

PHILLIP ISLAND CAMERA CLUB INC: NOVEMBER 2020



Meetings: 1st Monday of the month 1.30 - 4pm (Easter & Cup weekend exceptions)

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

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

Enquiries: Jenny – phillipislandcameraclub@gmail.com

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
Mon Dec 7th, 2 pm	Christmas Break-up Ventnor Pony Club Reserve	Mon, Feb 1st, 2021	PICC Meeting
15th Dec, 2020	Entries Close for Leongatha Rotary Art & Photography Exhibition.	March 2021	PI Running Festival
Jan 15th- Feb 7th 2021 10 am-4 pm daily	Leongatha Rotary Art & Photography Exhibition, Leongatha Memorial Hall		

YOUR MANAGEMENT COMMITTEE FOR 2020/21

PRESIDENT	Jenny Sierakowski	0408355130
SECRETARY	Lynne Cook	0400386792
TREASURER	Brenda Berry	0419512380
COMMITTEE MEMBERS	Renee Sterling	0408483119
	Gary Parnell	0418323674
	Lorraine Tran	0419331630
	Jan Jones	0400302456
	Frank Zulian	0418310219

Welcome to the new committee members Lorraine Tran, Jan Jones and Frank Zullian. Thank you to our retiring committee members after years of service to the club Susan Brereton, Kathryn Shadbolt and Gillian Armstrong.

Feedback has encouraged us to make the camera club more available in the evenings and increase the number of workshops. The committee is aiming to introduce monthly evening workshops.

Please, if you have any suggestions, concerns or requests contact one of the above to have it addressed. We are here to help make this a friendlier group with a common interest in improving and enjoying our photography.

2021 Syllabus

Month Due	Topic	Challenge
January	Open	Lock down
February	Old v new	Triptych
March	Open	Generations
April	Pre dawn	Soft light
May	Open	Bokeh
June	Black and White	Bubbles
July	Open	Juxtaposition
August	Tell a story	Macro
September	Open	Night Photography
October	Around the bend /corner	Nature
November	Portfolio	Shadows

LEONGATHA ROTARY ART & PHOTOGRAPHY EXHIBITION

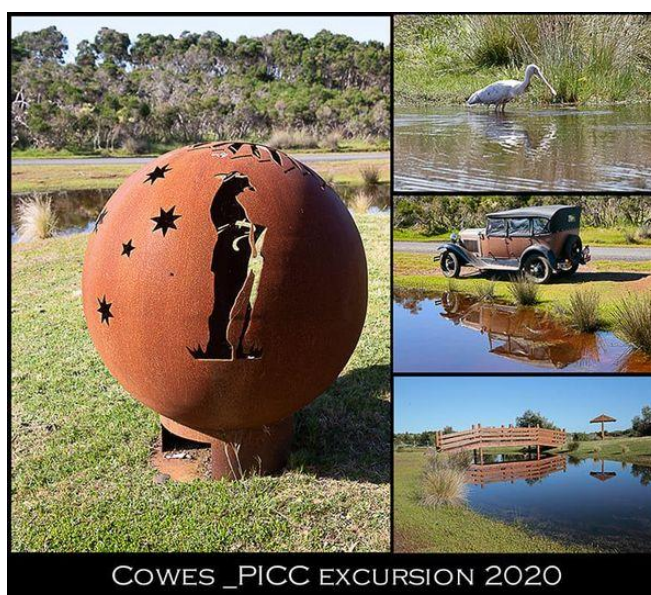
If you wish to enter, go to www.leonartshow.com.au

COWES CEMETERY EXCURSION

The weather was kind to us when we met at the Cowes Cemetery precincts. Four members from Geelong Camera Club joined us there, together with new member Sue McLauchlan. We were able to practise social distancing, at the same time catching up with some members whom we hadn't seen for some time.



Spoonbill by Susan McLauchlan



Images by Gary Parnell

PAKENHAM NATIONALS:

Former member Kim Wormald did well at the Pakenham Nationals:

http://pakenhamnational.org/gallery.php?categoryID=41&fbclid=IwAR0T_JVVYA9K1tpErvy_WdMdl8GBuYQAMveJ1ZvU7z4ZrHbOK8cCQE99BKM

NEW MEMBERS:

Welcome to new members Ken Anderson and Debbie Walsh. We hope you enjoy your time with the Club and gain knowledge from our evaluations, workshops, tutorials and excursions. Please make them feel welcome.

SEVERAL LINKS TO FOLLOW-UP

7 Skill-Building Photography Exercises That Really Works

https://www.makeuseof.com/tag/photography-exercises/?fbclid=IwAR3G_OLdHemiMNp4dJAxbg4MOqdr-clurVGlQcWKJ2TvQCA_sAPNMot8AGI

A Simple Approach to Editing Black and White, Minimalist Images

https://fstoppers.com/education/simple-approach-editing-black-and-white-minimalist-images-527048?fbclid=IwAR0W7eTmi7n6LCk9pr2uY6MH_ppCHAz1ffIsOx0_8evtlums1_pT9jdDZHo

THIS MONTH'S CHALLENGE – “Off the Beaten Track”

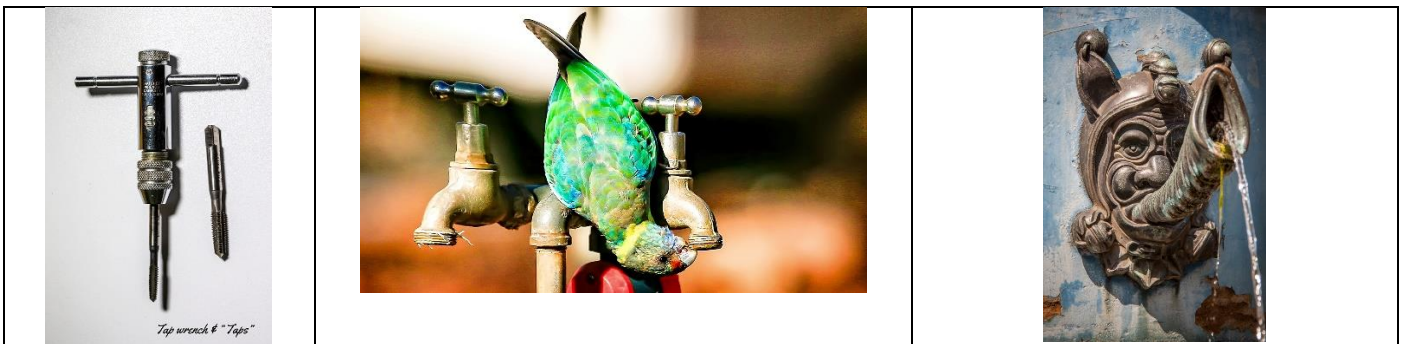
We offer these extra challenges to give you new ideas and to keep you on the move with your photography, making sure you don't have a “photography freeze”.

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 send them by email Friday before the meeting to parnellg@yahoo.com

LAST MONTH'S CHALLENGE – “Taps”

Gary has very kindly put together a video of our “Taps” challenge and it can be viewed by following the link – <http://www.phillipislandcameraclub.com.au/monthly-challenge-slideshows/>

Below are several images



FOOD CHALLENGE

Go to the following link to see the “Food Challenge” video:

<https://www.youtube.com/watch?v=XzpudWXpDt0&feature=youtu.be&fbclid=IwAR1GM9PeMTwHPqR2iOaeP1rINzScgCRTXsLgVjXA9smwPhnqINZhoghqUoo>

Great choice of musical accompaniment Gary!

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.

WEB-SITE GALLERY:

Have you checked out the gallery on our web-site. Highly Commended and Commended Images are being included each month thanks to Gary Parnell. You can find it at <http://www.phillipislandcameraclub.com.au/galleries/>

FACEBOOK PAGE:

Rob won't be putting anymore challenges up at this stage. The website will continue on for notifications, sharing images and interesting links.

Please feel free to share your images but limit them to 3-5 max per week.

EVALUATION OF "Less is More"

A panel of five evaluators from the Club have thoroughly perused the "Less is More" images submitted for this month's topic to arrive at Highly Commended and Commended choices. To set the record straight we did not mark our own images so there was no bias.

We found the topic challenging to determine what images met the criteria of "Less is More" and marked some down because of this.

Renee has made copious notes of suggestions and I would suggest you try them out and post them on our Facebook page showing us the results – before and after.

If you ever get asked to do an evaluation of images, try it out. We found it well worth the time involved, a valuable and enjoyable learning experience and hopefully will result in an improvement in our own images.

Included are the Highly Commended images and only a few samples of the Commended.

Gary has kindly put the images onto video which you can view by following the link https://www.youtube.com/watch?v=ccnbscSzj80&feature=youtu.be&fbclid=IwAR0aAaB_aZfXdvOnv2hlwgtgrcK3WOXVdl50OKXHjyWTH8eUoDALDGm7_2A

HC & C Images can be found at <http://www.phillipislandcameraclub.com.au/galleries/>

EDPIs	TITLE	PHOTOGRAPHER
Highly Commended	Minimal	Kathryn Shadbolt
Highly Commended	Geranium Buds	Will Hurst
Highly Commended	Lone Walker	Gary Parnell
Highly Commended	Room 102	Jenny Sierakowski
Highly Commended	Tulip Folding	Colleen Johnston
Commended	At Sea	Joanne Linton
Commended	Pop of Blue	Joanne Linton
Commended	Bass Hills2	Lynne Cook

Commended	Beached	David Cook
Commended	Cape Woolamai Beach	Rhonda Buitenhuis
Commended	Reaching	Renee Sterling
Commended	Fireworks	Gary Parnell
Commended	Footprint	Brenda Berry
Commended	Icarus	David Cook
Commended	Leg Rowing Fisherman	Jenny Sierakowski
Commended	Looking Up	Lynne Cook
Commended	Peregrin Falcon	Gary Parnell
Commended	Perfect Evening Gippsland Lakes	Rhonda Buitenhuis
Commended	Pilons	Gary Parnell
Commended	Rustic	Jenny Sierakowski
Commended	Rusty Bolts	Will Hurst
Commended	South American Style Air Condition	Colleen Johnson
Commended	Nov Spring Burst	Helen Stewart
Commended	Nov Sunrise	Helen Stewart
Commended	The Lonely Pelican	Rhonda Buitenhuis



HIGHLY COMMENDED

Minimal

Kathryn Shadbolt



HIGHLY COMMENDED

Geranium Buds

Will Hurst



HIGHLY COMMENDED

Lone Walker

Gary Parnell



HIGHLY COMMENDED

Room 102

Jenny Sierakowski



HIGHLY COMMENDED
Tulip Folding
Colleen Johnston



COMMENDED
Pop of Blue
Joanne Linton



COMMENDED
Reaching
Renee Sterling



COMMENDED
Fireworks
Gary Parnell



COMMENDED
Leg Rowing Fisherman
Jenny Sierakowski



COMMENDED
South American Style Air-conditioner
Colleen Johnston



COMMEDED
Spring Burst
Helen Stewart



COMMEDED
Sunrise
Helen Stewart

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.

Maximum of four entries in total either in PRINTS, EDPI or a combination of the two (except during COVID-19 Restrictions)

NOVICE CATEGORY REINSTATED:

To encourage new members to participate in the monthly evaluation, it has been decided to re-instate a NOVICE section. This will be in the EDPI (Electronic Digital Projected Image (I think I've got that right.)) format. We would like to emphasise that this is not a competition but a learning opportunity. If you need assistance to get started please speak to one of the Committee Members, who are only too happy to help. Maximum of four entries.

Label your entries NOV_(Title)_(PICC Number)_Topic_Month2020

EDPIs can be forwarded to parnellg@yahoo.com while COVID-19 is on.

PRINTS: (No prints at present due to Social Distancing)

- 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.

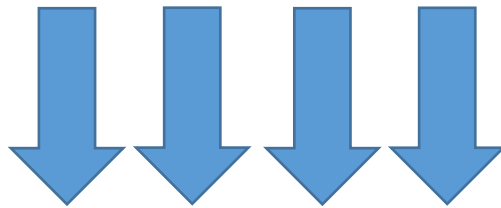
LUNCH ANYONE? (POSTPONED AT PRESENT UNTIL COVID-19 SOCIAL DISTANCING RULES ARE RELAXED)

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

Judge's comments follow



Phillip Island Monthly Club Competition – Judge Feedback for Oct/Nov Subject Less is More Judge PICC Panel

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

Sequence by Title	Member No	Title		EDPI
1	487	At Sea <i>Joanne Linton</i>	C	On thirds, needed a touch of contrast to pop. Placement. Pleasing image with I think this image is an interesting interpretation of the theme. It has visual impact. Good technique. I think it is well seen. I like the dark tonal quality of the sky as it doesn't compete with the shape of the boat or the sparkling of the water. The sparkling water provides a charged atmosphere and gives energy to what could have been a familiar kind of boat on the water image. Also, there is another opportunity here for a Less is More image by cropping out the boat and leaving the sparkling water and grey sky perhaps in a square format and experimenting with the horizon line.
2	487	Busy Bee		On bottom third, Too busy, Great detail in wings. When I looked at this image, I had trouble picking the bee out from the flower...the perspective looks squashed so I wonder if it is done with a telephoto lens. Try to add contrast to this area, perhaps make the yellow of the flower brighter. I appreciate the decision to use of the lower third composition giving the image some negative space and the bright line of the branch. It would help to make the background darker or more out of focus so the attention is directed to the flower and not to elements that can distract from your main subject.
3	487	Pop of Blue <i>Joanne Linton</i>	C	Patterned with "Pop", Exposure well handled. This image uses colour and line to interpret the theme Less is More. The colour palette is a soft pink monochrome (except for the shot of blue, of course) and the Ferris wheel is reduced to geometric elements which divide the space within the frame with lines, rectangles and arcs. When working with limited elements like these, the frame especially becomes an element too. For example, where the lines enter the frame will bring harmony or tension, a sense of balance or unease. Consider rotating the image to experiment with how the lines enter the frame: shooting out from the corner, or standing straight up from the bottom, or centring the centre of the wheel to the corner to make another arc that resembles the outer edge of the wheel. Experimenting with placement and rotation will bring new dimensions to this image. The choice of your colour palette of the pink with the pink-gold of the gondolas is subtle and works against- in a good way - the hardness of the steel and geometry of the wheel. This is a good example of how colour can add meaning, directing emotions and

			thought. The addition of the colour blue might work against the overall mood as it creates discord, unless this is the intention of adding it.
4	487	Up Close	On thirds, Bit more Contrast to "Pop" This image is basically two colours - blue and grey. But is it Less is More? It has high technical quality being well exposed and processed. It is well seen - the blue cloudless sky provides a good background to the structure. I wonder if showing less of the structure would help it be "more." Consider cropping it on the left so that the nose of the structure points into more negative space, this will add energy. And, ask how much of the structure needs to be seen to be identifiable. Show just that much. It might cause some photographer's pain to crop out so much, but if you want to try out the theme "Less is More," experiment with showing less.
5	325	Above	Well focused, Where is the person? An interesting interpretation on Less is More: One subject against an expanse of sky and sea. This is a good example of using the frame as an element, with the placement of the sail so close to the edge that it creates tension. Also creating tension is what is not there...the Para surfer. An element that while not seen is fully present. The fuzzy, grey background doesn't distract from the bright orange sail, and adds an element of mystery to the image that underpins the mystery of where is the Para surfer? Is this a world where sails go sailing on their own? Consider adding some brightness to the grey background...just to make the grey less muddy. Also consider brightening up the orange sail just a little. The image overall looks a bit underexposed. Remember that the camera light meter averages everything to be middle grey and you sometimes need to correct it.
6	326	Bass Hills	I may have removed the fence posts to make it more minimalistic. Lovely interpretation of the theme "Less is More." The use of scale - the long distance view - enhances the theme reducing the image to land and sky. And the land can be reduced to a few undulating horizontals crossing the image which are punctuated by the vertical wood posts and trees softened with feathery branches. There are a lot of details but the scale renders the details to be small enough to be encompassed by the whole. Hard, soft, horizontal, vertical, straight, undulating- this is an image of contrasts. And they work beautifully. The foreground is curious in that it is bright and harsh. It competes with the rest of the image for attention. However, it also acts as an introduction to the rest of the image- it provides context to the background. It has the only direct light in the image. It just contrasts with the colour palette. Experiment with HSL to see if you can process the foreground to be more compatible to the tone of the rest of the image without losing its function to provide context and light to the overall image. On a technical note, there are dust spots that could be fixed in processing, and also the sky seems to be over processed in sharpness or colour as streaks are visible.

7	326	Bass Hills2 <i>Lynne Cook</i>	C	<p>Meets the definition well. Very good interpretation of the theme. One tree on a hill with a few cows over the other side. This is a well seen image. There are some elements in this image other than the tree and cows to work with- this image is rich in potential and some technical experimentation could show you some possibilities. Remember: The final version should always reflect your taste and your decision making...and not a judge's opinion!</p> <p>Scale- The tree and cows are small inside the frame. How much sky do you need or want in this image? Would making the tree and cows bigger by reducing the sky add to the image?</p> <p>Haze- Haze can add atmosphere, ambiguity, a feeling of nostalgia or mystery. Or it can be distracting. Experiment with less haze by using dehaze, or increase the haze to see what happens to your image.</p> <p>Colour- this image has so little detail that colour becomes a real element. The green hill is dominant and much bigger than the tree and cows, all of which are in silhouette. Does the colour enhance the image? If so, what about adding more colour to the sky. What would that do to your image? Or decreasing the saturation of the green? Or turning the image into Black and White. Ultimately, how do you want to use colour in this image?</p> <p>Sky- would it be a good idea to bring out the detail that seems almost visible in the sky. Or reducing the hints of colour completely so that sky is softly white instead of soft pinks and blues?</p> <p>Not to take away from the image you have submitted, you may even decide that this image is the best version for you and my suggestions are not worth the pixels they are written with. But at the end of the day, when you are in control of your image, and all the elements in it, and you are sure of yourself, it will show.</p>
8	325	Beached <i>David Cook</i>	C	<p>On thirds, Good positioning. More contrast to "Pop". Very nice interpretation of the theme "Less is More." The simplicity of this image can lend itself to some extra processing if you wanted more visual detail. There looks to be variations in colour in the sand. Experiment with clarity, dehaze, and contrast to see what you can pull out of the sand...see what looks good to you. Or alternatively, try black and white for this image as rich greys and soft white can be a powerful combination. Or try high contrast, or high key. Try cropping one side, then another, to see what happens when you place the shell closer to the side, or diagonal to the corner, etc. You can rotate the shell to change its directional angle. What happens if you crop the top to place the shell higher up in the frame. See if placement and cropping adds energy. Try the golden spiral if you haven't already. Or, break the rules, if you want. No one says you have to respect the rule of thirds. Rosemary Laing, an Australian photographer, is showing her images upside down! What about that?</p>
9	431	Cape Woolamai Beach	C	<p>Horizon on thirds, Touch of contrast to "Pop", Lovely Pastel shades. This is a nice interpretation of the theme,</p>

		Rhonda Buitenhuis		"Less is More." Good use of long exposure. There are a lot of elements that balance - the clouds on the right balance with the land mass, the light reflections on the right balance with the dark sands on the left.
10	447	Colourful Posy		Triangular composition, flowers on thirds. Beautiful colours, nice use of a black background, good arrangement of the colours. Well exposed, nicely framed in a square format. I think that it is too literal for the "Less is More" theme, making it an image of three flowers rather than the use of geometrics and shapes. If the photographer wanted to make the image more to the "Less is More" theme, consider a tight close up of the flowers or an even tighter crop on one flower to reduce the elements and place the emphasis on line and form. But that is only if you wanted to approach the theme of "Less is More." Otherwise it is a nice image as it is.
11	863	NOV Eagles Nest		Great Silhouette, Crop cliff on right and slightly from Bottom for stronger composition. Love the bird. This is a most interesting image: the colour treatment of darkening the image rendering the landscape in silhouette not only places all the attention on the distant hill and bird but also creates a mysterious mood. If the land mass on the right was to be cropped out, the image would be spot on for the "Less is More" theme.
12	601	Covid Restrictions		Tells a story, Background distracting – particularly the pole. This image of two empty chairs at a clean table sure evokes the thought of how we are living in lockdown. The use of Black and White emphasizes the lines and shapes of the chairs and table, and the contrast is beautifully handled. The black form at the right adds a context to place these chairs and table inside rather than outside, which we could have thought due to the background. The white dots in the background draw a lot of attention because they are adding energy to the background, and detracting from the main subject. They add a lot of information to a subject matter that is simple and evocative. The background as it is pushes the image away from the "Less is More" theme because it adds more elements to the image. If you wanted to place more emphasis on the subject matter, consider eliminating via cloning or healing, or blurring with filters.
13	6C01	Minimal Kathryn Shadbolt	HC	On thirds, Little bit more contrast to pop, Great Reflections. Good example illustrating the "Less is More" theme. The soft treatment of the water provides a good environment to showcase the texture and irregular form of the wood. The irregular form of the wood is interesting. It is important to note that with the various branches of the wood pointing up and leftward so close to the edge that the gaze and visual energy is directed out of the image. If the wood were placed to the right, it would give room for the branches to point in the direction of more space. This would give you a good use of negative space and somewhere for your gaze to go when following the lines of the wood. The choice of sepia

				which tends to be used for a vintage look seems to be at contrast with this modern image. Selenium toning would bring out the texture of the wood and add to the overall feel of the image.
14	601	One		B & W Portrait showing depth, Little bit more contrast To pop. Too busy. While this is a very interesting image with the placement of the man and the balance provided by the door in the background, it has too many elements for the "Less is More" theme. Saying that, it is well seen and is interesting portrait.
15	850	Absence		Telling a story, Interesting interpretation of Absence.
16	850	Dreams		Fitted well with topic.
17	850	Reaching <i>Renee Sterling</i>	C	Telling a story, Good exposure
18	850	Softly		Like the toning.
19	852	Fireworks <i>Gary Parnell</i>	C	Striking Colours A high energy combination of red background with light bursts. An abstract image, it is well composed using the top half as sky and the negative space on the bottom as ground. Good image for the "Less is More" theme.
20	641	Footprint <i>Brenda Berry</i>	C	Fills the Frame of minimalistic. Classic example of the "Less is More" theme...a textured shoe print on featureless sand. Nice muted colours are very effective in placing the attention on the shoe print. It is simple but effective.
21	863	NOV Galahs		Wonderful image of Galahs but there are too many elements in the image to be considered "Less is More." The colours seem muted and could either be more muted for more effect, if that is the desired look, or dehazed for deeper colour. The background could be darkened to place more attention on the Galahs. Tree trunk on left draws eye out of frame.
22	447	Geranium Buds <i>Will Hurst</i>	HC	Striking Complimentary Colours, For this topic suggest more Negative space, well focused. Loved this image. What an interesting take on a flower. It is sharp, the details on the buds really add texture, and the colours are bright and clear. The light is soft and delicate. The size of the flower within the frame and the lack of negative space tends to more this image away from the "Less is More" theme. It is almost there, though.
23	325	Icarus <i>David Cook</i>	C	Touch more contrast to "Pop". Great Placement. What a great image! Almost every rule is broken and to good effect. It is easy to see that the photographer grabbed the camera to capture the image before the dog ran out of it...so I assume that there is an element of speed, aka lack of time, to save the moment. But that only adds to the energy and joy of the image. I can hear the wind and smell the water in this image. Any cropping of the image would take away from the

				<p>overall context of being out at the beach. This dog needs room. While in most cases the act of moving out of the frame is usually uncomfortable, in this case, the tension caused by the dog's direction and the impression that the dog is running out of view adds to the energy being thrown off by the dog. This looks like a snapshot and that is one option for presentation. It could get a more controlled look with some post-processing: turning the image into black and white, or sharpening the detail, trying out some dehaze and clarity, adding a bit of contrast. All these things are completely subjective, of course, but some kind of post-processing would look like the photographer took control of the quick snapshot and turned it into something more serious and expressive.</p>
24	641	Lake Ballard		<p>Complimentary Colours, Crop LHS & Sky for stronger image. Good image for different topic.</p> <p>This image is puzzling with the stick figure sculpture near the centre. Is the image about the sky and the landscape, or is it the stick figure placed incongruously in isolation? In context of "Less is More," I think that it could fit the theme more if the emphasis was placed more prominently what the photographer wanted to point out. The colour is very deep and the contrast between the blue and the orange is itself the dominant element. Is that what the photographer was pointing out? But then there is a stick figure...what is the purpose of including the stick figure? If that is the subject matter, then what could be done to make that more prominent? A lower camera angle would place the figure against the plain sky making it more obvious. A closer crop would make the figure bigger in scale to the environment. A different frame - maybe square and placing the figure in the centre would also place emphasis. Black and White would reduce the deep colours into greys and the figure would be black or at least darker against the background. Consider what you want to say and then let that guide you and process for that.</p>
25	770	<p>Leg Rowing Fisherman</p> <p><i>Jenny Sierakowski</i></p>	C	<p>Great Toning, Contrast for "Pop".</p> <p>A softly rendered travel photo of a fisherman, this image relies on grey tones and silhouettes. This is a good interpretation of how to use tones and light to create a "Less is More" image. When working with figures who moving across the frame, consider how much space to put in front of them. What would be more important: to centre the boat horizontally within the frame, or to move it to the left and give the fisherman space to "move" into? These are good questions to ask. This is where you can break rules - to serve the image. Do you need the whole boat to tell the story? Where do you want your emphasis? The decisions about position, crop, amount of subject matter, etc. will alter this travel photo into a more expressive image of "Less is More."</p>

26	641	Lighthouse		<p>Interesting shooting aspect & use of complimentary Colours</p> <p>Well exposed and nicely processed image. There seems to be two subject matters in the image: the brown screen, and the orange, red and white curves. It is difficult to know what the photographer wants us to notice because the proximity and busy-ness of the screen is one subject, while the colours and their shapes another. If the screen is the reason for the image, turning it into Black and White would eliminate the draw of the colours. If the lighthouse itself is the subject, then how could the image be cropped or processed to draw the gaze? Consider what you wanted to show, and say, with this image, and then concentrate on how to communicate that. Although an interesting image, it would need to reduce some of those elements for it to be described as "Less is More."</p>
27	641	Lone Fisherman		<p>Dramatic sky, Too busy for topic. There are a lot of elements in this image: the clouds, the light and colours, the waves, the beach, plus the man and boat, all of which push this image away from the "Less is More" theme. There seems to be a few images within this one - the little horizontal cloud hovering over the man, or the man and boat in a smaller crop, or cropping out the beach and going for the sky, or any combination. I appreciate that this is an image of a man in a particular environment - a big cloudy colourfully lit sky on a beach with his boat, with the waves rolling in. In a different category, all of this could work. Consider how to make this a tighter image so that it becomes a "Less is More" example. Have fun with the different options.</p>
28	852	Lone Walker <i>Gary Parnell</i>	HC	<p>On thirds, great reflection</p> <p>The high contrast of this image eliminates all the details leaving just the main figure, her reflection in the water, and a bit of ground indicated by a few lines. Good use of technique to create the "Less is More" theme. The figure is placed on the vertical right third line and this allows for a good use of negative space for the walking figure to "move" into. The space at the top is very big and the space at the bottom is very tight. The reflection of the figure is close to the edge and its shape is pointy, like it is pointing out of the image. Your gaze carries downward to the very edge. At the top, there is a lot of empty bright space. What would happen to the image if the top space was cropped out? How would that affect the overall composition? And, could more space be added to the bottom? Where should the ground line be placed in the image to add either balance, or add energy, to the image? There are a lot of options depending on the message that the photographer wants to make.</p>
29	326	Looking Up	C	<p>This is a puzzling image. I can see it is a light pole with a glass</p>

		Lynne Cook		<p>globe and metal top. The contour lines of the globe are missing, and the top hovers over the globe like a ufo. The biggest clue is the length of the light pole. It is placed off to the right, and is sepia toned. There are a lot of decisions that have been made in this image from how much detail to show, shape of frame, off-centred position, addition of negative space, and colour. Because of the emphasis on geometry and reduced detail, it fits the context of "Less is More." But what does the photographer want to say with this image? To make it a strong "Less is More" image, deciding to make the geometry the dominant focus of the image would bring this image to another level. Does the negative space add to the impact? What does the vintage sepia toning add? Is this a subject matter that needs to be seen as vintage? Would other colour treatment work better, or no treatment at all. Consider what your reasons would be to use colour, and then how. Consider reducing the length of the pole, positioning the subject dead centre in a square frame, forcing the viewer to look at the shapes and how they relate to each other to then build up to the mental image of the entire globe. Sometimes dead centre seems to be lacklustre but in this image it could force the impact of what you have seen on the viewer.</p>
30	431	Our Link to the Mainland		<p>Complimentary colours,</p> <p>The subject of this image is colour, a harmonious blue water and blue sky. Even the bridge in the centre has a blue cast. The water is beautifully rendered and has a lot of visual interest. It is a good interpretation of the "Less is More" theme. When making a long view of sky and water like this image, there are a lot of options for the shape of the frame, and the amount of sky and water you include. What would this image look and feel like if it were square? If it were cropped to have a higher horizon which would place more emphasis on the most intriguing part of this image? What about a long rectangle to make this a panoramic view of the bridge? There is a lot to work with in this image. Decide what it is that intrigued you, and try to emphasize that</p>
31	325	Perch		<p>Negative space, well exposed</p> <p>Lovely image. The strong horizontal lines the colours of the aerial perspective, the soft sky light, and the muted grass combine to create a quiet environment, logical for a bird to rest and survey what is in front of it. The crooked vertical line breaks the horizontality of the image and adds interest and energy to the image. The good use of depth of field renders the bird in focus and further softens the landscape. Very good example of using "Less is More." Next time, if you have the opportunity to move without scaring the bird, try to get a lower angle so that the bird is higher up with the sky as background.</p>
32	852	Peregrine Falcon	C	<p>Using thirds, Front on view, with negative space. Liked the muted sea and sky.</p> <p>This image grew on me each time I saw it. It's the eye to eye</p>

		Gary Parnell		contact with the bird that really elevates this image. The lovely soft blue of the sea adds contrast to the orangey browns of the bird and wooden fence it is standing on. Good use of colour for contrast and interest. With this straight on confrontation with this bird, I wonder if the placement to the left adds anything. If placed centre, in a portrait or square format, it would have far greater impact. I am not sure it fits the "Less is More" theme since it seems more like a portrait.
33	431	Perfect Evening Gippsland Lakes Rhonda Buitenhuis	C	Complimentary colours, well exposed Beautifully coloured sunrise/set image. Besides the sky and water, the element include a forest and its reflections, piers and their reflections, and a landscape in the background. Everything is silhouetted due to the backlit sky. I think the balance was well done with the big shape of the forest being offset the longer landscape and piers to the right of it. Everything seems to be in place, and all the elements have been given equal weight; all is rendered well. It is a good interpretation of the theme, "Less is More."
34	852	Pilons Gary Parnell	C	Good exposure , Lovely classical image pier, sea, and sky. Good example of "Less is More." Beautifully exposed and processed. An image this simple works well with the standard rules of composition: rule of thirds, golden ratio, negative space, etc. Experiment with the available grids that overlay the image and try to see if using one of the compositional rules changes how the images feels. Right now, the end point of the pier leads our gaze not to the centre, not to any intersection of lines that are known to add energy. Also if you need so much in the foreground..what would happen if you cropped some of the foreground out, and closed in a bit more on the pier. Where could the pier end in your image that would create peace and balance, or tension if so desired? Where does the horizon need to be to server your image of a pier extending out to sea? Could a change in format, to square, or more panoramic, make a difference? A lot of potential for experimenting with this image.
35	361	Poppy		Delicate colouring, up contrast. Beautiful and soft rendition of a flower. Soft colours contrasted with the soft yellows and muted oranges in the centre. Image is in focus and the depth of field is just enough to keep detail in the big petals while softly blurring the detail. This image breaks a few rules- the dark background is on top of a lighter background which produces a top heavy feel. The light is not on the front of the flower but coming in from the top so the face of the flower is illuminated by indirect light. This produces the soft feel to the image but also contradicts how we expect to see a flower lit. It is challenging for such a simple composition and subject.
36	770	Room 102 Jenny	HC	Great texture, well exposed. Good use of analogous colours. Beautifully seen geometry softened by the muted yellows and

		Sierakowski		greens. The medallion in the middle adds some organic shapes and images that even carries over the writing of the numbers. This image is all about shapes. Very pretty example of "Less is More."
37	770	Rustic Jenny Sierakowski	C	<p>On thirds, complimentary colours, well exposed</p> <p>A nice example of the minimalism that is at the core of the "Less is More" theme. The image is just a red roofline against a blue sky. I wonder if rotating the image back to its original orientation would make more visual sense and make it easier to settle comfortably in front of the image. Also, it could be fun to see how to compose this image....use a drastic crop to make the red a smaller portion of the image, or use less sky. What about cropping some of the red roof on both sides to centre the 4 peaks? Rule of Thirds, or Golden Ratio? This is good material for experimentation in minimalism.</p>
38	447	Rusty Bolts Will Hurst	C	<p>On thirds, good exposure, great textures, sharply focused.</p> <p>Another interesting interpretation of "Less is More." Two nuts and bolts rusting and staining the wood they are placed in. The light is soft and highlights the texture of the wood. The oranges and brown colours are deep and harmonious. The two nuts and bolts echo each other. I can see the integrity in leaving the white stains in the wood, and it looks like the crop was determined by the choice to leave in the white spots. I am not sure what those white spots add to the image. They are an additional element, something more to see, and the brightness of the white attracts the gaze when the nuts and bolts and the wood are really the subject of the image. Try to eliminate the white (cloning, spot healing, content aware fill, or black and white) or crop closer to showcase just the hardware and wood.</p>
39	361	South American Style Air Conditioner Colleen Johnston	C	<p>Tells a story, good exposure</p> <p>Beautiful image made up of a large almost square shape divided up with rectangles and scrolls. The warm background colour contrasts the cool blues of the reflections in the glass. The scrolls contrast with the geometry of the straight lines. There is a little detail of the curtain or cloth hanging from the little open window in the centre. While there is a lot going with geometry, scrolls, colours, the open window, it is still a peaceful image. There is a certain harmony of the large window in the centre of the image. Using the Vertical correction slider in Lightroom would square up the window to the image and add to the harmonious feel. An interesting take on the "Less is More" theme.</p>
40	863	NOV Spring Burst Helen Stewart	C	<p>Good Bokeh, White patch at top an eye catch – Vignette would help</p> <p>Lovely soft image of backlit flowers. Well rendered to avoid harsh background highlights, except for the very top of the frame. Bright spots can attract the gaze and compete with the</p>

				<p>subject matter then for the viewer's attention. Consider cropping out that bright spot and honing in on the diagonal line of flowers in the centre of the image. When you do that, the palette becomes very soft and effective. I think this image would need more cropping to push it towards the "Less is More" theme but that doesn't take away from the lovely rendering of the flowers.</p>
41	307	<p>Stuck in the Tree Where am I....?</p>		<p>On thirds, great texture, well exposed.</p> <p>Well-made image of a wood sculpture. The soft light gives the colours and textures a soft and delicate feel even though the textures are rough. It is a simple image but it has a lot going on. It's the figure of a man, the figure appears to be encased in the tree, and the only body parts you see are the full head and one hand, so you wonder about the rest of the body. All this is going on along with the view beyond the tree on the right. One way to reduce some of the energy, and the elements like the green strip at the right is to turn the image into Black and White. That would place the attention on just the 3 elements of the figure and tree. That would help push the image into the "Less is More" theme.</p>
42	863	<p>NOV Sunrise Helen Stewart</p>	C	<p>Dramatic image, great colours.</p> <p>How good is it when the elements line up like this? The colours are different from the usual pinks and purples; they are muted oranges, almost muddy but saved by the brilliance of the sun and reflections. The light on the cloud highlights the whole cloud and gives it a 3 dimensionality. The placement of the cloud so close to the sun feels like it caps the sky, so the slow gradation into black at the bottom balances out the cloud. It is so charged with energy that it pushes with "Less is More" theme, but that is okay.</p>
43	307	<p>The Stump Last Remains</p>		<p>Great textures and well exposed</p> <p>Interesting approach to the theme. Lots going on with this image; the texture of the wood, the environment with the leaves and branches, and the far background at the top. There is an interesting "Less is More" image inside of this one. Try cropping in on the wood surface and choose one other element to include- like that circular twisted branch, or a little group of leaves. Try turning the image into black and white to eliminate colour. The theme is "Less is More" so try to get less in your image. Have fun and experiment with your crop.</p>
44	431	<p>The Lonely Pelican Rhonda Buitenhuis</p>	C	<p>Tells a story, well exposed and framed, great colours.</p> <p>This is a classic kind of sunset/sunrise image: beautiful colours over the horizon framed by tree branches. This is well exposed and nicely composed. The addition of the branches adds too many elements in the image to push it into the "Less is More" theme. Crop or clone out the branches would work to make this image fit the theme.</p>

45	361	Tour Guide		<p>Great textures, well exposed</p> <p>Lovely portrait, or travel photo; as such, it doesn't fit the "Less is More" theme. The exposure of the background is well balanced with the main subject, the colours are nicely rendered. The centre position of the man provokes stability and assuredness.</p>
46	361	<p>Tulip Folding</p> <p><i>Colleen Johnston</i></p>	HC	<p>Exposure well handled, Striking primary colours, sharp and lovely.</p> <p>Wonderful directionality in this image of one flower, one leaf, one stem on a black background. The colours are so saturated that they add an additional element - what do the bright colours mean? And, the shape of the dried flower looks handmade, which also adds an intriguing element to the image. This isn't a quiet image, not serene as we expect from a "Less is More" theme. It is highly charged and full of visual communication. But for the fact that all this comes from one flower, it is an interesting take on the theme.</p>
47	326	Wilson's Prom		<p>Really nice colour palette, nicely rendered landscape. I like the clouds at the top. It's all a bit surreal. Every part of this image works to create visual interest and any recommendations for cropping would just be personal preferences. Saying that, though, it isn't really "Less is More" until perhaps it is cropped to place emphasis on the mountain shapes and the clouds about them. I don't know if there is enough information in the original file to allow for such deep cropping, and it isn't really necessary until you want to try it.</p>
48	770	Worn Down		<p>Tells a story, great textures, On thirds</p> <p>Very intriguing image. Great colours, texture, and light. This image would fit the "Less is More" theme better if the extraneous elements of the wood door jam and floor were cropped out. If you don't have the third bolt on the left in its entirety in your file, then eliminating the partial view would strengthen the emphasis on the two you do have. Alternatively, cropping the right bolt to match the left bolt crop with just the centre bolt fully rendered is another way to approach the "Less is More" theme. But it is only necessary if you wanted to make the image fit the theme. Technically, you could see if a vignette would enhance your image, and maybe a bit less exposure. Clarity and dehaze might add some pop. Nicely seen subject matter. P.S. You are calling this image "Worn Down", so how could you place the emphasis on the worn out portion of the door?</p>