

PHILLIP ISLAND CAMERA CLUB: JUNE 2017

Member Group of the Artists' Society of Phillip Island Inc

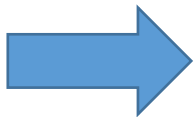


Meetings: 1st Monday of the month 1.30 - 4pm (Easter & Cup weekend exceptions)
Heritage Centre, Thompson Ave, Cowes

Website: <http://www.phillipislandcameraclub.com.au>

Club FB Page: <http://www.facebook.com/#!/groups/382689165127848>

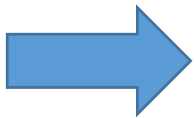
Enquiries: Susan 0408136717 – phillipislandccaspi@gmail.com



[NEXT MEETING](#)

Our next Meeting is on Monday, 3rd July, 2017, at 1:30 pm at the Heritage Centre.

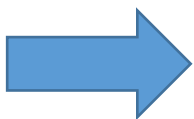
See you there!



[MONTHLY CHALLENGE - JUNE](#)

This month's challenge is "Your interpretation of a statue"

Please send your images in to Susan by Friday before the meeting so photos can be organised ready for a slide show or bring them to the meeting on a USB stick.



[FACEBOOK CHALLENGES](#)

June 19th Table Top

June 26th Magnificent Gum Tree

July Composition Month

July 3rd, Rule of Thirds

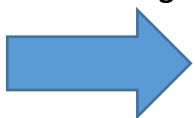
July 10th Serpentine

July 17th Triangular

July 24th Balance

July 31st Colour Contrast

Please note **Addressing July's Facebook Compositional Challenges are at the end of this newsletter for your information after the Judge's Evaluation.**



[VAPS CONFERENCE](#)

Six members attended the Frankston VAPS Conference on 27th and 28th May. Ian Bock, a judge from earlier in the year, received a sixty year service badge. There were twenty-nine badges awarded for twenty years service. Next year's conference is to be held in Warnambool. Comparisons between 2016/2017 results – for EDPIs we came 18/22 in 2016 and in 2017 14/23 – for Prints 2016 25/29 and in 2017 16/24. Congratulations to Dianne Davy for being our highest scoring achiever for "Enjoying Winter's Sun". Following are the scores awarded at the conference for images.



EDPIs Title	Name	
Roots	Susan Brereton	11
Late Autumn	Kathryn Shadbolt	12
Gnarled and Ancient	Kathryn Shadbolt	10
Time Past	Colleen Johnston	10
Candlelight	Jenny Skewes	10
Time to go Home	Will Hurst	11
Paika Lake	Dianne Davy	12
Enjoying Winter's Sun	Dianne Davy	14
Lead Guitar	Rhonda Buitenhuis	11
Watchful Owl	Rhonda Buitenhuis	12
San Remo Jetty	Col Allen	12
Reflection of Youth	Col Allen	11
Dine 'n Daisy	Dave Cook	11
Pretty and Pink	Joanne Linton	9
Fallen from Grace	Lynne Cook	10
PRINTS		
Cosy Inside	Susan Brereton	12
Weathered Storms	Susan Brereton	11
Pot of Chia	Kathryn Shadbolt	12
Crazy Birds	Kathryn Shadbolt	9
Lima Cathedral	Colleen Johnston	12
Raffy Reflecting	Colleen Johnston	8
Golden Whistler	Jenny Skewes	10
Dolphin	Jenny Skewes	10
Rainy Day	Will Hurst	10
Monty	Will Hurst	12
Nearing Buffalo Summit	Dianne Davy	10
Australian Windfall	Dianne Davy	9
Jerone	Rhonda Buitenhuis	10
Berry Nice	Rhonda Buitenhuis	8
4 Seasons	Dave Cook	9

Notes from Emma Gilette at the VAPS Conference thanks to Kathryn Shadbolt.

Judging images

Like it OR Don't like it

Does it have impact

Aesthetic Elements

Technical Elements

Conceptual Element

WANT

Impact, Creativity, Originality, Imagination, Technical Excellence, Mood/Emotion, Story Telling, Original, Excite Me, New, Take Risks, Be Brave, Push Boundries, Inspire Me.

OLD SHOTS – NEW TECHNIQUES – NEW ANGLE – NEW STORY – re Low Key, Blurred Movement, New Angles

TECHNICAL EXCELLANCE

Sharp, Right Shutter Speed to capture movement

Right Aperture for focus and background

Right Exposure for what you want to do.

Right ISO
Right Lens
Do you need filters?
Communicate intentions
Do you demonstrate a distinct style and appropriate editing.
Story Telling
Shoot a Series
Create a triptych/diptych.
Consistency and coherence are vital.
EDITING MATTERS
Bring back what you saw
Look to create impact
Aesthetics.
Change your perspective.
Isolate focal points.
Train your eye to mentally frame images and KEEP LEARNING.
Mood plus Emotion equals Memorable.
Difference Between a good photo and great photo.. think about what you want your viewer to feel.
Consistency – editing must match the subjects mood.
Watch for lens distortion
Chromatic Aberrations both easily fixed in Light Room.
Ghosting/Halos caused by oversharpening
Remove dust spots
Soft proof each image
Avoid white Vignettes and bright distracting elements in your image.
Poor Composition
Careful Cropping
More lead room and negative space.



[Judge's Training](#)

The following letter has been received from the Secretary of VAPS and is included for your information if anyone is interested in attending.

Invitation

Level 2, 3 & 4 APJA Image Evaluation Seminars 2017

Hi All

Our records show that you completed the Level 1, 2 or 3 seminars for judging in the past. We would like to invite you to register for the Level 2, 3 or 4 seminars in 2017.

Level 2: Sunday 23rd July

- > Update on APJA levels, accreditation, assessment etc.
- > What Judges look for.
- > Advanced Critique & how to score images.
- > Judging "Landscapes".
- > Judging "Creating Depth".
- > Image Evaluation Prac Session
- > Projected Images

Emma Gillette
Margaret Zommers
Emma Gillette
Ian Rolfe
Alfred Zommers
Emma Gillette
Paul Robinson

Please register by email giving your Name, your club, and phone contact to:

Alfred Zommers – asgz47_99@outlook.com by Friday 21st July

We need to know if you are coming as we need to organize morning and afternoon tea.

Level 3: Sunday 20th August

- > Update on APJA levels, accreditation, assessment etc.
- > Why have your images judged.
- > Judging "Photojournalism".
- > Judging "Portraits".
- > Judging "Monochrome".
- > Judging "Creative".
- > Q & A session.

Emma Gillette
Ron Cork
Noel Butcher
David Harradine
David Tatnall
Adrian Donohue
Panel

Level 4: Sunday 17th September 2017

- > Update on APJA levels, accreditation, assessment etc.
- > Judging Wildlife and Nature
- > Advanced Aesthetics
- > Judging "Audio Visuals"
- > Judging "Open".
- > Evaluating Digital darkroom techniques.
- > Q & A

Emma Gillette
David Burren
Emma Gillette
Sue Rocco/Barb Butler
Adrian Smith
Ron Cork
Panel

Please register by email giving your Name, your club, and phone contact to:

Bill Millar - oneoff@iprimus.com.au by Friday 18th August (Level 3) and Friday 15th September (Level 4)

We need to know if you are coming as we need to organize morning and afternoon tea.

Venue for all seminars: St. Peters Anglican Church Hall

Cnr. Ames Ave & Neerim Rd Murrumbena. (Melway 68 K5)

Registrations 8.30am, Finish approx. 4.30pm

Important: Neerim Road near the church is now **2-hour parking** even on Sundays.

Do **not** park in the Church yard especially on Sunday morning. Park in Ames Avenue.

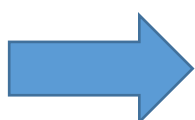
BYO lunch Morning and afternoon teas provided.

Note: there are **no nearby food vendors** open on Sunday.

Cost:	APJA members	\$25
	Non APJA members on the current Judges List	\$35
	Others	\$40

Pay on the day at the door.

For more information, contact Alfred Zommers 0414 336 234 (before 29th July) or Paul Robinson 0409 425 700



RESULTS OF OPEN JUNE 2017

Peter Elgar was the judge for this month's evaluation of eight prints with thirty-eight EDPs and the following are the Highly Commended and Commendeds. Peter's comments have been included at the end of this newsletter so that you can review his critique at your leisure. Well done everyone.

PRINTS	IMAGE TITLE	PHOTOGRAPHER
Highly Commended	Pensive	Jenny Skewes
Commended	Tasty Kanga Paws	Jenny Skewes
Commended	A Baby to Love	Rhonda Buitenhuis

Commended	Frangipani After Rain	Kathryn Shadbolt
Commended	Dirty Ibis	Rhonda Buitenhuis

EDPI	IMAGE TITLE	PHOTOGRAPHER
Highly Commended	Lily	Susan Brereton
Highly Commended	Rufus	Joanne Linton
Commended	Birds Eye View	Jenny Sierakowski
Commended	Blue Wren	Brenda Berry
Commended	Clouding over the Lady Jane	Kathryn Shadbolt
Commended	Enjoying the Break	Dianne Davy
Commended	Glow	Jenny Sierakowski
Commended	Look What We Have Found	Will Hurst
Commended	Smooth	Dave Cook



PRINT
Highly Commended
Pensive
Jenny Skewes



PRINT
Commended
Tasty Kanga Paws
Jenny Skewes



PRINT
Commended
A Baby to Love
Rhonda Buitenhuis



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Commended
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Kathryn Shadbolt



PRINT
Commended
Dirty Ibis
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EDPI
Highly
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Lily
Susan Brereton



EDPI
Highly Commended
Rufus
Joanne Linton



Commended
Birds Eye View
Jenny Sierakowski

EDPI



EDPI
Commended
Blue Wren
Brenda Berry



EDPI Commended
Clouding Over the Lady Jane
Kathryn Shadbolt



**Commended
Enjoying the
Break
Dianne Davy**



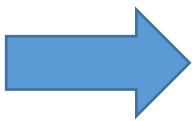
**Commended
Glow
Jenny Sierakowski**



**Commended
Look What we have
Found
Will Hurst**



**Commended
Smooth
Dave Cook**



ASPI MEMBERSHIP DUE:

Please note that ASPI Membership is due, details follow.

DUE DATE 30/06/2017

Through much hard work and diligence by the ASPI committee and volunteers we have again managed to keep the membership fees the same as last year.

DESCRIPTION	AMOUNT
Annual Membership 1 st July 2017 – 30 th June 2018	\$30.00 for adults 18 years and over if paid by 30/6/17 OR \$35.00 if paid after that date.
	\$10.00 for Associate Members (17 years and under)

Payment can be made by cheque or direct deposit - see below for details. *Please do not send cash.*

Payments can also be made directly into the ASPI Bendigo Bank Account, on line or at the Bendigo Bank.

Account Name: Artists' Society of Phillip Island Inc.

BSB 633 000

Account No. 142291616

If paying directly to the bank account please put your first initial and last name and your current membership number as the reference.

If sending payment by cheque, please send the completed section below along with your cheque.

Kindly make all cheques payable to Artists' Society of Phillip Island Inc., attach your payment, and return by post to P.O. Box 198, Cowes, marked to the attention of the Treasurer.

If you have any questions regarding this invoice please contact

Gay Mosby, Treasurer – 0425728323 or gay.mosby@gmail.com

NAME:

Membership No.

If your personal details have changed in the past year please provide us with your new details

Address:

Phone:

Mobile

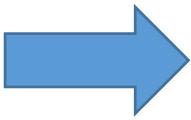
email

Do you have any ideas or suggestions for workshops, classes, activities, gallery visits or presentations you would like the committee to consider? Your feedback is welcomed.

NB: To be eligible to vote for office bearers at the 2017 AGM you are required to be currently financial

2017 SYLLABUS

TOPIC 2017	SUBMISSION DATE	EVALUATION DATE
BLUR & FOCUS	5 TH JUNE	3 RD JULY
OPEN	3 RD JULY	7 TH AUGUST
TREE(S)	7 TH AUGUST	4 TH SEPTEMBER
OPEN	4 TH SEPTEMBER	2 ND OCTOBER
SONG LINE/TITLE	2 ND OCTOBER	13 TH NOVEMBER
PORTFOLIO	13 TH NOVEMBER	4 TH DECEMBER



[TOPICS for evaluation 2017](#)

OPEN (Hand in July)

TREES / TREE (Hand in August)

www.dictionary.com defines a tree as "a plant having a permanently woody main stem or trunk, ordinarily growing to a considerable height, and usually developing branches at some distance from the ground." Any species of tree is suitable for this topic. The challenge is to produce an image that attracts the viewers' attention, with the tree(s) as the focal point of the image. The tree must be in its plant form, **not** presented as a plank of wood, piece of furniture or sawdust.



OPEN (Hand in September)

Line from song / Title of song (Hand in October)

Members choose a line from a song or use a title of a song to provide the subject and title of an image. This is a broad topic and encourages artistic interpretation. Include the line or title in the file name. Example could include Rod Stewart's "Sailing"; "Stormy Monday" - T-bone Walker; "The Gambler" - Kenny Rogers; "Dancing Queen" - ABBA; "Horses" - Daryl Braithwaite; etc. The song may be from any era. Hopefully we will enjoy listening to many tunes in 2017.

<http://www.songlyrics.com/>

<http://www.azlyrics.com>

<http://findmusicbylyrics.com/>

<http://www.lyricfinder.org/>

<http://www.metrolyrics.com/>

<https://www.pinterest.com/explore/song-lyrics/>

2017 PORTFOLIO (Hand in November)

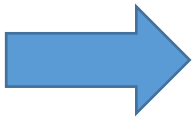
This is a variation on the usual "Print of the Year". In each of the print and edi sections, members can submit ONE portfolio of five (5) images, with a common thread that ties them together. This encourages members to explore a topic (of their choice) from various perspectives. The quality of each image, the handling of the overall theme and the presentation will be evaluated. Images submitted in the portfolio **may** have been submitted in monthly evaluations during the year They may also be re-worked in light of

the constructive comments they received. The topic of a member's print portfolio may vary from the topic of the edi portfolio.

<http://www.wix.com/blog/2016/09/12-stunning-photography-websites/>

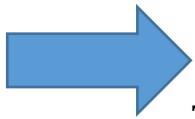
<https://webdesign.tutsplus.com/articles/15-tips-creating-the-perfect-photography-portfolio-website--webdesign-3231>

Further discussion and sharing of ideas will happen during 2017. Gather your questions for these discussion sessions.



ELECTRONIC DIGITAL IMAGES – NAMING PROTOCOL & SIZE

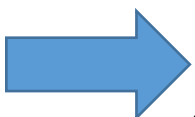
1. **Title** first (so entries sort by alphabet)
2. Your A.S.P.I. **Number**, **Topic/Month**, & **Year** This also helps Print Steward to read your sticks
3. Use an **underscore** between each of these sections (e.g. **Title_216_Seasons_Aug16**).
4. **1920 x 1200** pixels (width x height)
5. Max data **1.5 MB** (megabyte) (In accordance with VAPS stipulations)
6. Please use your **ASPI Number** on all of your entries both EDPI & Prints!



PRINTS:

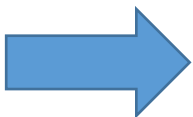
The mount size for PRINT entries is 20" x 16" or 50.8 x 40.6 cms. For use in newsletters and other purposes it would be appreciated if an EDPI of your print could be sent in also, but please label it as follows for Mark's ease of sorting:-

PRINT_Title_216_Still Life_Oct16



NEWSLETTER ITEMS

If you have anything to contribute to the Newsletter please send them to Lynne Cook at chinook@waterfront.net.au. Thanks to everyone who contributed so promptly. Help make this informative for everyone.



LUNCH ANYONE?

Extend your social time sharing with other members having lunch before the monthly meeting. ***12pm at the 'Mad Cows', The Esplanade, Cowes.

***Hope to see you there – usually down the back*





BIMBADEEN EXCURSION

About six members braved the inclement weather to visit Bimbadeen, Back Beach Road, Ventnor and were hosted by owners Bob and Anne Davies.

(l to r) Jenny Sierakowski, Susan Brereton, Anne Davies, Bob Davies, Mark Davy and Rob McKay.

Please find Peter Elgar's comments, (the evaluator for this month on the next pages with Addressing Facebook Challenges after that.

Phillip Island Monthly Club Competition – Judge Feedback for JUNE 2017 –OPEN - Peter Elgar				
<i>Please refer to Judge Instruction Letter for ratings: Judge's Pick - HC (Highly Commended) - C (Commended)</i>				
Sequence by Title	Member No	Title	Judge Rating	LargePrints
1	399	Tasty Kanga Paws	C	I like the long portrait aspect used by the maker to showcase this print as it gives a sense of height to the subject. The image could be a little sharper on the focal point, but still works as clever DoF has been used to remove any distractions in the background. Nice work that just lacks a little vibrancy in the reds and greens. This could be fixed by a subtle increase in saturation and luminance levels.
2	601	Red Hat Day		The use of selective colour is considered a bit hackneyed and outdated, but it works in this picture as the colouring of the hat stand eases the transition from the red hats to the monochrome background. The striking red hats immediately grab your attention and then the eye

				explores other areas of interest in the photo. Darkening the RH space above the sign would keep attention within the frame.
3	307	Wild and Wind Swept		<p>The photographer has used a wonderful leading line to take us into the centre and around the bend of their image. I like the texture and shadows of the sand dunes and driftwood, and the subtle sun rays give mood to the scene.</p> <p>Unfortunately the landscape is not sharp throughout, the shadows lack some detail and the lighting flat at that time of day. I would try converting it to B+W if it were mine to see how it looked.</p>
4	431	A Baby To Love	C	<p>The lighting and natural pastel skin tones of this portrait work perfectly with the subject matter resulting in a beautiful soft and dreamy rendition of the newborn. The relaxed pose and shape of the baby are in harmony with the tight crop and framing of the picture. Using a deeper DoF would have prevented the baby's foot from being out of focus and given more detail in the highlights of the blanket. Some would argue the baby's face & hair need to be sharper, but a little softness here is pleasing aesthetically.</p>
5	399	Pensive	HC	<p>A good portrait should mirror the personality or mood of the subject, and this image does that. The eyes are tack sharp, have beautiful catchlights and are full of expression. Good job! There is a fast fall off from the focal plane that adds a softness to the hair that's in harmony with the age of the child. My only suggestions are to remove the shadow above the shoulder (camera right) and use Curves to bring some detail to the shadows (camera left), otherwise exquisite work.</p>

6	601	Frangipani After Rain	C	Beautifully printed, tack sharp and with vibrant natural colouring, the photographer has done a very skilfull job on this work. It would be a stronger image if composed with the leading stalk in the LH lower corner and the top RH corner cropped to remove the splash of white background. If the petals of the top flower cannot be cropped out completely, then they need to be darkened to keep the eye on the subject flower. Otherwise, beautiful work – well done.
7	431	Dirty Ibis	C	Congratulations to the photographer on the good job they've done in difficult lighting. There is good detail in most of the highlights and in all of the shadows of the ibis, as well as good exposure overall. The bird's eye is sharp & has a catchlight and the print itself has rich natural colouring. It is a shame we have flotsam running vertically up through the bird's beak leading the eye out of frame as it does lead you out of frame. It would be worth cloning this out from the top, down past the bird;s neck.
8	361	Sunset Rose		I really like the magnificent warm colours of the rose in this print and the picture reminds me of a roaring fire at first glance. The red and yellow colours really pop against the black backdrop. The image is letdown as a still life because it is a little soft, but it is such a striking image it would be worth editing it creatively in an impressionist abstract style. Full marks for print quality and for immediate impact, (it was very close to receiving a Commendation).
9				
10				

**Phillip Island Monthly Club Competition – Judge Feedback for June 2017 – OPEN
Peter Elgar**

Please refer to Judge Instruction Letter for ratings: Judge's Pick - HC (Highly Commended) - C (Commended)

Sequence by Title	Member No	Title	Judge Rating	EDPI
1	326	A Daisy A Day		Good composition, vibrant natural colouring and an uncluttered background have been used to showcase this daisy. A good job, somewhat spoiled by the contamination around the leaves and stalk of the flower, and that needs to be cleaned up. A little more work is also needed to balance the colour and texture of the upper RH wall with the rest of the background. Otherwise nice work.
2	326	Arachnid		A very interesting and creative image that held my attention. I like the unusual muted colours and the wonderful patterns of the subject and the flower stamens in the background. Not sure about the aqua coloured editing done to mask some of the clipped highlights, perhaps blending this in Photoshop with the background would give a better result?
3	325	Bassmouth		This idyllic and tranquil scene would be stronger if the focal point was on the 3 rd by cropping the RH side. However, it is still a wonderful image. I like the blue colour cast, big sky and soft clouds and the way the eye is drawn into the image and around the bend. Good job.
4	770	Bird Eye View	C	The amazing viewpoint and yellow balloon immediately grab your attention, then you notice the temple, and so on. Beautiful natural colouring, & well exposed, the only suggestion I can make here is to increase the

				blur of the temple and background. That way the balloon becomes the focal point and the temple stops competing with it as the main subject. Overall, a lovely image.
5	361	Bloody Lily		A stunning close up of the flower that really pops against the black backdrop. Well exposed to give depth, reasonably sharp throughout and with a tight crop that keeps the viewer's attention on the subject. Skilfull work.
6	641	Blue Wren	C	A good capture of a small, fast and elusive subject. The beautiful warm coloured bokeh in the background is a perfect non-distracting backdrop for the bird, which is sharp and well positioned in frame. My only suggestion would be to selectively brighten the plumage and add a catchlight to the eye.
7	314	Bridge in Park		This peaceful rendition of the bridge just needs a tighter crop to place the arch on the 3 rd & give more prominence to the subject. As it is, it gets a bit lost with other things going on in the image, (ducks, people & gazebo all vying for attention). There is also some blue contamination in the top LH & RH edges of the sky. It is a pretty and sharp rendition, just needing some tweaking to add interest.
8	487	Bridge of Red		The bright red bridge really stands out against the lush cool greens of the foliage and the reflection adds an interesting touch. The image is sharp throughout and has natural colouring. Unfortunately, it is a very busy scene and there is no stand out focal point to hold my attention. Using a better viewpoint, eg. shooting low from either end of the bridge entrance would add some

				drama and interest to this scene.
9	314	Caught in the Rain		I like the vibrant pink colour of the rose against the green foliage and the square crop with central composition keeps the viewer's attention on the subject. While the leading edge of the rose petals and leaves are tack sharp, the centre bud of the rose is not, spoiling the image somewhat.
10	601	Clouding over the Lady Jane	C	What a difference a novel viewpoint makes! The photographer has done a great job of capturing the tourists all doing their own thing on the cruise. Some judges would argue the white foreground edge of the boat needs to be cropped to stop the eye from leaving the image, but I think it works well as is. The image is technically sound, interesting to explore and has a wow factor – well done!
11	770	Digital Age		Candid street photography is difficult to do well as you haven't much time to work out settings & composition, but the photographer has done a good job here. The image is well exposed, reasonably sharp and has the classic triangular shape, so my compliments to the author. My only suggestion would be to darken the bright top RH corner to keep the eye from wandering out of frame.
12	487	Enjoying the Break	C	A well seen and captured travel shot. The visual rhetoric showing the incongruity of devout monks behaving as mere tourists enjoying an ice-cream makes a strong impact. Adding to this, is the powerful composition, with the diagonal of the fence, and the beautiful backdrop all of which strengthen

				the image. If it were mine, I'd remove the distracting people on the lower ledge in the background and straighten the horizon, but that's being picky. Good work.
13	331	Entry Point		Beautiful strong colours from the opposite ends of the colour wheel, and random patterns have been cleverly used by the maker in this abstract. I really like the impact of the line creating the ripples in the water and would have made this the focal point by altering the composition if it were mine. Well seen & captured!
14	770	Glow	C	The rich warm tones and highlights are the perfect backdrop to the silhouette of the subjects in the foreground. The image has a wonderful peaceful and comfortable feel to it, reminding me of our summer just past. The beautiful orange glow in the distance adds to the mood. Straightening and cropping the image to remove the bright area immediately above the beam would prevent the eye from travelling up the diagonal beam and out of frame.
15	399	Going Places		The little guy looks to be a fast mover so my compliments to the photographer on the shot as it's well exposed and reasonably sharp. The low viewpoint used adds interest and the maker has done well on getting a good tonal range in flat lighting. While the DoF used has removed most background distractions, the bright object near the LH corner needs to be removed.
16	770	Gold		This travel photo would be more exciting if taken in early morning or early evening when the lighting wasn't as flat. But it is often

			<p>difficult to do this when on a tour. As it is, the wonderful gold colours of the temple spires stand out against the green foliage & blue cloudless sky. The image could be enhanced to give a stronger impact in Lightroom or Photoshop by selectively increasing luminosity, saturation and brightness levels in the style of Peter Eastway There are many free tutorials on how to do this on the internet.</p>
17	331	Industrial Dock	<p>Wow, there is so much to see in this scene that my eye couldn't stop exploring the many interesting shapes, chutes and scaffolding in the photo. Having a focal point in the image would give the eye somewhere to rest, so giving the little cabin (lower left) a stronger compositional spot and brightening it would help here. I like the B+W conversion as it adds an old industrial feel to the whole scene. In fact, I'd add an angry sky and subtle HDR effect to add drama and texture if it were mine. Well seen by the photographer.</p>

**Phillip Island Monthly Club Competition – Judge Feedback for June 2017 – OPEN
Peter Elgar**

Please refer to Judge Instruction Letter for ratings: Judge's Pick - HC (Highly Commended) - C (Commended)

Sequence by Title	Member No	Title	Judge Rating	EDPI
18	331	Into the Wind		<p>Congratulations to the maker on this work. If it's a composite it looks believable as the selection around the bird is very good and the colour space of both images match. If it's not a composite, then your timing and shooting position are impeccable! Strong composition has been used to</p>

				place the subject on the 3 rd , and the exposure, clarity and colouring all work in harmony with the theme. Well done.
19	315	I've Got It		Wonderful composition has been used to showcase these three pelicans, and there is good impact with the main subject opening it's beak to swallow food. When viewed closely the image is slightly pixelated, perhaps caused by resizing for the comp. If it were mine, I'd remove of the distracting food scrap (?) near the base of the front bird's neck and slightly increase orange saturation & luminance of the birds' beaks to see if it strengthened the image.
20	399	Kangaroo Paw		The striking greens and yellows of the flower stamens look stunning against the vivid reds in the background. The image is sharp where it needs to be, well illuminated and good DoF used to mask background distractions. However, on a subjective note, I'm unsure about the central composition and wonder how it would look with some more negative space camera right. As it is, it seems a bit out of balance to me.
21	315	Lily	HC	This is a stunning photo of the lily, superbly capturing the beautiful colouring, yellow, filaments and delicate petals of the flower. The central composition works well, but being picky, a little more room could have been given to the bottom of the flower to match the top. But that's a very minor grumble – well done!
22	447	Look What We Have Found	C	A couple of things in this photo make it more than just another holiday snap of the kids. The first is the pelican. It adds another dimension to the scene, kind of comical, but with a little bit of

			<p>Storm Boy mixed in. The second is little boy holding the “find” in one hand while his other hand keeps teddy safe – there is a wonderful story here too.</p> <p>Technically the image is sound, and my only suggestion would be to darken or crop the bright bridge footings from the top of the picture to stop the eye from wandering out of frame. I really enjoyed this photograph.</p>
23	447	Looking For Something	<p>A good candid grab of young boys doing what young boys do, this capture provokes the viewer’s interest as they want to see what the boys have found.</p> <p>Unfortunately we cannot see what they are looking at, nor much detail of the boys’ faces so our attention soon wanders. I can understand trying to retain the boys’ reflection in the image, but believe cropping most of the bottom of the picture & adding a little more headroom would improve it.</p>
24	325	Marigold	<p>The beautiful yellow petals look stunning against the dark background and counterbalance the green colours of the stalk and leaves. The insect adds interest and the maker has done a good job of getting down for a great viewpoint. I like the square aspect, tight crop and central composition. While the image is reasonably sharp it is a little soft to do well as a macro or close up, but otherwise has been handled well.</p>
25	641	Old Pier	<p>The rich orange coloured rust looks spectacular against the cool green colours in the water and the</p>

			<p>clever viewpoint provides an interesting leading line through the pylons. There is good detail in the shadows and the maker has darkened the clipped highlights to keep the eye from wandering out of frame. Suggested improvements are: 1. A little more work to clean up the bright areas missed or overshoot when darkening is needed. 2. The landing place at the end of the leading line needs to be sharper as a focal point to hold interest.</p>
26	487	Passing By	<p>The soft delicate pastel colours in the blurred background and crisp white flower make a good juxtaposition for the hard sharp dark details of the fly. It is a wonderful capture. While the wings and body of the fly are tack sharp, the eyes could be a little sharper as this is the focal point. I'm unsure of the composition as there appears to be too much negative space above the subject, but that's only my point of view.</p>
27	315	Pattern Bridge	<p>The photographer has done a good job of showcasing the wonderful patterns with this tight crop of this trestle bridge framework. The editing treatment gives a ghostly, ethereal feel to the structure and adds a novel approach to an often shot subject. The overall photograph is a little flat with limited depth, and this could be fixed with some selective dodging and burning in and around the cross members. Congratulations to the maker on their creativity</p>

28	641	Pink Blossom	<p>I really like the way the maker has cropped in tight on the flowers, leaving splashes of blue amongst the foliage. The soft pinks, yellows and browns are all in harmony and look beautiful. While the image isn't sharp and lacks contrast, it works for me as an impressionist style rendition.</p>
29	314	Pool Side	<p>This looks like Montsalvat before they put the pool guards around the pool. The photographer has got a good shot of the pool and surrounds, but has lost detail in the sky from overexposure. Bracketing shots at 1 to 2 stop increments and then compositing the bracketed images would fix this. The image is interesting as there is plenty to explore and the natural colouring of the water and stonework make an impact.</p>
30	325	Predawn	<p>Wow, what a spectacular sunrise! It makes getting up early worthwhile if you get a result like this. My compliments to the photographer for faithful rendering of the beautiful colours in this image; often the temptation to over-saturate sunrises and sunsets in post becomes too much. The boat is a great focal point but needs to be placed on the 3rd by cropping the bottom & LH said of the image to become more prominent. Some noise reduction with the free software Nik Dfine 2.0 would help remove the grain and the horizon also needs straightening. But overall it is a beautiful and stunning image – well done.</p>

31	431	River Bend		A good capture and well composed photo of an idyllic and tranquil spot. Well exposed, sharp & with natural colouring, the image invites the viewer the scene and to explore up the river and around the bend. My only suggestion would be brighten the river around the bend a little as the eye stops and returns when reaching the shadows. Lovely work.
32	487	Rufus	HC	The photographer has used clever DoF to remove the distracting background from the subject. The bird itself is well exposed with natural colouring, very sharp, and has a catchlight in the eye. The maker has given the subject looking space in the composition and I would recommend cropping more of the perch so that the edge of the log started in the LH corner of frame. Technically and aesthetically a strong and dynamic image – well done.
33	326	Sea Shell		An unusual and creative portrayal of a shell which would be stronger if sharper and with less colour contamination in the shell itself. Great idea and well done on the colouring which has immediate impact.
34	431	Smiley		The high key treatment is perfect to give a soft dreamy feel that compliments the subject. I like the crop & composition and because the photographer has got down on eye level to the baby to achieve a more intimate viewpoint than normal. The eyes are reasonably sharp, but lack a little detail in the shadows. The focal transition from sharp to blur is too sudden for my taste as I would have preferred

				more detail in the hair and around the head – but this is purely a subjective observation.
35	325	Smooth	C	The blue hour is a great time to shoot seascapes as the photographer has shown in this beautiful image. The subtle gold, orange and blue hues add to the peaceful mood of this picturesque spot. Not many judges would agree with me, but I like the distant light as a focal point and partner to the large street light in the foreground. Both lights are at odds with the soft ambient light and so add impact and a dramatic disruption to the mood. Beautiful work.

**Phillip Island Monthly Club Competition – Judge Feedback for June 2017 – OPEN
(Peter Elgar)**

Please refer to Judge Instruction Letter for ratings: Judge's Pick - HC (Highly Commended) - C (Commended)

Sequence by Title	Member No	Title	Judge Rating	EDPI
36	331	Surging		A good capture of the power of surging waves crashing into the cave. I really like the blowback vapour caught in the air as it accentuates the fury of the ocean meeting the rocks. The photographer has done a good job technically here as we have good detail in the shadows and highlights and the wave action is frozen by judicious use of shutter speed. Aesthetically the image needs a stronger focal point to hold interest. If it were mine, I'd add something in the water in post, perhaps a beach ball, for that reason.

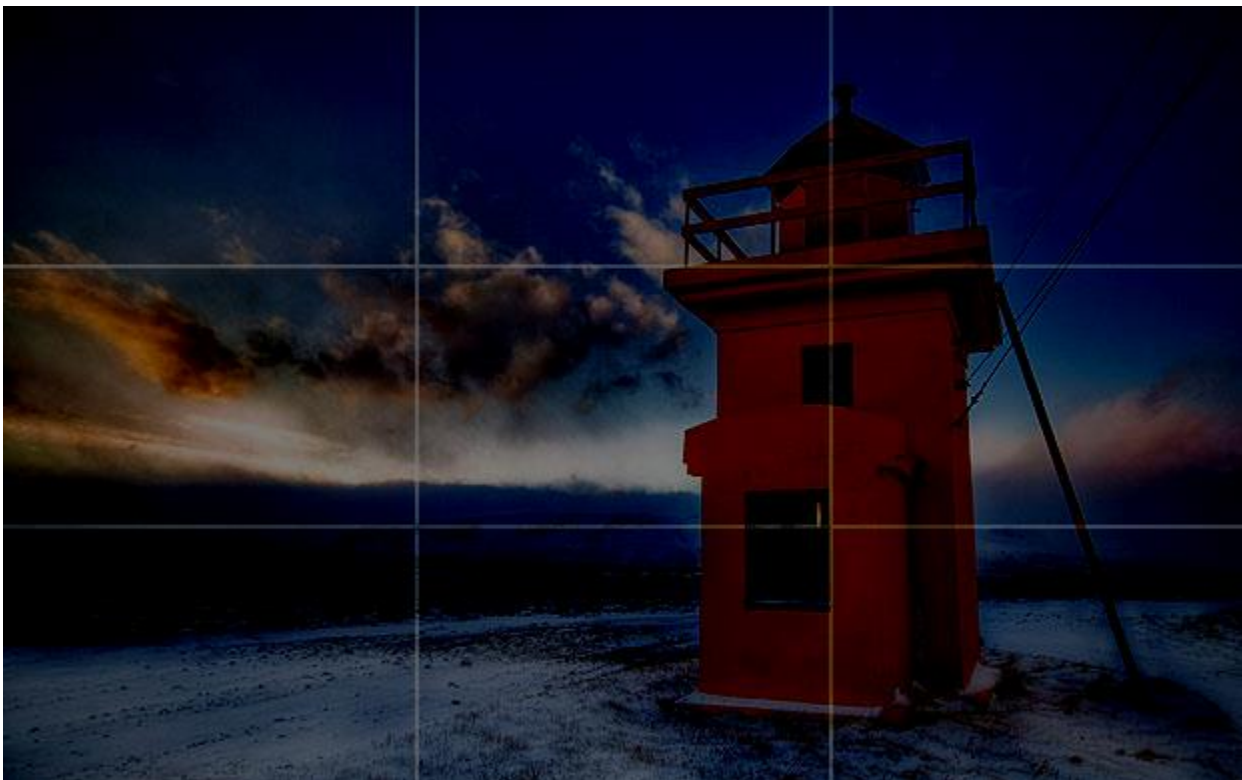
37	326	The Workers	<p>I like the creative approach with selective rich vivid colouring used by the maker to showcase the flowers and bees as it gives an often shot subject a point of difference. To my eye, I think the rendition would be stronger with only one bee (the main subject at top of frame) as the second bee competes, however a tighter crop would dilute the impact of the wonderful pattern of the stalks shown as is. So perhaps, just cloning the lower bee out would be the best method.</p>
38	601	Tocumal Aerial Shot	<p>The unusual viewpoint grabs the viewer's attention and the eye immediately moves on to the three green squares (of grass?) that stand out against the golden soil. However there is not much detail there to hold interest and so the rest of image is then explored. The warm colours are appealing and there are some very interesting patterns here and there, but you have to look closely to find them. Perhaps a tighter crop of an area with patterns and without shadows would have more impact?</p>

ADDRESSING JULY'S FACEBOOK COMPOSITIONAL CHALLENGES

RULE OF THIRDS

Imagine that your image is divided into 9 equal segments by 2 vertical and 2 horizontal lines. The [rule of thirds](#) says that you should position the most important elements in your scene along these lines, or at the points where they intersect.

Doing so will add balance and interest to your photo. Some cameras even offer an option to superimpose a rule of thirds grid over the LCD screen, making it even easier to use.



BALANCING ELEMENTS

Placing your main subject off-centre, as with the rule of thirds, creates a more interesting photo, but it can leave a void in the scene which can make it feel empty. You should balance the "weight" of your subject by including another object of lesser importance to fill the space.



LEADING LINES

When we look at a photo our eye is naturally drawn along lines. By thinking about how you place lines in your composition, you can affect the way we view the image, pulling us into the picture, towards the subject, or on a journey "through" the scene. There are many different types of line - straight, diagonal, curvy, zigzag, radial, Serpentine, etc- and each can be used to enhance our photo's composition.



Colour is one of the most obvious elements of composition. Everyone knows that intense colours make people take notice of your images. Ever wonder why there are so many sunset and flower shots? Colour is the reason.

Color has a couple of functions in photographs. First, color grabs the attention of the viewer. Perhaps, because this function of color is so palpable, many photographers miss the more sophisticated, and in some cases far more powerful, function of color: color sets the mood of an image. Since color is such an important compositional ingredient, the experienced photographer will want to use color to its fullest extent — incorporating both functions of color into images.

GRABBING THE VIEWER'S ATTENTION

Utilizing color to grab attention is often rather straight forward. Generally, what is required is a saturated or intense color. This type of color tends to grab the viewer's attention and focus it on the area of color. Furthermore, the color tends to keep the viewer's attention for an extended period of time. When the viewer's eyes do wander, the color tends to bring the attention back.



Photo by Miguel Virkkunen Carvalho.

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Photo by Stanley Zimney; ISO 64, f/4.5, 1/170-second exposure.

There are a couple of primary ways to use color to grab a viewer's attention. The first way is to use very saturated, bold colors. An example of this approach would be a dramatic sunset. The second way of using color to grab a viewer's attention is to use a mix of contrasting colors. An example of this approach would be an image of fall colors where there is a combination of red, orange, and yellow leaves.

MOOD

Setting the mood through the use of color tends to be a more subtle application of color than when color is used to grab the attention. However, that does not mean that it is any less powerful. Different colors elicit different moods. Since there are a huge number of colors, it is not possible to cover all of the colors and their impacts on viewers' moods in an article such as this one. Instead, a few colors will be reviewed in an effort to convey how colors affect viewers' feelings.

BLUE

Blue tends to bring forth feelings of calm or cold depending on how the color is used. This is a reflection of how we perceive the color in nature: the deep calm ocean is blue, peaceful cloudless skies are blue, and large amounts of ice have a blue tint. Therefore, a photographer that wishes to create a feeling of calm in an image should include blue objects in the image such as a peaceful blue stream or a blue lake.



Photo by [Jim Denham](#); ISO 1600, f/8.0, 8-second exposure.

GREEN

Green often communicates a feeling of lushness and freshness. Again, our feelings about this color are tied up with how we frequently experience that color in nature. We tend to associate green with spring and new growth. Green is frequently used in landscape photography. Green meadows, plants, and fields can be used to convey the mood of a flourishing scene.

YELLOW, ORANGE, AND RED

The last colors to be evaluated are the warm tones: yellow, orange, and red. These colors are associated with feelings of warmth and comfort (again the colors are tied to how we experience them in nature). Sunsets are a perfect example of how these warm colors create a comfortable feeling. Photographers that wish to take advantage of these colors can include, in their photographs, objects such as flowers, plants, food, and rocks that contain these colors.

LIGHT

So far, we have looked at using color to create mood in photographs by means of including objects, with the appropriate colors, in an image. However, there is another way to use color to create mood in an image – the use of light. Early morning and evening provide a photographer with colored light which can be used to powerful effect in images. Before sunrise and about twenty minutes after sunset, everything is bathed in a soft blue light. This light can be used to create a calm mood such as an early morning shot of a beach bathed in the cool, blue light.



Photo by J J; ISO 100, f4.0, 1/60-second exposure.

Just after sunrise and before sunset, the light is often very warm with red, orange, or yellow hues. This light can be used to create feelings of comfort such as a beautiful mountain peak bathed in a soft, warm, golden light.

SUMMARY

When properly utilized, color can be one of the most effective methods of conveying mood in an image.

About the Author:

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Introduction to Triangles

Triangles are present, in one way or another, in almost everything we see – it's just a case of distinguishing them and knowing what to do with them. They make great compositional tools as they're easy to make and manipulate and are remarkably common.

Triangles are a great way of combining different compositional techniques, such as lines and paths, using them to create a more interesting aspect of a photograph.

The best thing about using triangles is their ability to make a photo feel stable... or unstable.

Why use Triangles

It's not really a case of *why* you should be using triangles in your composition; you'll come to realise that the inclusion of triangles is inevitable. It's more about why you should be using them *properly*.

Triangles are a great way of grouping together three points of a photograph and organising them to portray a certain feeling such as stability, aggression, instability, etc.

When you understand this, you can use them as invisible features of a photo to evoke strong feelings in the viewer.

How to Create a Triangle

So long as you have three vague points of interest in a photo that don't exist on the same line, you can easily create a triangle. It's not about having three clear lines joining up in the photo – that would be too obvious – but about grouping points of interest.

If you take a look back through some of your photos, you'll probably realise that a lot of them contain triangles. Whether you've used them to their potential is another thing. Have a look at the photo below as a slightly less stable triangle – notice how I used the submerged breakwater

as one of the edges of the triangle.

