee eater and the log adds to the narrative of the image. The bird is well exposed, sharp and you even have a catch light in its eye. The sharp edges around the tail and wing are exhibiting a halo effect cause, I think by the contrast with the background; this is easy to correct.

14

Circle of Life by Chrissi Miles - Accepted



Judges Comment: Gary Smith: A busy image with a strong elemental narrative. The shallow DoF centres our attention on the central 2 vultures and carcass while the 2 background birds and the buffalo head create balance within the image; however the poor figure-ground relationship between the bird, carcass, reflection and background creates confusion within the image. Consider selecting the background except the 2 front birds and carcass and burning it to darken it thereby making the subject obvious.

11

Tucker Time by William Cleverly - Accepted



Judges Comment: Gary Smith: The shallow DoF has created an intimate image where the viewer feels that they are part of the bird's world. The centrally placed subject combined with the square format frames the bird nicely although the image would be unbalanced except for the vertical branch in the background. It appears that you have shot this with the intention of a sharp subject but the noise within the image is causing a loss of sharpness. Without the metadata I cannot point to a specific cause, but a common error is photographer applying global sharpening, this exacerbates the image noise creating a distraction and softening the image. Consider using an AI noise reduction but ensure that the reduction is less on the bird than on the background to retain the bird's detail.

11

Everlasting Gold by Deirdre Blunt - Accepted



Judges Comment: Gary Smith: A lovely dreamy floral image using a strong complimentary colour palette. The three front blooms are on the same focal plane and are the sharpest objects although not pin sharp. Our brain using the Gestalt principles of similarity and proximity combine the three blooms together and the one bud as separate objects allowing you to flout the rule of odds. Consider separating the luminosity of the subjects from the background by selecting the sharp flowers and brightening and sharpen them or alternatively consider adding more Gaussian blur and de-saturate the image creating a more pastel image, enhancing the dreamy feel of the image.

12

Iceberg by Malcolm Godde - Accepted



Judges Comment: Gary Smith: A blue ice iceberg with a white top of snow that has been placed almost centrally within the frame, although too close to the right, causing tension within the image. This is a difficult shot to take as the blue is well exposed and sharp, but the snow is over exposed losing much of its detail. The sky creates a sense of anticipation of a coming storm that is juxtaposed with the iceberg triggering Maslow's second level. If this is taken in RAW you maybe able to recover the snow highlights but without the metadata I can't be sure but I think your aperture was too shallow and an F8 or 9 would have been better. Ensure that you carry a cleaning cloth or remove the dust spots in editing.

10

Reflections of a Leopard by Gary Fielder - Accepted



Judges Comment: Gary Smith: A wonderful experience seeing these animals in a natural setting. The striking contrast in its coat markings stand out nicely against the natural vegetation and the light sandy colour of the ground. You have cropped the image to a 16:9 ratio for a wide panorama placing the reflection too close to the bottom edge while leaving too much negative space at the top and right of the image causing the image to be unbalanced. Consider allowing more space at the bottom if available and cropping about 1/5 from the top and about 1.3 off the right to balance the image then consider burning the background to highlight the leopard.

10

The Joy Of A Mud Bath by Yvonne Schnelle - Accepted



Judges Comment: Gary Smith: A lovely image showing the interaction within the elephant herd. The image was taken in a difficult lighting situation with a bright sky and bright background, you have removed the sky and a part of the foreground; enhanced the late sunlight creating a warm feeling within the image and you have increased the exposure level on the herd that is in shadow; creating a good image. You have used an ESP or pattern metering mode which analyses the entire image and sets the exposure levels, this means that dark areas can be come under exposed, consider using a spot metering mode, focus on an elephant to correctly exposed for the herd. Consider removing the branch in front of the elephant, creating a cleaner image.

11

Waiting by Patsy Cleverly - Accepted



Judges Comment: Gary Smith: An image of a spider placed on the diagonal and presented in a formal square frame. The very shallow DoF has created a nice soft dark bokeh separating the background from the spider but the DoF has only the centre of the spider sharp, while this will attract the viewers eye to the very centre, it discourages the viewer from looking further. A macro lens has a very shallow DoF and because you are shooting close to the subject exacerbates the problem so your DoF will be about 5mm. An aperture of about F10 would have given you a better DoF. The rule of thirds is a useful guide but can lead to an unbalanced image, here the spider is placed too far to the right so consider using the golden ration as this will bring the spider closer to the centre.

11

Pacific gull by Jill Hancock - Accepted



Judges Comment: Gary Smith: A strong narrative in this well balanced image where the reflection helps with the vertical balance while the seaweed the horizontal balance. Consider drawing the viewers eye to the crab and the head of the gull by burning the image, except for the crab and gulls head, also increase the saturation on the beak and eye to further attract the attention.

12

What a Feast by David Willis - Merit



Judges Comment: Gary Smith: The Rainbow Lorikeets are a photogenic bird and couple with the red Grevillea can make a striking image. The birds face and eye are sharp encouraging us to focus here with the sharpness dropping off to create a soft background. The image is a wide 16:9 ratio creating large negative spaces inferring smallness and vulnerability of the bird; consider cropping this to a square format, this will make the bird larger in the image and focus attention on the 3 flowers.

13

Scarlet Robin by David Woolcock - Merit



Judges Comment: Gary Smith: The superb detail in the birds' feathers makes this an attractive image. Here the large negative space creates a sense of the smallness and vulnerability of the bird. The small number of branches has created a clean uncluttered image but the very bright background is drawing the viewers eye; consider burning or darkening the background, thereby lifting the luminosity of the bird and allowing it to stand out.

14

Black-collared Hawk by Garry Pearce - Accepted



Judges Comment: Gary Smith: You have a good connection to the bird which you have placed to the right of centre against a smooth blue background and nicely framed by the branches. The camera appears to have focused on the branch, so the birds head is slightly soft being behind the focal plane. The background is brighter than the bird so consider reversing this and making the bird brighter by darkening the background bring attention back to the bird.

10

Beautiful In Blue by Wendy Slater - Merit



Judges Comment: Gary Smith: A good close-up shot of a Palemouth Dragonfly at rest. Background separation and good subject lighting combine to create a minimalist image with minimal distractions. You have place the insect on the Baroque diagonal with the wings on the sinister diagonal for a strong composition. Consider either brightening the tail or the background to improve the figure ground relationship; likewise around the eye.

14

Barely A Snack by Mark Slater - Accepted



Judges Comment: Gary Smith: You have done well with a difficult shot with back lighting yet wanting to highlight the catch which is in shadow. You have used an evaluative metering mode creating a shadow for the fish; it may have been better to use a spot metering mode allowing the background to become dark. Consider selecting the subjects shadow areas and brighten then while darkening the background to enhance the image narrative.

10

Monitor Lizard Port Macquarie by Glenn Rose - Accepted



Judges Comment: Gary Smith: You have left plenty of nose room with the lizards viewing direction creating a virtual line balancing the image and creating as strong composition. The foliage on the right is tending to draw the viewers eye so consider either darkening it or adding a vignette to return the attention to the lizard.

10

Bee on Chives by Win van Oosterwijck - Accepted



Judges Comment: Gary Smith: Compositionally this is a good image where the subject is centrally placed with the white flowers positioned in the lower left balancing the dark upper right corner. The natural light has been handled but the image is let down by the lack of sharpness as this looks to be accidental caused either by over processing or possibly getting the camera too close to the subject. Consider de-saturating the colours a little and add a Gaussian blur to create a soft dreamy image.

9

Forest Fungi by Pamela Milliken - Accepted



Judges Comment: Gary Smith: A high contrast image that attracts on several levels of Maslow's Hierarchy; the strong vignette ensures that the viewer stays within the image and the saturated fungi colour is the focal point of the image. Consider cropping about 10% of the top as this will bring the diagonal log onto the sinister diagonal and place the fungi in a the strong triangular framework.

12

Home Builders by Sharon Alston - Accepted



Judges Comment: Gary Smith: A good close-up shot of the wasps whether the focal point is on the 2 wasps facing us while the third due to the shallow DoF creates a sense of depth to the nest and image. The background has sufficient bokeh to separate it from the subjects. Cropping is an important process, here the crop is 998 x 1080 indicating it was possibly used to crop out a distraction, a square format is more pleasing to the eye. However framing is where cropping is important, here the nest anchor is partly cut-off suggesting the nest is vulnerable and in secure, consider expanding the image to include the nest anchor.

12

Possum after Dawn by Pauline Todd - Accepted



Judges Comment: Gary Smith: This is an image with all of the technical details well handled. You have placed the subject in the centre of the image which has caused a large negative space on the right with the possum looking left, unbalancing the image. This negative space is not serving any purpose in the image. Consider cropping the right from where the tree meets the upper frame; this will sit the possum on the sinister diagonal with the tail and paws placed around the thirds line; the possum's gaze along a minor line; creating a stronger image.

11

That one sibling by Jessica Wells - Accepted



Judges Comment: Gary Smith: The soft focus on the back two foxes ensures that we are attracted to the animal facing us. The good connection and sharper detail tell us that this is the main subject. Flying foxes are difficult to photograph as they are usually high in the branches against a bright sky as it is here. Consider shooting with a spot metering mode to ensure the exposure of the animal is correct. In this image our eyes are being drawn to the bright sky away from the face of the flying fox, this also causes us to perceive the face as dark. For this image consider selecting the animal and lift the exposure and shadows, then duplicate the mask and invert it and darken the exposure and highlights.

10

Friendly visitor by Geoff Bayes - Accepted



Judges Comment: Gary Smith: A nicely balanced simple image where the colour of the bird stands out against the monochrome background. The appears to be an interaction between photographer and bird which has been placed on the thirds line within the image. The image however is flat, so consider editing to create some three dimensionality by brightening and sharpening the bird. Teleconverter are good but they do have their drawbacks, here you have used a 1.4 teleconverter at F9, this will give you an effective aperture of about F13 reducing your image brightness but also softening your image which it has done especially around the eye; so consider using AI sharpening to bring back the native sharpness.

11

Blue Banded Beauty by Glenda Black - Second Place



Judges Comment: Gary Smith: A stunning macro image where the subject is ultra sharp. You have placed the subject and flower on the Baroque diagonal with a light contrasty background for maximum separation and isolation. The framing has been well done creating a sense of where the bee has come from and implying motion. A small thing, consider removing the halo around the antenna a feet.

15

Between the Trees by Vicki Cain - First Place



Judges Comment: Gary Smith: This image reminds me strongly of Frederick McCubbin's paintings, where he used this technique of a single image that appears to be 3 separate images creating an impression that we are looking through a window into a scene; where each window isolates a section of that scene. The important criteria for this type of artwork is consistency between each panel and you have achieved that. The misty background creates a sense of isolation and the subdued colour palette creates a sense of calm. This image will be nice blown up large on a lounge wall.

15



Comments report for Photographer EDI Colour - Nature

Debbie Burt - Merit



Judges Comment: Gary Smith: A lovely intimate shot of the Echidna where you have shot from its level to bring us into its world. The centralised placed within the frame is OK but consider other placements or image formats. The image is flat and requires editing bring out the contrast, saturation and details to do this image justice. I'd recommend that you set up your camera to download the image metadata, as there is very little with this image; that will enable you to analyse your images to understand how to improve.

14

Wild and Free by Melanie Warnaar - Merit



Judges Comment: Gary Smith: You have filled the frame with your subject yet retained enough environmental information to place your subject in its environment. With the horse looking to the left it creates a virtual line and weight on the left side of the image, but with the horse placed centrally balances the image; placing the horse slightly to the right will balance the image, this can be done by cropping the right but it will make the image skinny and create tension in the image.

13

Pelican pruning by Rhonda Hansen - Second Place



Judges Comment: Gary Smith: This image is quite sticking as a monochrome, and you have managed to capture most of the feathers as white. The feathers under the beak and along the wing appear grey and this is caused by the camera giving you a false exposure reading. When shooting white objects consider using your exposure compensation and overexpose by about one stop. In this image. In this image consider selecting the grey areas and lift the exposure a little to bring the white back.

14

Cockatoo feeding by Ian Guthrie - Accepted



Judges Comment: Gary Smith: The Whiteness of the Cockatoo highlights and defines the focal point of the subject against a monochromatic background while the unique shape of the apple counterbalances the bird and adding to the narrative of the image. Nature images where the bird is doing something have a distinct advantage and error can be forgiven. In this image the bird being in direct sunlight is a little over exposed so consider adjusting this a little and the eye needs to be sharpened. This is the first place that a viewer looks.

12

Backyard Finds by Judy Hofmeyer - Accepted



Judges Comment: Gary Smith: An interesting still life where the radial lines from the seed pod juxtapose with the textures of dried leaves. This image works on many levels of Maslow's hierarchy and Gestalt principles and it could be further enhanced by increasing contrast, dehaze and the mid-range colour tonal variations which will also create some depth to the image.

11

Autumn Destruction by Robin Elliot - Accepted



Judges Comment: Gary Smith: There is a high level of intended tension created in this image in this close-cropped image allowing the viewer to contemplate on the danger and potential fire hazard on the loose bark. The subject matter fills the frame as intended but consider dodging the bark and burning the background; this will bring the subject into the foreground making a stronger statement, alternatively you could lift the exposure then apply a vignette.

11

A Lonely Mollusk by Voret Castillo - Accepted



Judges Comment: Gary Smith: A very interesting flat lay image where the Seagrape creates a variable, wandering, chaotic background to the lone Mollusc which you have placed on the thirds powerpoint for maximum impact. The image appears to have been shot at around mid-day with the sun high in the sky; this will cause two problems; one it will tend to bleed out the colour in the Seagrape this can be fixed by adding some dehaze, vibrance and saturation and secondly it will create specular highly which can be distracting but can be removed during editing. A better method is to use a polariser at the time of shooting ? a good polariser is a must have in any landscaper shooters bag.

11

Cape Schanck by Stacey CLARKE - Accepted



Judges Comment: Gary Smith: A great concept using the textured foreground rocks to lead the viewer into the image. When taking a shot the whole image needs to be considered, here you have placed the horizon in no-mans-land, neither in the centre nor in a definite position, study the horizon placement of Ansel Adams. The foreground rocks are blurred, yet being close to the viewer we expect these to be sharp to achieve this consider using the hyperfocal distance as your focusing point.

11

Noisy Miner by Bill Thompson - Merit



Judges Comment: Gary Smith: A great minimalist bird shot with the branch and leaves creating a strong frame for the bird. The DoF separates the bird from the background, and the strong figure ground relationship ensures the bird stands out as the subject. You have a good shot here but the camera technique can cause problems, firstly you have used a 600mm lens with a 1.4 extender, this make the effective lens 840mm so your shutter speed for hand holding using the reciprocal rule should be 1/840s not 1/500s as set by the auto exposure. The use of the extender also diminishes the light hitting the sensor and it has increased your ISO to 8000 and this has caused a lot of noise in the image which causes bot softness and a distraction to the viewer. In this image select the subject and do a small noise reduction then select the background and do a large noise reduction.

13

Lane in the Fog by Greg Haysom - First Place



Judges Comment: Gary Smith: The beautifully framed S curve takes the viewer on a journey through the image. The foreground trees have some lovely texture that can be further enhanced by the addition of contrast and clarity; this will increase the separation between the desaturated colours in the fog and the foreground trees. The fog adds to the calm, tranquil feel to the image and would be a great image, blown up large, on the lounge room wall.

15

Master Of Disguise by Ishani Booms - Merit



Judges Comment: Gary Smith: A nice diagonal position of the subject has created a strong composition. The blurred foreground branch creates a sense of depth with the lizard being well separated from the background. The eye as we expect is nice and sharp while the image cropping has been well handled placing the lizard on the Baroque diagonal. Shooting through glass is always difficult and often results in a double image as it has with the branch which can be distracting. Consider purchasing a rubber lens hood, this will enable you to place the lans against the glass, eliminating this reflection.

13



Comments report for Advanced EDI Mono - Nature

Water Lily by Wendy Slater - Accepted



Judges Comment: Gary Smith: A nicely balance image where the Jabiru appears to be interacting with the flower and all of the elements on the focal plane are sharp with the sharpness despairing into the distance creating a sense of depth. In this image the birds feathers are grey yet they should be white this is caused by two things, firstly the exposure meter is exposing for mid grey when it is zeroed, so you should be over exposing your image by 1 to 2 stops to maintain the white and secondly your picture style; the exposure meter take its reading of the rear screen jpg image, so by having your picture style set to standard it will affect your exposure meter even if you are shooting in RAW, consider changing this to Neutral or Faithful.

12

Conservation Encounter by Garry Pearce - Accepted



Judges Comment: Gary Smith: An image that is suiter to B&W with the contrasting textures of the foreground water, vegetation and the lovely mist. The river has been placed on the sinister diagonal with image composition is built around the Fibonacci spiral. The image is fairly flat due to the limited tonal range, although the foreground has some difference, this needs to be added to other parts of the image to encourage the viewer to move through the image; therefore, consider burn some parts of the image.

10

Lilypad Landing by Mark Slater - Accepted



Judges Comment: Gary Smith: The square image format highlights the organic shape of the dragon fly in this close up image, while the background texture makes a counter point to the smoother texture of the insect. In the B&W format you lose the colour information making the image rely on shape, texture and line, etc. Here I don?t think there is enough of these image elements for a B&W image as the contrasting blue against the green of the leaf would be much more striking image.

11

The Family by Malcolm Godde - Accepted



Judges Comment: Gary Smith: An image that creates a sense of community where you have moved in close to capture the more intimate details instead of a wide shot. You have a nice sharp image despite only a 1/80s shutter speed on a 400mm lens, consider using the reciprocal rule of 1/the shutter speed as a minimum shutter speed. The overall image is grey so consider selecting the background and increasing the exposure significantly, then select the subjects and increase the contrast. It lifts this image to something you would be proud to put on the wall.

12

Sunday morning perhaps by Kaye Kennedy - Accepted



Judges Comment: Gary Smith: The organic against the inorganic background defines this B&W image where you have placed the subject centrally leaving a large negative space, consider cropping to a square format. The tonal value does not vary much across the image so consider dogging and burning to create tonal differences across the image to lead the viewer through the image.

11

Searching For Nectar by Glenda Black - Merit



Judges Comment: Gary Smith: The light has been well handled in this image highlighting the butterfly and isolating it from the background. This image displays a good tonal variation and consequently generates high viewer interest and impact. The texture of the insect wings is what makes this image a standout. A small thing, consider selecting the proboscis and brightening it to make it part of the image narrative.

13

The Black Forest by Chrissi Miles - Accepted



Judges Comment: Gary Smith: A confrontational scene that can have many meanings. The dirt track leads us through the image while the stark bark texture adds to the drama of the image while the panoramic format implies a wide range to the devastation. Consider editing for the message you want to send! Sepia will give a timelessness feel yet less confronting image while an image that enhances the black will create an image where the viewer is compelled to look at the dark areas. As humans the dark attracts us first this is shown in Maslow's second hierarchical level, that of safety, so by enhancing the blacks you will enhance the message of devastation.

12

Stand-off by Deirdre Blunt - Accepted



Judges Comment: Gary Smith: This image is nicely framed by the grasses while the foreground geese with their aggressive posture create a good sinister diagonal. There is a good tonal range across the image but our eyes can be drawn to the reflective water in the top left, consider adding an off-centre vignette to retain the viewer in the area where you want them to look.

12

The Watchful Dragon by Jessica Wells - Accepted



Judges Comment: Gary Smith: The eye commands attention in this image where a shallow DoF creates a sense of depth, The black background ensures a good contrast and figure-ground relationship with the Dragon allowing the light texture to dominate. While the eye is dominant it could stand out a little more by selecting it lifting the exposure, contrast and sharpness to make the eye pop. The background although mostly black has many grey blobs that are distracting and need to be removed.

11

Mornings in the Mallee by Vicki Cain - Second Place



Judges Comment: Gary Smith: It's nice to see a High Key image in the mix with its strong reflections in the smooth water. High Key images generally create a sense of peace, calm, tranquillity, safety and positivity due to the lack of deep shadows. However, by placing the main tree on the thirds line has brought the small tree close to the corner including the dark vignette in this area; these tree have a deep contrast and therefore the main subject but by being close to the edge creates tension within the image, forcing the viewer away from the subject to the background because humans prefer peace and calm to tension. Consider adding more area bottom and left if available.

14

Flannel Flowers Blowing in the Wind by Pauline Todd - Merit



Judges Comment: Gary Smith: Someone has been channelling Olive Cotton. This image does not rely on colour by the chaotic lines and textures. The chaos is subdued by the sharpness of the 3 central blossoms while the others recede into the background. The dark spot in the sea of white at the left edge is a distraction so consider cropping to a square format, this will still leave the blooms on the thirds line and minimise some of the edge distractions.

13

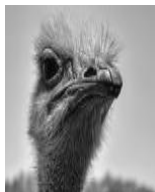
A Tangle of Spiders by Patsy Cleverly - Accepted



Judges Comment: Gary Smith: An artistic shot of the 2 spiders highlights their texture, lines and shapes. The image suits the portrait format, and the added grain adds to the artistic feel of the image. The light is intriguing as the bright light draws us from the duller foreground through the image. A small consideration would be to remove the edge flicker in the top left corner.

11

Supercilious by Win van Oosterwijck - Merit



Judges Comment: Gary Smith: An image taken from an inferior perspective allowing the subject to dominate. The clear sky creates a non-distractive background while the small background hill anchors the image, creating a sense of place. The sky appears to have been darkened due to the bright halo within the hair, consider instead lightening the sky and turning this into a high key image.

13

Turkey-tail Fungi by Pamela Milliken - Accepted



Judges Comment: Gary Smith: The slight vignette helps to define the subject in this image with strong triangular shapes throughout. The addition of the fern adds a contradiction of shape and form to the fungi. The placement of the fungi on the lower diagonal log allows the up log to play a role in the visual language of the image. The square image format frames the image bringing order to chaos. Consider lifting the fungi logs exposure slightly to balance the image diagonally.

10

Atlantic Puffin by David Woolcock - Merit



Judges Comment: Gary Smith: The texture and simplicity of this image make it a standout. You have captured the birds feathers in fine detail while the background textured smoothness compliments the feathers. The sad, comical face shapes and lines also add to the interest within this image. Consider selecting the white face and lift the contrast, exposure and clarity to bring the whiteness back into the face.

13

Looking for a feed by Sharon Alston - Accepted



Judges Comment: Gary Smith: Always a magnificent bird and you have caught some of its character; there is a good connection between you while the square format has eliminated most of the distractions. The overall image however has a grey appearance caused by the auto exposure mode. At the time of shooting a 1 or 2 stop exposure compensation should have been used. For this image select the background and subject separately and edit to remove the greyiness.

10

Emu by Jill Hancock - Accepted



Judges Comment: Gary Smith: There is a nice catch light in the eye of this fine portrait taken from a superior position. The image is well balanced with the majority of the head on the right being balanced by the virtual line on the left. A minimalist image where the luminosity is similar across the image, consider lifting the contrast and clarity of the eye to create a luminosity variance.

11

Light In The Dark by David Willis - Accepted



Judges Comment: Gary Smith: An interesting concept where the majority of objects are on the Baroque diagonal. The light subject is creating order out of chaos while the vignette helps to keep the viewer within the image. The high contrast creates a sense of threat while the odd stick promises a chance to escape. Strong vignettes have a place in the artistic and I applaud this but be aware many judges do not like strong vignettes.

11

David and Goliath by Michael Black - Accepted



Judges Comment: Gary Smith: The lovely sky texture provides a strong background to the narrative of this image. These are difficult shot to take, and you have managed to get detail in the shadow areas under the wings but the should has lost detail, if this is taken in RAW you should be able to recover some of this. Consider also rotating the image slightly to bring the line of the birds toward the diagonal. Humans respond to diagonal directions perceiving them to be both strong and stable.

12

On the lookout by Geoff Bayes - First Place



Judges Comment: Gary Smith: A very simple artistic image of the two ravens on a rock. The silhouette of the birds compliments the texture of the rock while the added gain to the sky creates a timeless sense and a connection to some of the cinematic images of past years. When I saw this I immediately thought of Hitchcock's the ?Birds?. The border also adds to this old feeling of the image and the heavy vignette adds to this old feel as well.

15

Ellenborough Falls NSW by Glenn Rose - Accepted



Judges Comment: Gary Smith: A closed waterfall shot of the upper part of the falls. The image highlights and accentuates the water flow as long vertical streaks against a very dark background. The shutter speed was either too fast or too slow, the water has neither the silky smoothness of a long shutter speed nor the sharpness of a high-speed image. Therefore, consider thinking creatively and adding grain or mist. This image has the makings of an interesting artistic image.

10

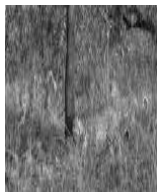
Hard Growing by William Cleverly - Accepted



Judges Comment: Gary Smith: Not only hard growing but a difficult subject to shoot in the sun high in the sky, so you have done well to capture the tree and rock. The deep shadows stand out as the focal point of the image while the luminosity value of the rock and trunk is very close so they are hard to visually separate. The composition of the image is good and the narrative is there but it might be clearer in colour. Also remove the edge flicker in the top left.

10

On The Lookout by Yvonne Schnelle - Accepted



Judges Comment: Gary Smith: By removing colour from the image, you have demonstrated how well these leopards are camouflaged. The panoramic format works nicely with the line of the animals and encouraging the viewer to view this horizontally through the image. Consider removing the dark branch in the top right corner as this is a distraction.

11



Comments report for Photographer EDI Mono - Nature

Path by Voret Castillo - Merit



Judges Comment: Gary Smith: We respond to this image in a number of ways; firstly, at Maslow's second level that of safety where we are attracted to the dark shadow areas looking for predators, curiosity comes at Maslow's fourth level. The path leads us through the wood to the light which has been placed on the thirds line for impact. Consider adding some contrast to bring out the texture in the tree bark.

14

Old Man Emu by Bill Thompson - Accepted



Judges Comment: Gary Smith: The arid landscape coupled to the very shallow DoF creates a sense of a hot dry environment. You have a good connection with the Emu but the Emu appears to be overprocessed and is over sharpened with the sharpening having been done globally as the background appears to have noise which should not be occurring with your camera. Consider reducing the sharpening over the entire image, then select the Emu and only sharpen it a little, also consider softening the contrast a little.

12

Electrifying by Greg Haysom - Merit



Judges Comment: Gary Smith: Lightning strikes always have the wow factor, and this is no exception. The B&W format suits this type of image due to its high contrast and the layering of the clouds. The foreground tree both anchor the image and create a base of perspective. You might consider lifting the shadows just on the central cloud to bring some texture out so that it breaks up the image a little.

13

Sun and Snow by Judy Hofmeyer - Rejected



Judges Comment: Gary Smith: Shooting into the sun is difficult even for an experienced photographer. The hills in this image have some nice sensual curves creating a relax feel to the image. I assume there is snow up on the hills but we see only glare; when shooting into the sun consider using a polariser as this may allow you to get more detail in the foreground and middle ground. I suspect that when pressing the shutter button you focused on the sun, consider using the hyperfocal distance and focus on about the track edge, this will give you a sharp foreground. This image however is not a monochrome as you have a blue hue in the sky and a green hue across the paddocks.

9

Turtle Piggy Back by Rhonda Hansen - Accepted



Judges Comment: Gary Smith: This is an amusing image of stacks on the mill that has been cropped to a square format. The strong sun light has created the possibility of a strong high contrast image that can be lifted to a higher level by exposure and shadow adjustments. When cropping consider what you are trying to achieve, here by cropping close to the subject you have created tension in the image and a way for the viewer to leave the image. If this is not what is intended, then I suggest that you crop wider.

11

Bin chicken by Ian Guthrie - Accepted



Judges Comment: Gary Smith: You have got down to the birds level to create an intimate shot of the bird adding interest to your image. The subject is obvious against a non-distractive background as the bird is the sharpest object in the image. I'm guessing, as there is no metadata, that you are using an averaging exposure mode as you have a dark background but a white bird where the feathers are over-exposed, the birds head is also very dark. You maybe able to recover some of the detail if the image was taken in RAW, but it also has another problem, the over-exposure can cause the camera to have difficulty in focusing as it requires good contrast for the focus lock. Try shifting your focus and exposure modes to learn what the camera can do.

11

Sudden Stillness by Ishani Booms - Second Place



Judges Comment: Gary Smith: A good bird shot where the background has enough environmental context for the viewer to understand the image. The parallel branches and bird, according to Gestalt will move us through the image. You have a good connection with the bird which is sussing you out. Consider adding a soft vignette just around the bird and the fruit to tie these image elements together, strengthening the image narrative.

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Leader of the Mob by Melanie Warnaar - First Place



Judges Comment: Gary Smith: The shallow DoF means that we focus on the important bit, the main horse which is also the sharpest element in this environmental portrait image. The other horses create viewer context and an understanding of the environment. The side light has allowed both good exposure and good figure-ground relationship. For better balance consider cropping out the rump on the right, this will also bring the main horse onto the golden ratio line for a stronger image.

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