

PHILLIP ISLAND CAMERA CLUB INC: APRIL 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

NEXT MEETING:

Our next meeting will be on Monday, 6th May, 2019, at 1:30 pm in the Heritage Centre, 89 Thompson Avenue, Cowes. We look forward to seeing you there.

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
May 6th	PICC Meeting 1:30 pm	Aug 5th	PICC Meeting 1:30 pm
'til Mid May	Peter Dombrovski Exhibition Monash Gallery of Art Ferntree Gully Rd, Wheelers Hill.	Sept 2nd	PICC Meeting 1:30 pm
May 17th – 20th	Warragul National Photographic Exhibition	Oct 7th	PICC Meeting 1:30 pm
May 24th- 26th	VAPS Convention Traralgon	Nov 11th	PICC Meeting 1:30 pm
June 3rd	PICC Meeting 1:30 pm	Dec 2nd	PICC Meeting 1:30 pm
July 1st	PICC Meeting 1:30 pm		

MONASH ART GALLERY "PETER DOMBROVSKI EXHIBITION:

If you missed out on the day excursion to see the Peter Dombrovski Exhibition you can still see it until mid-May at the Monash Gallery of Art, Ferntree Gully Rd, Wheelers Hill. You will find it well worth the visit.

Well worth Checking this out

<http://www.vaps.org.au/announcements/photographic-tutorial-day-paul-robinson-and-adrian-donoghue>

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 - FOLIAGE

This month's challenge is "Foliage"

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.

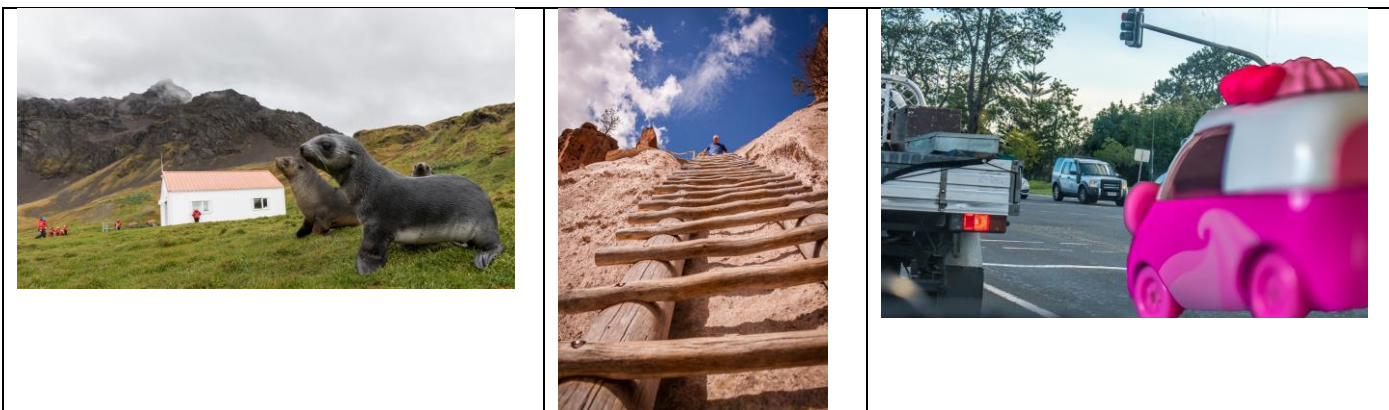
FACEBOOK CHALLENGES

Apr	14th	Trains and Railways
	21st	Life of the Farm
	28th	Monochrome Landscape
May	6th	Yellow
	13th	

Please limit your amount of images to three only per week

LAST MONTH'S CHALLENGE – "Something Small Made to Look Big"

Some examples from the Challenge.



VICTORIAN ASSOCIATION OF PHOTOGRAPHIC SOCIETIES INC CONVENTION:

The Convention this year is at Traralgon Friday, 24th May – 26th May, 2019.

From the President: Special VAPS convention report for 2019

The VAPS convention committee in close liaison with Latrobe Valley Camera club's convention committee has been working hard behind the scenes to bring you another outstanding programme for this year's annual VAPSCON to be held at the Federal University Churchill campus from Friday the 24th to Sunday the 26th May.

Do not miss this convention! and plan now for 3 wonderful days of photographic presentations, workshops, outings and socialising.

Five Keynote presentations

Four professional Photographers

Five different Workshops featuring Portrait, Landscape, Food, and Macro

Friday night Cocktail party and opening of the annual interclub

Dawn shoot featuring light landscape and birdlife

The Annual Dinner and Awards presentations.

We have 4 major sponsors and are delighted to welcome them to VAPS

Our largest sponsor is OLYMPUS AUSTRALIA Who are providing a generous prize of camera kit valued at \$2500.00 to be drawn at the convention. They are also offering a \$1000.00 prize to the highest scoring image taken with an Olympus camera from the annual interclub competition. In addition, 2 free workshops will be offered by the Olympus team at the convention, with an informative presentation as one of our keynote subjects.

The local council, The CITY OF TRARALGON is also a major sponsor and we were delighted that they have supported us with an extremely generous grant so we can have top class facilities once again.

Adam Williams Photography is offering a free gift worth \$149.00 The Essentials Workflow, which is a program designed for Landscape Photographer's. This free gift will be given to every person who registers and attends the convention. In addition, Adam has offered 3 prizes of his Ultimate Workflow Landscape Bundle worth \$249.00 to be drawn at the convention.

Also, GICLEE MEDIA SUPPLIES is supplying gifts of photographic paper and printing to our convention.

Our presenters are top class again this year with six professional photographers coming to the convention to speak and run workshops for us.

Adam Williams, A master AIPP Landscape photographer who has been the NSW Landscape photographer and Professional Photographer of the year for 2015, 2016 and 2017 will present the first Keynote address, which is his Formula of Interesting Photography, something he has developed and honed, enabling him to reach a higher level of photographic excellence. Adam will conduct an indoor workshop The Power of a Simple Photoshop Workflow, so join Adam as he demonstrates how the most basic photoshop skills can transform any ordinary photo into extraordinary Photographic masterpieces

Keren Dobia, an AIPP Associate, and current lecturer at the Melbourne Polytechnic and RMIT, was also the 2017 AIPP Professional Photographer of the year. Keren, in her Keynote presentation, will take us on an inspirational journey of creativity. Keren will discuss the unique people and the stories behind her in progress series *I AM*. and the processes undertaken to create these very stylised portraits. Join Keren Dobia on a live shoot workshop, where she will share her thoughts process and demonstrate how she creates, styles and lights her stylised environmental portraits, with an emphasis on in camera craft. Keren's techniques and approaches can easily be translated into your own work flow, whether you shoot on location or in a studio. The afternoon spent with Keren will be sure to grow your own creative experience.

Ewen Bell, is an awarded Professional Editorial Photographer, teacher, educator and workshop leader, with his work appearing in countless published articles such as National Geographic and Lonely planet. Ewen is currently the Australian ambassador for Panasonic Lumix G-series cameras. Ewen is a keynote speaker on both the Saturday and Sunday programs, with two entirely different subjects. Reality and Purpose is his first presentation, focusing on our experience of reality and how we capture it with our camera's. On Sunday, Ewen will present his inspiring keynote talk on the Long and Short of Bird Photography. On Saturday afternoon, Ewen along with his wife Shellie, a professional photographer and food stylist, is all about real food and real photography. Emphasis is on the basics and some hands on with topics covered such as control of light and using the right lens. This workshop will show you how to turn great food into a great shot.

Karl Ludik is currently the Olympus Australia Professional Photography manager and will be presenting a keynote presentation on Macro photography. Along with Aaron Harivel, the Olympus Australia product and Education specialist they will run a portrait workshop on Saturday afternoon and a Macro hands on workshop on Sunday afternoon.

These workshops are both free and are available to all those who register for the weekend convention.

Don't miss this convention, **register early** and if you want to take advantage of the wide range of workshops please register quickly... as the ones run by Adam Williams, Keren Dobia and Ewen Bell are strictly limited!

The very small fee for these workshops means they are heavily discounted and will fill up fast!

Please join us for the entire 3 days and socialize on the Friday night's cocktail party, join the formal dinner on Saturday night and enjoy the whole program.

Registration forms will be on the VAPS website.

EVALUATION RESULTS Open

It's great to see new members entering into the evaluation segment. It is a good way to learn how to improve your images. **It is also good to try entering PRINTS.** This allows you to see what the image is like when it is printed, very different to EDPI. **Why not give it a go?**

Evaluator – Loraine Harvey (Ballarat) Loraine offered succinct comments and awarded commendations to her preferred images, which were typically simple composition and often cropped.

Judge's comments at the end of the newsletter.

PRINTS	TITLE	PHOTOGRAPHER
Highly Commended	Coronado Chile	Colleen Johnston
Highly Commended	Dragon Fly	Will Hurst
Highly Commended	Fisherman	Will Hurst
Commended	Quokka	Rob McKay
Commended	American River	Kathryn Shadbolt
Commended	Super Hereos Suit Up	Jenny Skewes
Commended	Sunset Cowes Beach	Kathryn Shadbolt
EDPIs	TITLE	PHOTOGRAPHER
Highly Commended	Bath Time	Rob McKay

Highly Commended	Big Sister	Rhonda Buitenhuis
Highly Commended	Button to Mature	Jenny Sierakowski
Highly Commended	Local Resident	Joanne Linton
Highly Commended	O Bother	Brenda Berry
Highly Commended	Precious	Rhonda Buitenhuis
Commended	Golden Lake	Joanne Linton
Commended	Kingston Well	Jenny Sierakowski
Commended	Marina	Susan Brereton
Commended	Shoddy	Rob McKay
Commended	Wilson's Prom	Brenda Berry



PRINT HIGHLY COMMENDED
Dragon Fly
Will Hurst



EDPI HIGHLY COMMENDED
Button to Mature
Jenny Sierakowski



EDPI HIGHLY COMMENDED
Oh Bother
Brenda Berry



EDPI HIGHLY COMMENDED
Big Sister
Rhonda Buitenhuis



EDPI HIGHLY COMMENDED
Precious
Rhonda Buitenhuis



EDPI HIGHLY COMMENDED
Local Resident
Joanne Linton



EDPI HIGHLY COMMENDED

Bath Time

Rob McKay



EDPI

Portrait R

Ian Prain

2019 TOPICS FOR EVALUATION:

TOPIC 2019	SUBMISSION DATE	EVALUATION DATE
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.

- **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.popphoto.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

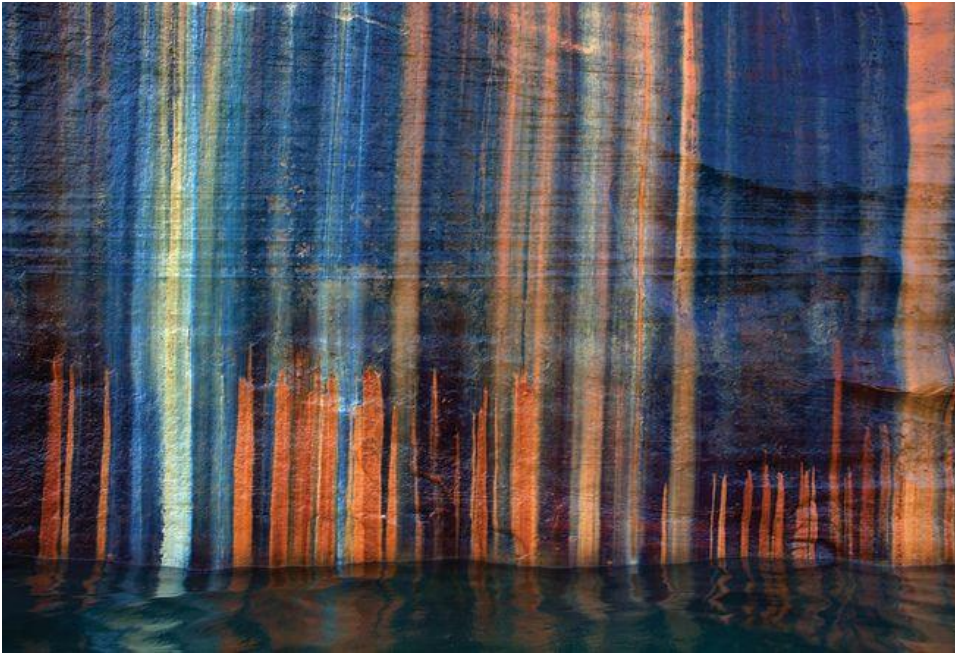
Although any lens can be used for pattern photos, telephoto zooms and macro lenses will likely be your workhorses. Short to medium telephoto zooms (in the 70–400mm range) in particular are great for closing in on the details of nature.

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 telecon-verter; f/6.3, ISO 400.

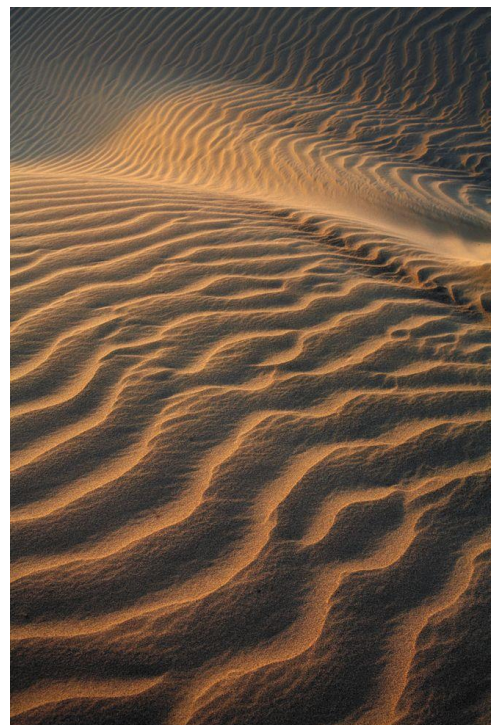


False Hellebore, Monongahela National Forest, WV

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.

- **ENVIRONMENT PORTRAITS (To be submitted in June)**

An environmental portrait is a portrait executed in the subject's usual environment , such as in their home or workplace, and typically illuminates the subject's life and surroundings. Environmental portraits

- give context to the subject you're photographing
- often give the viewer of your shots real insight into the personality and lifestyle of your subject.
- sit somewhere between the purposely posed shots of a studio portrait (they are posed and they are unmistakably 'portraits') and candid shots which capture people almost incidentally as they go through their daily life.



References

<https://digital-photography-school.com/environmental-portraits/>

<https://www.shutterbug.com/content/7-great-tips-how-shoot-eye-catching-environmental-portraits>

<https://petapixel.com/2016/04/07/8-tips-making-better-environmental-portraits-natural-light/>

http://facweb.cs.depaul.edu/sgrais/environmental_portrait.htm

<https://shotkit.com/5-tips-for-environmental-portraits/>

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 Cowes', The Esplanade, Cowes.

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



PRINTS

Camera Shy

852

Excellent, bird feathers sharp, but would like to see a bit depth of field for the out of focus camera and finger

Woolamai Window

850

Very enlarged digitally

Not showing full details

Great thought given to image

The Cobbler

377

Red and Black very distracting.

Great lighting on face

San remo Reflection

850

Very busy subject.

Love the bicycle even though it is the back view.

307

Lichen on snow gum

Not easily identified, sharp, but no meaning.

Good texture in overall picture

Mystique

361

Love this image, but unfortunately cut off edge on RHS But strong detail in the one on the left

Banksia Mandala

399

Well executed central position of flower good circular effect, good use of D O F for no background distractions

Varigated Poppy

361

Taken from right and well taken with no distraction.

Excellent close up with a lot of detail in Centre.

Quokka COMMENDED

377

Great interaction with photographer,
no background disturbance, great detail in fur

American River COMMENDED

601

Very sharp
great reflection, no distractions
Orange catches the eye

Super Heroes Suit Up COMMENDED

399

Great shot of interaction between 2 children.
No background distraction but would like to see one looking at camera
Sharp & well detailed

Sunset Cowes Beach COMMENDED

601

Love the colour Only the use of a few colours.
Old pier shows the reflections

Coronado Chile HIGHLY COMMENDED

361

Excellent D O F.

Strong white, good clouds

Well seen & taken with left leading line.

Lift not intrusive

Dragon Fly HIGHLY COMMENDED

447

Very sharp, Love angle of flower

Rich colour and sharp throughout

Rock Fisherman HIGHLY COMMENDED

447

Good detail on rock which seems to be feature take you into the picture.

Horizon straight in picture

E D I's

Bath Time HIGHLY COMMENDED

377

Great lighting, great background, simple subject no distractions

Big Sister HIGHLY COMMENDED

431

Love the interaction, soft lighting, no distractions

Buckley Falls

326

Needs only the background buildings or the falls

Good overall view

Button to Mature HIGHLY COMMENDED

770

Simple, no distractions, love the 3 sizes

Corridor to Success

858

Love the idea. and thought

but unfortunately spoilt with LHS on 2 front panels

Dewdrops on Pink

487

Love the droplets on petals. Rich colour

No distractions but background needs stronger D O F

Dusk

325

Good colour fork in road effective but needs something else to tell the story

Footbridge

324

Very busy with cars, arch reflection and bird.

Concentrate on just bridge and people

Fyans Flour Mill

326

weeds only needs either background building or the falls bytheselves.

Golden Harvest

314

Great autumn shot. good positioning and colour in grapevines.Great shot.

Good overall view

Golden Lake COMMENDED

487

Simple reflections. Good depth of field.

Harbour Race

326

Very busybut I do like both boats showing but not the background.

High Tide Newhaven

601

Great shot. taken leading in from left one simple bird.

Nice morning light. More straight

Inside the Cathedral

315

Would love to see only one arch showing Details of alter.

I don't mind the dark on the side.

Kingston Well COMMENDED

770

Lots of computer work but i like the view
through to trees. Good D O F.

LIGHTHOUSE

399

LIGHT HOUSE IS A GREAT VIEW BUT WOULD BE STRONGER IF THE BOTTOM ROCKS WERE ELIMATED BY CROPPING

Lights on the Bridge

431

Good use of the foreground grass, e=xcellent small aperture
Great colours

Lillypond

314

Great use o water with lillies
trees great enhancement.
Great panorama

Local Resident HIGHLY COMMENDED

487

Strong texture on squirrels fur. good reflection in the eye.

Mallee Morning

431

Road way good lines, early morning mist and long view
would show both gumtrees

Marina COMMENDED

315

Soimple reflections Great Do F

Mighty Lighters

770

Boat leading to the left, tells a great story

Mitre Lake

325

very busy image but strong DoF.

shows lots of range and detail

Moonglow

486

Love the foreground and reflections of moon
but moon in sky is distracting and strong lights in background
haze stand out.

Mount Gower

770

Lots of colour but need to take a step to the right to show background mountain and exclude one of the islands. too busy.

Mystic Mountain

856

Love the simplicity of the 3 art works.
but would love less DoF to take out distracting flowers in the background

O Bother HIGHLY COMMENDED

641

Great shot that tells the Story

Love the Colours

Olinda Rd

852

Great leading line and great view of trees.

But would like to see more of the car

Out House

325

I don't like the mixed colours

Composition is well seen but very busy

Pedal Power

858

I love the motion wheels and centre circular composition

Would like to see more texture in tree

Portrait R

855

Very simple but strong

and I don't mind the plain back ground

which has enhanced the image

Precious HIGHLY COMMENDED

431

Strong bonding shown. Like B & W treatment. Great image

Reflections

325

Very busy, strong reflections good use of still water
great use of walking track

Sasha

641

a close up of a child looking down, head has been cut off. good eye contact

Sequoia

852

Strong tree image but would like natural colour. Strong texture and lines

Shells

487

great colour combination, good close up but would like to see a crab or something as a centre of interest

Shoddy COMMENDED

377

Love the simplicity but back ground needs cropping on LHS of background

Strong texture

Stroll on Beach

315

Strong image of lady, great view of ocean and beach

Strong Lighting

Summer Fun

315

Strong Image of water splash

Good colour in water but not in background

Surprise

361

Strong detail and nice lighting

well taken triangular view

Swinging Bridge

314

Very busy, nice lighting with one lady in view.

Sydney

326

well seen image, very muted colours

Strong clouds but because grey colouring

not as noticeable

What do you see?

601

Strong reflection Nice lighting, like ripples

but no real story shown.

White Tern

399

Great use of DoF

Strong image of leaves, but unfortunately

bird lacks detail in feathers,

Crisp and sharp

Wilson's Prom COMMENDED

641

love the reflections and colour

eye follows the line in

mountains in background fit in image

Great colour in sky

Woolamai Tower

851

Very busy image, would like to show people only on

finish line as it has lots of texture.