

PHILLIP ISLAND CAMERA CLUB INC: FEBRUARY 2019

Incorporation No A0102960D



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 – phillipislandcameraclub@gmail.com

EXCURSION 1 2019

To be held Monday, 18th February, 2019, at .San Remo Jetty at 8 pm.

Night Shoot - Practise long exposures, car lights over bridge; lights on jetty; sunset; painting with light etc.
- Share skills and ideas

NEXT MEETING:

Our next meeting will be on Monday, 4th March, 2019, at 1:30 pm in the Heritage Centre, 89 Thompson Avenue, Cowes. We look forward to seeing you there.

Please note that we will be having a workshop after the meeting from 4 – 6 pm. with a theme of "Liquid". Please bring your cameras, tripods and things to photograph.

BASIC PHOTOGRAPHY COURSE:

A Basic Photography Course will be run over three nights – Monday, 25th March, Tuesday, 26th March and Thursday, 28th March, 2019 starting at 6 pm for 2-3 hours and led by Mark Davy. Newhaven Yacht Clubrooms is the venue. There will be a small charge for members to cover expenses. Everyone welcome. Please contact Lynne on 0400 386 792 or email chinook@waterfront.net.au if you are interested in this course to reserve your position and so that we know those who are interested.

CALENDAR FOR THE YEAR

The following is a list of the proposed dates for Camera Club functions so that you can pencil them into your diary.

Date	Function	Date	Function
1st Dec,'18 May 2019	Vietnam Veterans' Museum Photography Exhibition by Susan Gordon-Brown	June 3rd	PICC Meeting 1:30 pm
Feb 18th (Mon)	PICC Excursion- Night Shoot San Remo Jetty 8 pm	July 1st	PICC Meeting 1:30 pm
Mar 1st @ 5pm	Inverloch 33rd Annual Art Show – Entries Close	Aug 5th	PICC Meeting 1:30 pm
Mar 4th	PICC Meeting 1:30 pm	Sept 2nd	PICC Meeting 1:30 pm
Mar 8th- 11th	Phillip Island & San Remo Rotary Art and Photography Show	Oct 7th	PICC Meeting 1:30 pm
Mar 8th – 11th	Inverloch 33rd Annual Art Show	Nov 11th	PICC Meeting 1:30 pm
Mar 25th @ 6 – 9 pm	Basic Photography Course	Dec 2nd	PICC Meeting 1:30 pm
Mar 26th	Basic Photography Course		

@ 6-9 pm			
Mar 28th @ 6-9 pm	Basic Photography Course		
April 1st	PICC Meeting 1:30 pm		
May 6th	PICC Meeting 1:30 pm		

PHILLIP ISLAND SAN REMO ROTARY ART SHOW:

To be held on the long week-end March 2019, Friday, 8th Mar Opening 7 pm, Sat 9th Mar, 10-6, Sun 10th Mar 10-6 and Monday 11th Mar 10-1:30.

INVERLOCH 33RD ANNUAL ART SHOW:

Is to be held on the long week-end also in March – Friday 8th to Monday 11th March, 2019 at The Stadium – Inverloch Hub, Corner Reilly Street and A'Beckett Street, Inverloch.

EXHIBITION AT VIETNAM VETERANS' MUSEUM:

Come along and see this brilliant exhibition which starts on Saturday 1 December until May 2019. Susan Gordon-Brown is a highly respected and sought after Australian photographer. She has a particular interest in portrait and documentary photography. Her photographic expertise is regularly called upon by many of Australia's top companies, government departments and not for profit organisations.

"Much has been written about the politics and military battles and strategy but I was interested in finding out about day-to-day life, how our guys coped with the situations they were put in and how they settled into life on their return to Australia." Susan Gordon-Brown referring to the Vietnam War.

WELCOME TO NEW MEMBERS:

We wish to welcome Ian Prain, Ian Shadbolt and Fred Lodge to the Club and hope that their time with us shall be productive and fulfilling. Please make them feel welcome.

WORKING WITH CHILDREN POLICE CHECK:

As a photography group we are quite often asked to record activities or promote photography at schools, which include children and if we haven't had a Police Check as individuals we can't really assist. We therefore encourage you all to do the police check. An application form needs to be filled out online at <http://www.workingwithchildren.vic.gov.au/home/applications/apply+for+a+check/>

Followed by a photograph at a Post Office. As volunteers there is no charge. Please let one of the Management Committee know when you receive your check.

QUESTION TIME AND BEFORE/AFTER:

We shall be having a question time at the conclusion of our meetings. If you have any camera, post production, mounting or photography questions bring them along to ask. If they can't be answered there and then perhaps it can be addressed at the following meeting.

We are asking you for a contribution to our before/after segment of our meeting.

Before being the image that you entered for evaluation with the **After** being the image when you have taken on board the Judge's suggestions and made the improvements to the image that the Judge suggested.

THIS MONTH'S CHALLENGE "Shadow of Self"

This month's challenge is 'Shadow of Self'

Please limit your amount of images to five only, name them including your Club Membership Number and put them in a folder called "Challenge" and bring them along on a USB stick to the meeting or send them by email Friday before the meeting to phillipislandcameraclub@gmail.com.

ANOTHER CHALLENGE

Susan has issued us with another Challenge 12 monthly photographs, with the subject of the image beginning with the same letter as the month. For instance, January, J, jam. The same subject matter cannot be repeated, so June and July could not be jam, so other subjects beginning with J would be needed, e.g. jumper, jack-in-the-box. Same rule for March/May; April/August. More entries are encouraged for this entertaining activity which also extends our range of photography.

Please name them including your Club Membership Number put them in a folder "Annual Challenge" each month and bring them along to the monthly meetings on a USB stick.

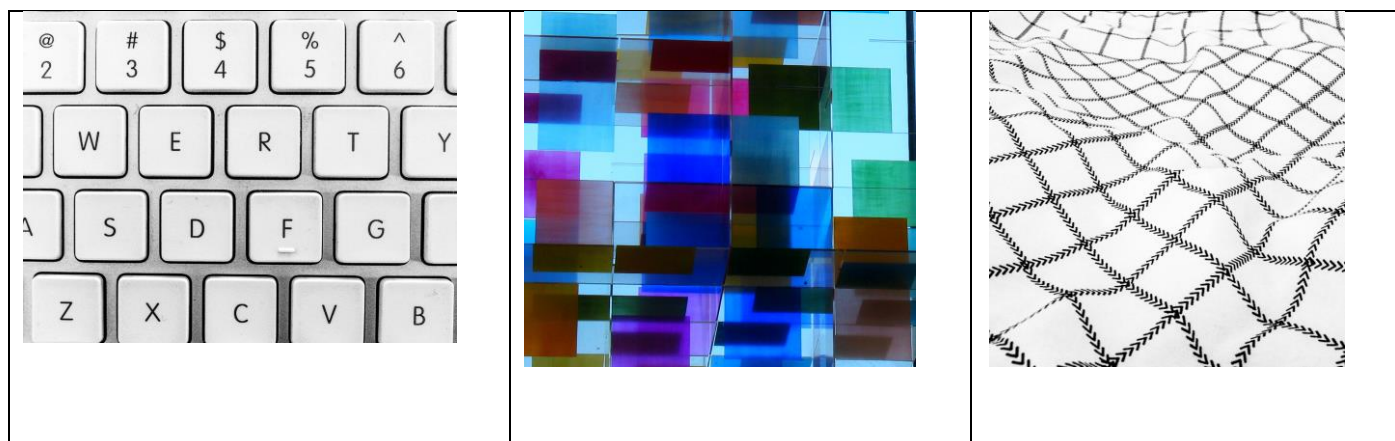
FACEBOOK CHALLENGES

Feb	17th	Small
	24th	Large
Mar	3rd	Red
	10th	Machinery
	17th	Time
	24th	Rocks
Apr	31st	??
	7th	Green
	14th	Trains and Railways

Please limit your amount of images to three only per week

LAST MONTH'S CHALLENGE – "Squares"

Some examples from the Challenge.

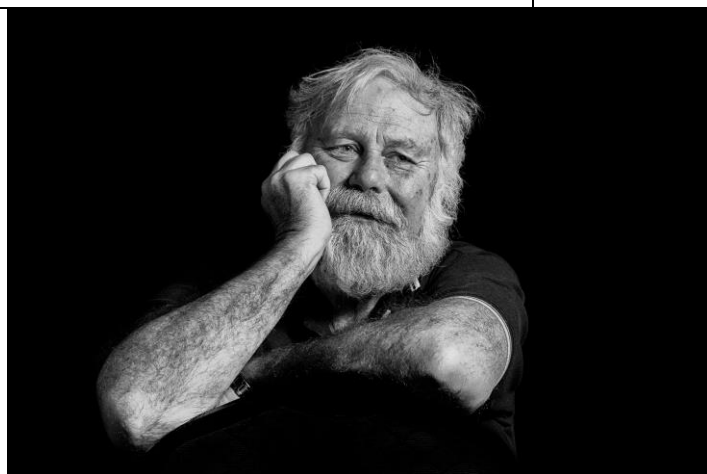


EVALUATION RESULTS – Portfolios

Margaret Zommers was the guest judge this month. She praised the club for the high standard of the photography. In her critiques and presentation she offered advice for the continued development of images. Her emphasis was on determining the focal point, using various techniques to highlight it and others to remove distractions. Good to see more Prints entered. We encourage you to enter images in both Prints and EDPI.

Margaret had fifteen Prints and forty EDPI to evaluate and her comments follow at the end of the newsletter. Try making the alterations for improvement of your images she has suggested and see the difference.

PRINTS	TITLE	PHOTOGRAPHER
Highly Commended	Just Rob	Rhonda Buitenhuis
Highly Commended	A Gaggle of Poppies	Colleen Johnston
Commended	Bat-Cat	Colleen Johnston
Commended	Cockies Feast	Jenny Skewes
Commended	Cowes Beach	Kathryn Shadbolt
EDPIs	TITLE	PHOTOGRAPHER
Highly Commended	Abstract Driftwood	Joanne Linton
Highly Commended	The Smoker	Gary Parnell
Highly Commended	Wreck	Rob McKay
Commended	K190	Gary Parnell
Commended	Minyip Sunset	Dave Cook
Commended	Reflections at Lake Menindee	??
Commended	Sandy Point	Jenny Sierakowski
Commended	Scrub Wren at the Bath	Jenny Skewes
Commended	Sea Shells	Lynne Cook
Commended	See Rock	Dave Cook
Commended	Thai Sunset	Gary Parnell



PRINT HIGH COMMENDED

Just Rob

Rhonda Buitenhuis



PRINT HIGH COMMENDED

A Gaggle of Poppies

Colleen Johnston



PRINT COMMENDED
Cowes Beach
Kathryn Shadbolt



PRINT

COMMENDED
BatCat
Colleen
Johnston



EDPI HIGHLY COMMENDED
Abstract Driftwood
Joanne Linton



**HIGHLY
COMMENDED**
The Smoker
Gary Parnell



EDPI HIGHLY COMMENDED
Wreck
Rob McKay



PRINT COMMENDED
Cockies Feast
Jenny Skewes

2019 TOPICS FOR EVALUATION:

TOPIC 2019	SUBMISSION DATE	EVALUATION DATE
Arches	4th February 2019	4th March 2019
Open	4th March 2019	1st April 2019
Diagonals/Patterns	1st April 2019	6th May 2019
Open	6th May 2019	3rd June 2019

Environmental Portrait	3rd June 2019	1st July 2019
Open – Long Exposure	1st July 2019	5th August 2019
Darkness	5th August 2019	2nd September 2019
Open	2nd September 2019	7th October 2019
Street Photography	7th October 2019	11th November 2019
PORTFOLIO	11th November 2019	2nd December 2019

TOPICS , DEFINITIONS and REFERENCE MATERIAL 2019

This information in full has been sent out separately. In the newsletter, there will be topics one month in advance. It is available in full on the web-site at –

- **OPEN (To be submitted in January, March, May, September)**

This familiar topic allows members to continue developing their skills and extending the range of photographic styles that they attempt. Members may consider revisiting previous topics; re-working an earlier image, implementing acquired knowledge; trying new photographic genres; using topics of their choice; or experimenting with aspect ratios, colour or monochrome or HDR treatments. The variety produced under this topic will assist with the choice of images for VAPS.

- **BRIDGES/ ARCHES (To be submitted in February)**

Bridges and/or arches are the subject for this month's images. This topic prompts members to explore a subject in detail or emphasise a bridge / arch in the broader landscape. In the latter instance, the bridge or arch must be the most significant feature in the broader landscape or social setting. Particular attention should be paid to composition, lighting and perspective.

References: Note: References are offered as starting points for members' research and you are encouraged to examine other written and photographic texts, websites and photographs for inspiration, as springboards for your personal approach to the topic.

- **DIAGONALS / PATTERNS (To be submitted in April)**

Diagonal lines generally work well to draw the eye of an image's viewer through the photograph. They create points of interest as they intersect with other lines and often give images depth by suggesting perspective.

<https://digital-photography-school.com/using-diagonal-lines-in-photography/>

Diagonals are unbalanced and appear to be unstable. What they communicate is dynamic, yet precarious. They always appear to be falling over or not quite secure. This is what lends itself to a dramatic image.

<https://www.picturecorrect.com/>

Unlike the steady vertical or placid horizontal, it's the line of dynamic energy and motion. It's the relationship of the diagonal line to the frame edges of the image that gives it energy. Something is going up, or coming down. It's a rocket shot into the air and the fall of a roller coaster.

Diagonals are most interesting when they interact with horizontal lines and an opposing diagonal, which creates complex sets of triangles that may converge on an element in the image, lead the eye in different directions, or create an intricate mosaic and constellation of facets, like crystals. Long diagonals may create big triangles that act as arrows that lead the eye to the corners of the image, which may or may not be a good thing.

Although some people think that strong diagonal lines can be too obvious and a bit contrived, they do catch the eye and drive home a point. More subtle diagonals created by delicate lines, background patterns, or

psychological connections among elements (like a person's line of sight), can lend a subliminal feeling of energy to the image. <http://truecenterpublishing.com/photopsy/diagonal.htm>

<https://www.outdoorphotographer.com/tips-techniques/photo-tip-of-week/shapes-lines-patterns-textures/#>

Pattern

One of the simplest ways to produce a striking image is by filling the entire frame with a strong pattern. To add a level of complexity, find subjects that interrupt regular patterns. The interplay between the pattern and its disruption brings an element of surprise that keeps the viewer's eye moving back and forth around all areas of the picture.

<https://www.poppphoto.com/how-to/2011/06/how-to-photograph-patterns-nature-0>

How To: Photograph Patterns in Nature. **Take the time to look around and study the intimate details, and you'll see nature's infinite variety of patterns.**

Take the time to look around and study the intimate details, and you'll see nature's infinite variety of patterns By Ian Plant June 29, 2011



Mountains, Blue Ridge Parkway Nat'l Park, NC

There is almost no end to possible pattern subjects in nature: a patch of wildflowers, textured or weathered wood, the details of a bird's feathers, bubbles in ice, or shapes carved in a beach by a retreating tide. They can be found in the smallest of subjects or in the grandest sweep of the landscape. And patterns don't exist only as static elements. Dynamic elements—such as passing clouds, or a flock of birds, or flowing water—can converge or interact in compelling patterns.

Finding Patterns

To discern photogenic patterns, look for two things: pleasing repetition of shapes, and dynamic spacing of elements in a scene. Shape repetition is an easy concept to understand—think of a grove of trees in a spring forest. Or it could be a series of stacked mountain ridges, such as the telephoto shot of the Blue Ridge seen at top right. Patterns can be parallel, as in a grove of trees, and can exhibit a certain symmetry. Diverging patterns, on the other hand, involve one or more shapes that diverge from the rest—imagine a grove of trees aligning vertically, except for one tree that is tilted at a diagonal angle. This diverging shape then becomes an immediate focal point.

Random patterns—such as lichen splotches on a rock—are more chaotic, and the trickiest to work with. But to a patient eye, subtle patterns can emerge from the randomness. Look to juxtapose complementary or contrasting colors, or to place a few repeating shapes prominently in the image frame. The spacing of elements is sometimes less intuitive. As a rule, avoid having repeating elements merge or otherwise touch each other.

Regular spacing of elements, however, is typically not the best approach. Instead, look for uneven spacing and grouping of elements—a group of four closely spaced trees on one side of the image, counterpointed by one lone tree on the other side. Bunching or merging repeating shapes, though, can sometimes help one element flow into the next, leading the eye throughout the scene.

Patterns can also be produced by the interplay of color and light. A few fallen red autumn leaves may break up the pattern of crisscrossing green ferns. Reflections of different colors in moving water can create dynamic abstracts. Transitions between sunlit and shadow areas also create layers and shapes.

Pattern compositions can be very effective when working with wildlife, as well. It requires patience to wait for a group of animals to align in a pleasing pattern, but when the opportunity arises, seize the moment to create dynamic and different wildlife images.

You can render moving animals as abstract patterns by panning along at a slow shutter speed, as I did in the opening photo. And blurring and panning need not be limited to moving subjects. Experiment photographing a stand of trees, panning the camera upward during an exposure of 1/2 sec or so.

How to Shoot Patterns

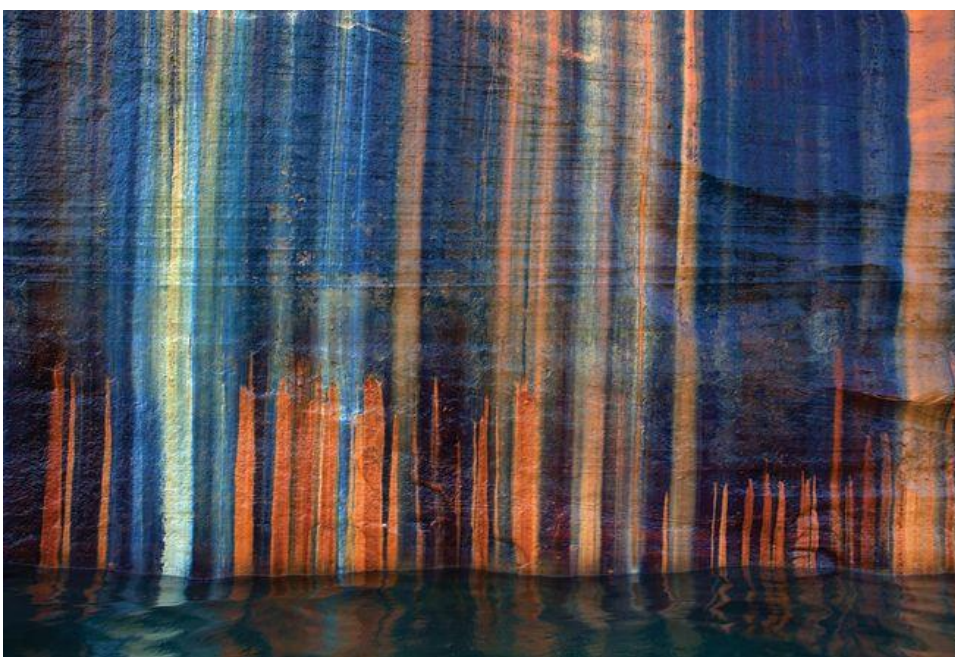
Although any lens can be used for pattern photos, telephoto zooms and macro lenses will likely be your workhorses. Short to medium telephoto zooms (in the 70–400mm range) in particular are great for closing in on the details of nature.

When working with pattern images, depth-of-field is often an issue, as you may be working at a sharp angle from the plane of focus of your subject. Use small apertures (such as f/16, f/22, or smaller) as necessary to ensure sharp focus throughout the image frame. Also, use live view and your depth-of-field preview to help achieve critical focus and optimal aperture. A sturdy tripod is often necessary to ensure sharpness.

Macro lenses can be especially useful when photographing small details, but you can also rely on inexpensive extension tubes or front-mounting close-up filters.

The lessons learned when creating intimate pattern photos can be applied to other types of compositions, including sweeping grand landscapes. Pattern photos require a patient approach, and a keen eye for the subtleties of our natural world. The rewards, however, are definitely worth the effort.

Ian Plant is a professional nature photographer, writer, and instructor. To see more of his images, read his daily photoblog, or learn more about his photo workshops and instructional e-books, visit IanPlant.com.



Cliff Wall, Pictured Rocks Nat'l Lakeshore, MI

Mineral-rich water stains the cliffs above Lake Superior. Canon EOS 5D Mark II, 17–40mm f/4L EF lens; 1/25 sec at f/11, ISO 400.



Pond, Acadia National Park, ME

Random shapes dot a pond reflecting fall colors. Canon EOS 5D Mark II, 100–400mm f/4.5–5.6L EF IS lens; 1/4 sec at f/16, ISO 100.



Snow Geese at Bombay Hook National Wildlife Refuge, DE

Using a slow shutter, 1/30 sec, while panning created this impressionistic abstract. Canon EOS 5D, 500mm f/4L IS Canon EF plus 1.4X teleconverter; f/6.3, ISO 400.

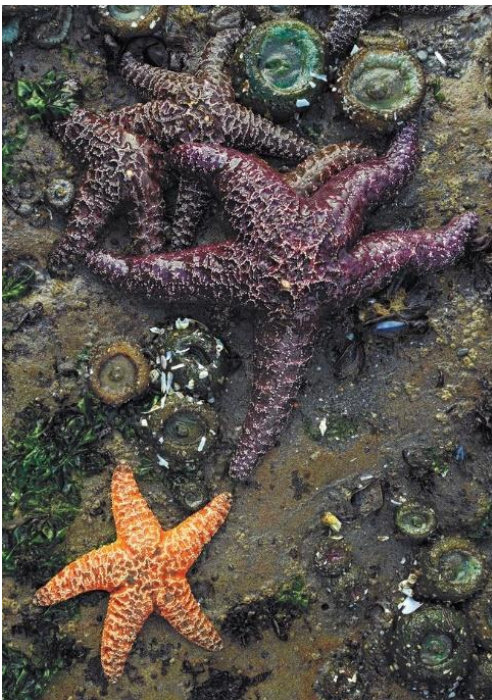
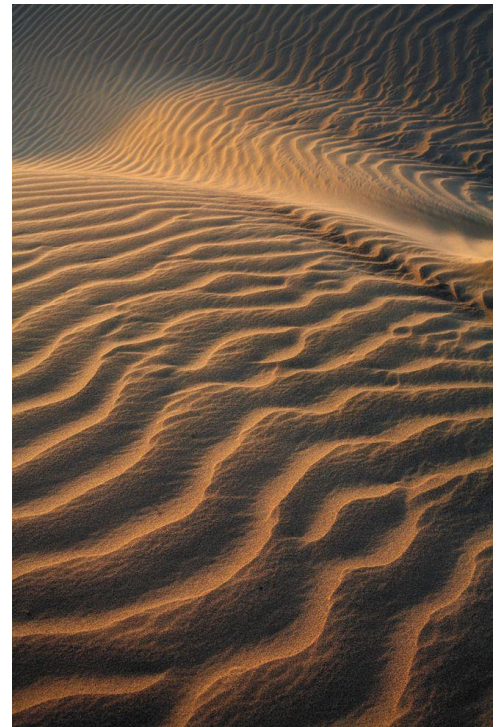


False Hellebore, Monongahela National Forest, WV

The leaves merging one into another creates a near-abstract. Canon EOS-1Ds Mark II with 100mm f/2.8 Macro Canon EF lens; 1/10 sec at f/11, ISO 100.

Sand Dunes, Death Valley National Park, CA

Ripples in sand catching early morning light form intricate patterns. Canon EOS 5D with 35–70mm f/3.4 Zeiss Contax lens; 1/20 sec at f/11, ISO 100, f/11.



Starfish, Olympic National Park, WA

A lone orange starfish breaks up the pattern, becoming a focal point. Plant used a Canon EOS 1Ds Mark II with 17–40mm f/4L Canon EF zoom; 0.8 sec at f/16, ISO 100.

DIGITAL IMAGES (EDPI):

- Images may either be created with a digital camera or created with a conventional camera and scanned into electronic format.
- Images may be enhanced or manipulated using image editing software, but the original image must have been made by the entrant.
- As per VAPS specifications (www.vaps.org.au), maximum horizontal dimension is 1920 pixels and the maximum vertical dimension is 1080 pixels.
- Each image file must be in sRGB JPEG format and a maximum of up to 5 Mb in size (5000kb).

- Name your data image with Title of photo and your Club member number, separated by an underscore, followed by the topic & date eg: **Sunset on Woolamai Beach_126_Open_July2018**. Bring these specially named images on a memory stick to the meeting for transfer to a Club CD to be given to the judge.

PRINTS:

- Prints may be ANY size, up to a maximum of 40cm x 50cm (16in x 20in) when mounted.
- ALL prints MUST be mounted.
- Panoramic print formats are acceptable, but must fit on a 40cm x 50cm (16in x 20in) board.
- Prints mounted to a total thickness greater than 5mm will not be accepted.
- Please also include a digital image of the photo on the memory stick you bring to the meeting labelled as for the EDPI, but starting with **PRINT: e.g. PRINT_Sunset on Woolamai Beach_126_Open_July2018**

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, Coves.

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



**Phillip Island Monthly Club Competition – Judge Feedback for January 2019 (Open)
(Judge Margaret Zommers)**

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

Sequence by Title	Member No	Title	Judge Rating	Large Prints
1	377	Camels Broome		Wonderful golden light at this time of early evening and the line of camels with their shadows are dramatic. However I think overall the image is busy. I would have perhaps taken out some of the vibrancy in the red shadows and or darkened them to simplify the image. Or shoot just a few of them, say the first three on the right OR taken it further back if you could do so.
2	399	Wave Jumper		The sense of movement here is lovely, with the boy's bent legs and arms flung out backwards. The line of spray curved from his feet is beautifully captured. He is off centre – all good. The white foam at the edge of the frame breaks the rule but doesn't seem to matter at all here. The sharpest part of the image is his red pocket above his right knee. Perhaps a higher shutter speed would have frozen his motion.
3	431	Just Rob	HC	Gorgeous model, gorgeous portrait. Nice placement of hand on cheek, with elbow forming a leading line, catch lights, sharp, nicely placed in a square.
4	447	Garden Skink		Sharpness draws the eye so blur does the opposite – draws the eye away from the blurred area. This leaves the skink's head the focus. Like most animals, their body colouring camouflages them so his body is the same tones as the bark he is sitting on. You have made him stand out by leaving everything but his head blurred. But too much blur confuses the viewer's eye and is in itself a frustration so I would have cropped this skink's tail off.
5	601	Sunset at Surfies Point		This sky is to die for. Such warm, rich, gorgeous, serene colours. There are curves in the foreground, light on the water and variation in the sky. I would paint the bench and the foreground with light. The bench is a little flat, one dimensional.
6	361	Bat-Cat	C	Clever idea, well seen, the cat and its shadow forming an abstract in a way. Nice leading lines. Why not an HC? It is a fun image, memorable but it does not have so

				much power to linger in the mind as other images here. I wonder what it would look like less dark on the sides and the cat's body?
7	377	Paul		Portrait mode, centred which is okay, with the red poppy on his lapel filling this part of the frame. His tie leads up to his face. The background is nicely blurred. However his eyes would be better if more lit and with a catch light. Could you have moved him into the light?
8	399	Cockies Feast	C	Beautiful wing spread, fantastic to get them eating, both birds well positioned in the frame, with the top one forming a diagonal with its body. Catchlights in eyes and nice blurring of background. Sharp. I would perhaps have darkened the light wing down to stop it being an eye magnet.
9	487	Serenity		Wonderful reflections in the water and interesting shapes in these rocks. It is always good to have the horizon line apparent by darkening the reflections which you have done here (the bottom is greener) so that we can see where the land finishes and the water begins. It needs dodging and burning as the rocks are a little flat.
10	601	Cowes Beach	C	The light on the water and the orange rock is so attractive here, with the shining wet sand drawing the eye. The eye goes to the lightest part of the image, which here is the V of wet sand top right, forming an eye magnet away from the red rock. I would have darkened that wet sand a bit. This image would also look great if there had been a person or a dog in it! Beautiful, beautiful light though.
11	431	Princess Dress		Lovely swirling skirt, shimmering in the light and her body is nicely on a slight diagonal, with her hand well placed away from her body. There is light on her face which is good – perhaps her face is a tiny bit bright.
12	447	Three of a Kind		The bottom beetle is the subject as it is the largest, is the best lit and sharpest. It is on a diagonal stem, all good and the background is nicely blurred. The issue is that the stem it is on is a little light so doesn't set off the beetle to its best advantage. Darken it a little (not a lot or it would detract from the dark beetle body).

13	361	Mystique		The richness of these lily flowers is stunning, offset with the contrasting green leaf and the dark mass of the bloom also contrasts with the see through vase – so well done here. However the leaf and central vase are sharp but not the two on the left. I would have liked to see all three blooms sharp.
14	487	Flowering Succulent		Two layers of diagonal V shapes point in to the centre of this image and the back one has been nicely blurred and is sufficiently dark. The eye is drawn into the centre of this flower where the colour is soft yet warm. The issue for my eye is that this centre is fragmented, with nowhere for the eye to rest in particular, leaving the image a little bit busy in this area.
15	361	A Gaggle of Poppies	HC	Beautiful rich yellow with complimentary blue vase, with just enough light on it to outline its shape on the left. Excellent light on the poppies. Well arranged in the vase too. Very sharp.

**Phillip Island Monthly Club Competition – Judge Feedback for January 2019 – (Open)
(Judge Margaret Zommers)**

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

Sequence by Title	Member No	Title	Judge Rating	EDPI
1	487	Abstract Driftwood	HC	An essay in yellows and browns. Clever name too. The driftwood has been taken from just the right angle, and chosen for its complex V shapes. All good. Very strong structure in all but the sky gives it a speckled look which I like. Very polished image. Perhaps a vignette?
2	601	Afterglow		The colours in this are so rich. Nothing is in focus but that is the effect - the soft, serene feeling of this scene of fading light. Very beautiful. However the viewer's eye likes to rest on something sharp, such as the grasses in the foreground.
3	314	Banksia Is it?		Because this is a single bloom, you have centred it which is okay, and the background is blurred with a strong vignette – all good compositional elements. The banksia itself could be sharper. It is sharpish

				though so more mid tone contrast would tighten it up a bit.
4	487	Bouquet		Unusual for two reasons. This bouquet is not a circle but an elliptical shape and yet you have put it in a square frame. Also the centre of the bouquet is empty so your eye travels round and round, not landing in the centre where it usually does. Very sharp and nicely toned.
5	315	Draught		You have applied your composition rules accurately with the tree in the right placement in the image and interest leading in from the left. The sky has clouds which adds interest there. Overall the image is flat though. I did a reverse grad filter from the bottom, lightening the foreground and then a vignette, which brought it to life. Try those two tools and see what you think.
6	770	Fig Avenue		Good composition with leading line of the road and wonderful shapes in the fig trunks and exposed roots. The issue here is the dappled light. That is where the eye goes, rather than to the magnificent roots. Paint with dark green to hide the lightest patches so as to redirect the viewer's eye.
7	770	Free Range		What a fine fellow. Well placed in the frame, his tail and head form a V, the colour of red against green works attractively together. Perhaps lighten his chest so we can see detail in the feathers there. There is a catchlight (Yay).
8	852	Inquisitive		Great interest as we puzzle as to what he is smelling and looking at. Sharp. I personally would have darkened the shaft leading to his nose top diagonal right, but that is a minor detail. Run your eye round all the edges – you will spot the bright bit bottom right which needs darkening.
9	314	Isle's End		C shapes galore, in this complex shore line. The blue, white, dark rocks, then green are all diagonal lines through the image. There is a mood of power, oppression even, but overall I think the image is under exposed. Lighten it a bit.
10	325	Gone Fishing		Love the colour and texture of the rust, and the soft rounded shapes are wonderful. There is however confusion as to what the subject is. The people fishing are small in the frame, and not sharp, and while the eye

				will always seek out figures in an image, they are swamped by their large frame. Make the rusty machinery sharp and have that the subject – to my way of thinking. Then the people become the background to the image or extra detail.
11	325	Grampians Dusk		A hazy, dusty soft feel to this scene, so it is relaxing and yet rich because of the rich sky. The sky is wonderful. I feel overall it is flat and needs something, whether that be a main focus as a subject, or sharpening in the foreground and middle ground. As is, there is nothing to hook for the viewer's eye.
12	326	It's all in the Eyes		I am not sure that you have made these beautiful works of art your own art work. It does not look like it. Though your choice of what to photograph is certainly one of a beautiful first nations person's face. Nicely cropped too. I don't know if you have cropped two images and placed them side by side – if so it is artistically done.
13	852	K190	C	This image is full of energy, also motion. The colours are vivid, the multiple leading lines well composed, there is detail and interest throughout. A strange white spot on your lens? A drop of rain? Don't know what it is. Paint it with yellow and the white steam near it.
14	641	Lake Entrance		This image is stark in its simplicity. A huge shape dominates the image, a big mass or weight in the overall picture. There is foaming water bottom left and a red flag higher up mid right. The viewer's eye goes from one to the other. The focus of the image, being the old disintegrating hull, is structurally simple, but I feel it is too dominant. Stand back and get more of the environment in to shrink its domination of the image. It dwarfs everything else as it is.
15	770	Lone Pine		This silhouette has pale yellow in its highlights which gives it a warm dusk feel. I like the stance of the man contemplating the pine, with his arms behind his back. There is just one single line to show his arm. The tree is well placed. I would prefer to see some detail in the shadow, just a bit.
16	850	Lt Bourke St Ninja		The Ninja on the wall is fantastic. It is stark, well exposed and very much in your face against such a black wall. But there are really two photos here, I would have taken

				each separately. The laneway is a separate subject.
17	431	Mark		A very skilled shot. Mark looking sad and worried. Lovely light on his hair. This is paramount lighting (front on) and from above so it lights his face evenly. For competitions side lighting is more interesting. Lighting from above accentuates his wrinkles and makes him look older.
18	326	Me and My Shadow		The sensuousness of the green and yellow back wall is extremely rich and pulls the eye there. The tap is beautifully lit and a complex shape mirrored by its shadow which takes up the left of the image. I feel the rich colour is an eye magnet away from the tap so try turning it into a rich black and white and see what you think.
19	325	Minyip Sunset	C	I don't know how to do this technique of turning a landscape into a circle but what you have produced here is an abstract so I am looking at it as an image of shapes, colours and textures. It is harmonious, beautifully toned and the yellows and reds above the third line, with trailing pink into the background – it all works.
20	326	On the Farm		You have a sharp tractor, other essentials of the farm like the tank, the wide open grasslands and a rich summer sky but the purple plastic wrapped hay bails dominates. They are so massive in the overall scene that the image becomes one of purple plastic, and the other elements get lost. Crop them down to reduce their weight/mass, darken their edges and stand further back to shrink them in the scene!
21	314	Opening Up		Beautiful colours, sharp, well lit which is good. Just brush with dark the second flower on lower left to keep the main flower's outline clean.
22	315	Peeping Over		The lizard stands out because he is darker than his background which you have dealt with so well by blurring. The colours in the background are lovely. Try using a radial filter round the lizard to lighten it and darken off the background a bit ie make it stand out in the reverse way to how it is here. That way you would have more emphasis on the

				lizard. Or a severe crop to just its head would also work well.
23	641	Rainbow Lorikeet		Beautifully placed in the frame on its diagonal and V shapes in the diagonal. A catch light in its eye (Yay!) and nicely blurred background. It needs to be pin sharp.
24	42	Reflections at Lake Menindee	c	Beautifully sharp, this image becomes like an abstract of shapes and patterns. I think it is a sound choice to make it into a black and white. Nice reflections. A small vignette might give it a polished look.
25	315	Reflection		Nice light and really sharp and I like the way it is surrounded by black (presumably the cave walls). This one looks like an ink blot or Rorschach test, so I would darken the reflections so that it is easier to see where they end at the horizon line.
26	399	Safely Held		A human scene we all respond to. The face of the sleeping child is the central focus, with her arm leading up to her face. Father has a lovely smile on his face. I would have darkened down the background, which is blurred (good) but a little too shiny.
27	770	Sandy Point	c	Beautiful sky. This is interesting because the light is falling on the hills behind and not on the building which is the main focus. I would probably have increased the mid tone contrast to give it oomph as it is a little flat. Everything else is great, i.e. the way the yachts lead in to the building, the reflections in water.
28	399	Scrub wren at the bath	C	Beautifully sharp, lovely light on its whole body and head. Nicely blurred background. The rim of the bowl forms a container for it. You could darken the background to make it stand out even more.
29	326	Sea Shell	C	I have done some of this patchwork display. I think it very effective. Not only are the shells a different colour, a different orientation but also they have a different background so there is a lot of work here. My suggestion would be to make sure the shell itself is sharp throughout, its lip is a bit blurred. I sharpened the image in post with increased mid tone contrast (which is a pseudo sharpening tool) and I think that helped.

30	325	See Rock	C	Interesting, unusual, different and full of energy. The curve of the water makes for beautiful shapes and the landscape seen through the speckled droplets of the water turn it into an abstract. Well done.
31	377	Sydney Memorial		Have you made someone else's art an artistic expression of your own here? I think so. The star bursts really fit in with the lacy building and there are details throughout the background to explore. The human eye subliminally goes to a figure in an image (including a statue) and of a human, the viewer subliminally seeks first the face and of the face, it seeks the eyes. You have the face in shadow. I would have lightened it and perhaps darkened the throat if necessary.
32	852	Thai Sunset	C	That wheel is stunning, a real eye magnet. The bike is placed well in the frame, there is interest on the far bank and in the water. There is a lot to explore on the other bank. Watch for ghosting round the temple – over sharpening.
33	852	The Smoker	HC	Good pose, good action which has been frozen by 1/60 th speed, amazingly sharp, good light on the bottom half of his face with sufficient light under the peek of his cap, his hands and arms form a V leading up to his face. The cap toned in with the bottom half of his jumper. I am surprised you shot at 35 mm with such a long lens? I would love you to tell me why afterwards?
34	601	Thru the Window		An interesting portrait because his face is in not in the light but it is not too dark either. A leading line of his arm up to his face. I think the image has a feel of calm, romantic, softness to it but his skin is a bit washed out and perhaps more oomph in his face might help a bit and this would be achieved by changing the exposure. The whole image is a bit over exposed.
35	641	Uluru Moon		This image is dreamy and soft and rich. It is not flat as the moon's light is on the rock itself and on the line of grass throughout the middle ground. However I am inclined to say overall it is too dark, despite being moonlight. Try using a graduated filter from the bottom of the foreground with positive exposure i.e. lighten it and see what you think. It brings the image to life.

36	850	Voting in The Trump Era		This is a tricky one because the image has captured a desolate, empty space with remarkable clarity. But it has been named after the writing on the cross beam which is too small to read easily. The human eye normally tries to read writing in an image but the writing here is almost not noticeable. The emptiness is possibly a pun? Or a symbol of Trump's leadership? Clever, thoughtful, interesting but ideally the writing needs to be bigger.
37	431	Waiting		Handsome young man with a pristine white shirt. The white of that shirt is so bright it is an eye magnet. Drop the highlights down to take the brilliance of the white away, make it a tiny bit grey and so that we may concentrate on his face rather than his shirt.
38	377	Wreck	HC	I like everything about this image. The $\frac{3}{4}$ side on view is the most interesting, the range of blacks through to whites excellent, off centre, sharp throughout.
39	361	Flannel Flower		This is an unusual orientation for clumps of flowers as it is square. Yet the arrangement is off centre. That is okay, it is just unusual. However the issue I have here is that the background is a little intrusive. Could you have darkened the background to show off the flowers more?
40	855	Adventure Fishing		The fisherman being off -centre is good, as is the colour of his jacket. The birds above left add interest to that part of the image and the waves have power. I would like to know what you think is the subject of this image, the fisherman or the waves? If it is the fisherman, make him larger in the frame to give him dominance by coming or zooming in closer.