

WHAT THE JUDGES LOOK FOR

How The Judges Rate Your Images

- **This presentation is only a guideline intended to explain ideas & suggestions to improve your photography.**
- **These guidelines are a starting point so you will know how to “break the rules” successfully.**
- **By examining the elements in your images, you will be able to decide which elements contribute or need to be eliminated, corrected, downplayed or intensified so that your images will convey to your viewer what you intended.**

JUDGES USE THE FOLLOWING TERMS TO RATE OUR IMAGES:

- **SUPERIOR**
- **STANDARD**
- **SUB-STANDARD**

SUPERIOR IMAGE

Technically speaking is special with successful application of criteria (to be discussed) making an obvious contribution to the image's success. These images are either without defects or with strengths that outweigh problems of minor defects.

Emotionally speaking, it connects with the viewer, having the power to draw you in, to stir your feelings of awe, curiosity, or amazement.

STANDARD IMAGE

is one which is adequately handled and has no serious flaws. There is some tolerance for minor problems. Overall there is nothing obviously special about the image.

SUB-STANDARD IMAGE

is one where the flaws or defects are more than minor, and seriously downgrade and detract from the image.

**JUDGES EVALUTE IMAGES BASED
ON THE FOLLOWING CRITERIA:**

TECHNICAL CRITERIA

ORGANISATIONAL CRITERIA

EMOTIONAL CRITERIA

TECHNICAL CRITERIA GUIDELINES

you will hear the judges talk about the following when evaluating and scoring images:

COLOUR SATURATION - image enhancement

LIGHTING - use to enhance shots, create mood

EXPOSURE - over/under detracts from impact

SHARPNESS - focus & effective depth of field

TECHNIQUE - tools & tricks

NOW, LET'S LOOK AT EXAMPLES OF THESE TERMS.



COLOUR SATURATION

ARE COLOURS PLEASING TO SUBJECT MATTER?

DO COLOURS MAKE THE IMAGE MORE DYNAMIC?



TOOLS IN PHOTOSHOP AND OTHER SOFTWARE ARE AVAILABLE TO MAKE YOUR IMAGES POP. CONSIDER USING GLOBAL OR LOCALISED SATURATION, THE SPONGE TOOL, OR SELECTIVE COLOUR.



DO THE COLOURS ENHANCE THE IMAGE?

BE AWARE OF THE COLOUR WHEEL.

**COMPLEMENTARY COLOURS WORK WELL TOGETHER –
RED & GREEN, BLUE & ORANGE, VIOLET & YELLOW.**

**UTILISING THESE COMBINATIONS OF COLOUR CAN
INCREASE THE IMPACT OF YOUR IMAGES.**





OVER-POLARISING CAN CAUSE OVER SATURATION, AND CAN RESULT IN UNEVEN COLOUR TONE ACROSS THE SKY.

UNLESS YOU HAVE A REFLECTIVE OR SHINY SURFACE, CONSIDER SHOOTING WITHOUT A POLARISER. YOU CAN ALWAYS INCREASE SATURATION IN LIGHTROOM OR PHOTOSHOP.

WATCH FOR COLOUR CASTS. HERE THERE IS A YELLOW BIAS WHICH NEEDS TO BE CORRECTED.

IN LIGHTROOM, ADJUST THE TEMPERATURE AND TINT TO REDUCE THE YELLOW, OR ALTER THE HUE.

OR

IN PHOTOSHOP, CLICK ON THE ADJUSTMENT PANEL, SELECT HUE/ SATURATION & ADJUST THE HUE TO REDUCE THE YELLOW.





**SOMETIMES
SUBDUED COLOURS
CAN GIVE A MOOD
TO THE IMAGE,
WHEREAS BRIGHT
SATURATED HUES
WOULD SPOIL THE
FEELING YOU ARE
TRYING TO EVOKE.**

**HERE I
DESATURATED AND
SOFTENED THE
FOCUS TO GIVE A
VINTAGE LOOK
TO THE SUBJECT.**



**IF YOU WANT A BLACK & WHITE OR SEPIA VERSION OF YOUR IMAGE, CAPTURE IT IN COLOUR THEN CHANGE IT AFTERWARD. THIS WAY YOU HAVE A LOT MORE INFORMATION TO WORK WITH.
AIM FOR GOOD TONAL RANGE.**

PLEASE REFER TO THE RULES FOR EACH COMPETITION REGARDING MONOCHROME, SEPIA, & INFRA RED IMAGES.



LIGHTING

DRAMATIC LIGHTING GIVES INTERESTING TEXTURE, COLOUR, & IMPACT.



LIGHT CAN MAKE OR BREAK AN IMAGE. THE FLAT LIGHT AND BALD (WASHED-OUT) SKY CREATE AN UNFORTUNATE SITUATION. TEXTURE & DETAIL ARE LOST AND THE IMAGE DOES NOT ATTRACT ATTENTION.



CONSIDER ELIMINATING A BALD SKY AS IT ADDS NOTHING POSITIVE TO IMAGE.



THINK OF A DIFFERENT TIME OF DAY TO SHOOT WHEN LIGHT IS NOT SO FLAT. ALSO CONSIDER CAREFUL USE OF A POLARISER, OR GRADUATED FILTER TO GIVE MORE ENERGY TO THE SKY, AND/OR USE POST-PROCESSING DIGITAL ENHANCEMENTS.



**CONSIDER THE QUALITIES & EFFECTS OF DIFFERENT LIGHT.
SEE HOW LIGHT AFFECTS THE IMPACT.**



**SEE HOW LIGHT AFFECTS
THE DIMENSIONALITY &
TEXTURE.**



**SEE HOW LIGHT AFFECTS
THE MOOD.**



MORNING LIGHT IS SOFT AND DIRECTIONAL AND OFTEN UNEVEN, BUT CAN BE VERY EFFECTIVE.



**LATE AFTERNOON LIGHT TENDS TO BE STRONG DIRECTIONAL LIGHT,
AND CAN ADD CONTRAST TO YOUR SUBJECT.**

**EARLY EVENING LIGHT IS
PARTICULARLY PLEASING AS IT
HAS A WONDERFUL GLOW.**





END-OF-DAY LIGHTING CAN BE DRAMATIC WITH DEEP SHADOWS AND SATURATED COLOURS.



OR LATE DAY CAN HAVE LOW, EVEN LIGHTING SO THE IMPACT MUST COME FROM COMPOSITIONAL ELEMENTS &/OR INTERESTING SKIES.



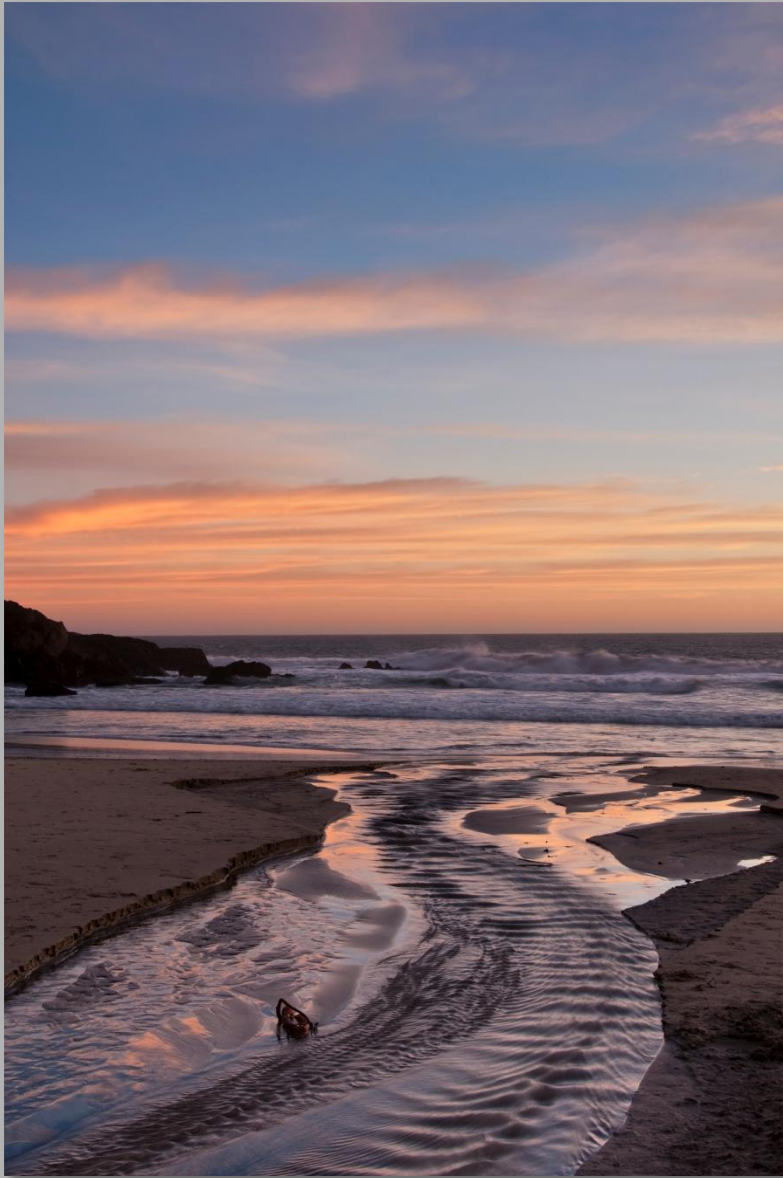
**SUNSET & SUNRISE CAN MAKE
STRONG IMAGES WITH GREAT
MOOD,**





AS CAN SILHOUETTES.

**BECAUSE THERE IS LESS AVAILABLE LIGHT,
LONGER EXPOSURES ARE REQUIRED,
THEREFORE USE A TRIPOD AND THE
LOWEST ISO POSSIBLE TO REDUCE CAMERA
SHAKE AND MINIMISE DIGITAL NOISE.**





**BUT REMEMBER, THERE ARE TIMES WHEN
SOFT OR FLAT LIGHTING CAN GIVE A QUALITY
TO A SHOT THAT STRONG SUN & SHADOWS
WOULD OVERPOWER AND SPOIL.**

**BE AWARE OF YOUR SUBJECT MATTER AND THE
BEST TREATMENT TO SHOWCASE IT.**

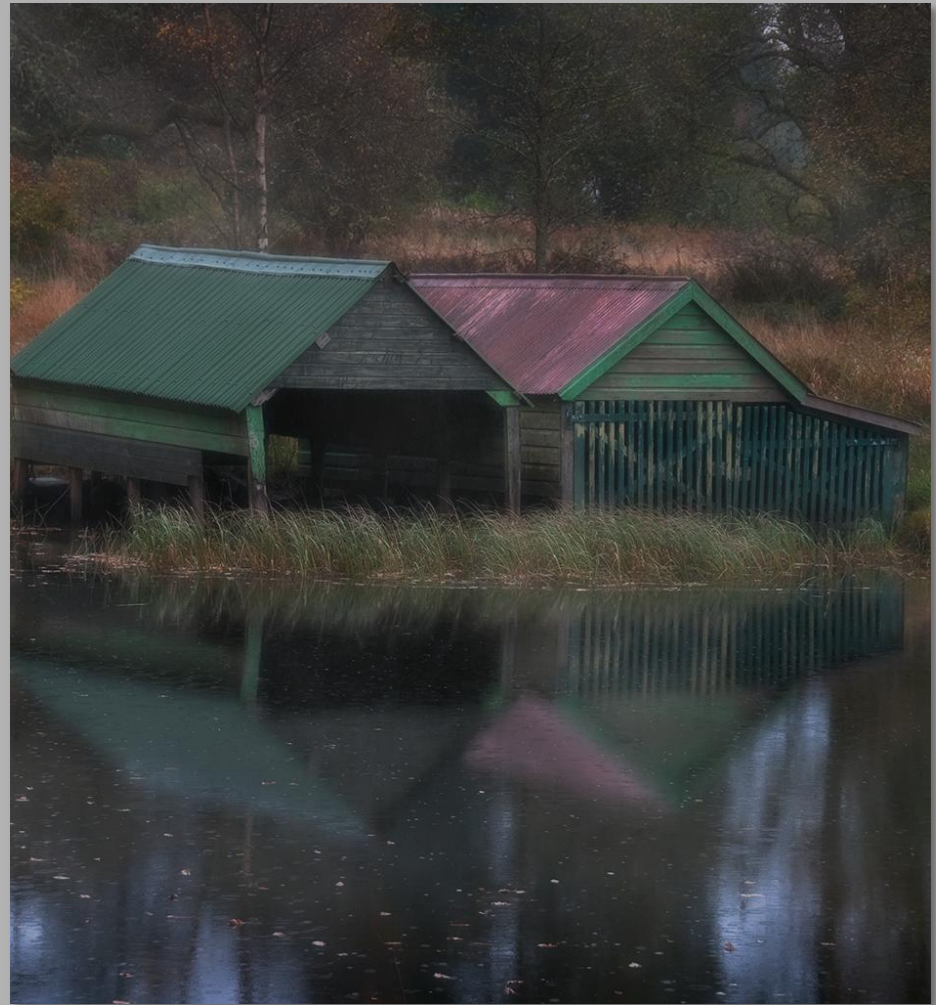


**OVERCAST DAYS GIVE
WONDERFUL DIFFUSED LIGHT
FOR NATURE SUBJECTS.**

**IT PROVIDES MINIMAL SHADOW
& GLARE, AND LOVELY
SATURATED COLOUR.**



DIFFERENT LIGHTING, SUCH AS STORMY WEATHER, CAN ENHANCE THE DRAMA OR MOOD.

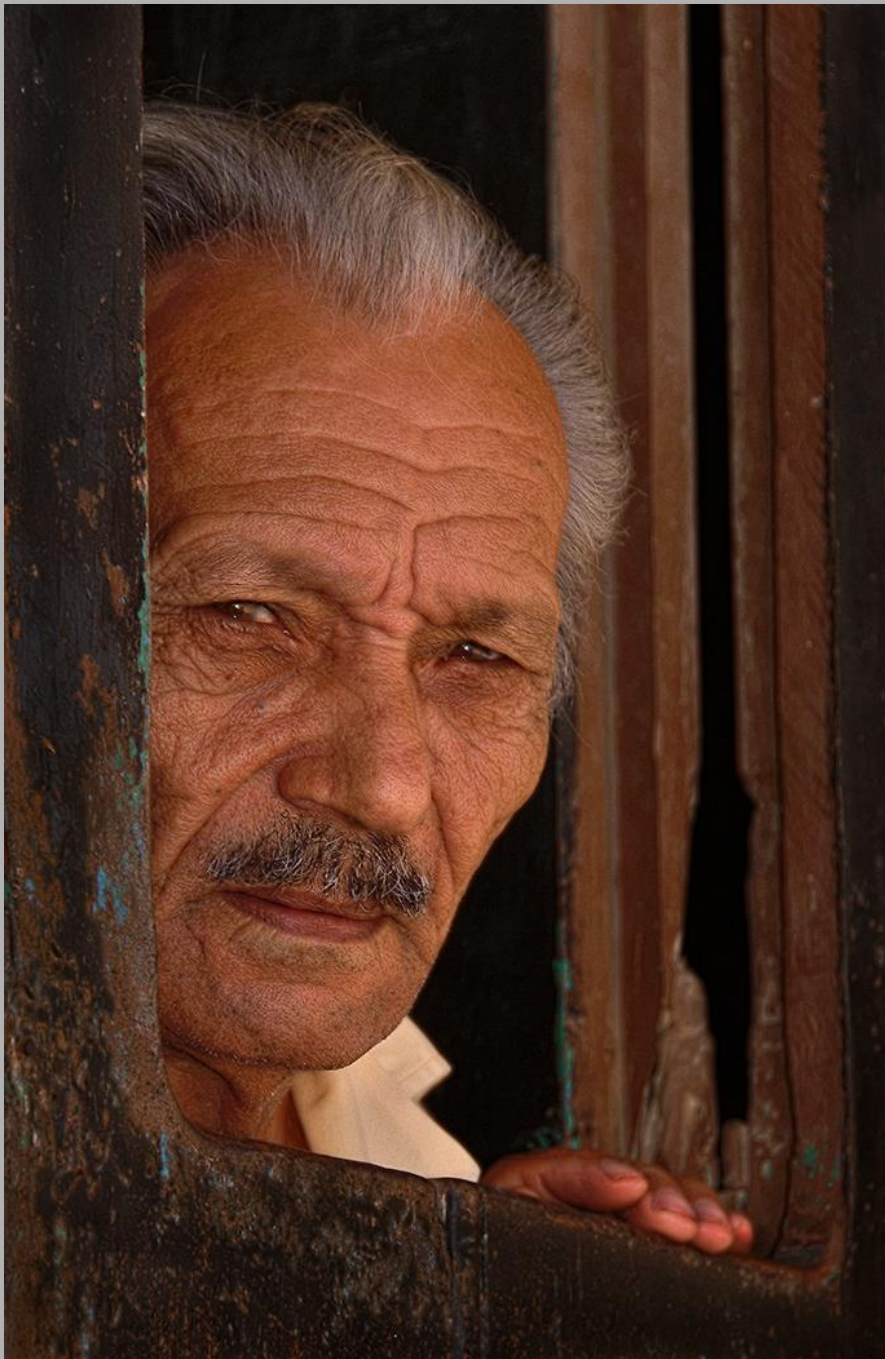




USE FOGGY DAYS TO YOUR ADVANTAGE.



FOG OR MIST CAN BE MAGICAL AND CREATING AN ATMOSPHERE AND FEELING.



**WHETHER LIGHTING IS NATURAL OR ARTIFICIAL,
(OR A COMBINATION OF BOTH SUCH AS FILL FLASH),
IT SHOULD FLATTER THE SUBJECT.**

IT SHOULD CONTAIN NO BURNT-OUT HIGHLIGHTS OR CAST SHADOWS.





**HARSH SUNLIGHT CAN CAUSE
MANY PROBLEMS:**

SUBJECT SQUINTING,

**A STRONG SHADOW WHICH
CAN RESULT IN LOSS OF
DETAIL.**



**ALSO HARSH LIGHT MAY WASH OUT COLOUR AND
CAUSE LOSS OF DETAIL.**

CONSIDERATIONS TO DEAL WITH SHADOWS AND HARSH LIGHT

- **IF POSSIBLE, MOVE SUBJECT TO BETTER LIGHTING CONDITIONS,**
- **USE FILL FLASH TO REDUCE SHADOW,**
- **USE A REFLECTOR TO THROW MORE LIGHT ONTO THE SUBJECT,**
- **USE A DIFFUSER TO EVEN OUT HARSH LIGHT.**



EXPOSURE

MAKE USE OF METERING OPTIONS (MATRIX, SPOT, CENTRE) DEPENDING ON THE LIGHTING SITUATION. JUDGES LOOK FOR SATISFACTORY EXPOSURE.

WITH A SUBJECT STRONGLY LIT FROM BEHIND, IT MAY BE NECESSARY TO SWITCH TO CENTRE WEIGHTED OR SPOT METERING TO ENSURE CORRECT EXPOSURE.



**IN A DIFFICULT LIGHTING SITUATION,
YOU SHOULD STILL AIM FOR THE BEST
EXPOSURE POSSIBLE.**

**FURTHER POST PROCESSING MAY BE
NECESSARY TO BALANCE THE LIGHT
USING SOFTWARE TOOLS OR PLUG-INS.**

**IN LIGHTROOM I HAD TO DECREASE THE
HIGHLIGHTS FROM LIGHT AT WINDOW,
AND I HAD TO OPEN UP THE SHADOWS A
BIT.**

LOW LIGHT SITUATIONS:

WHEN EVER POSSIBLE USE A TRIPOD

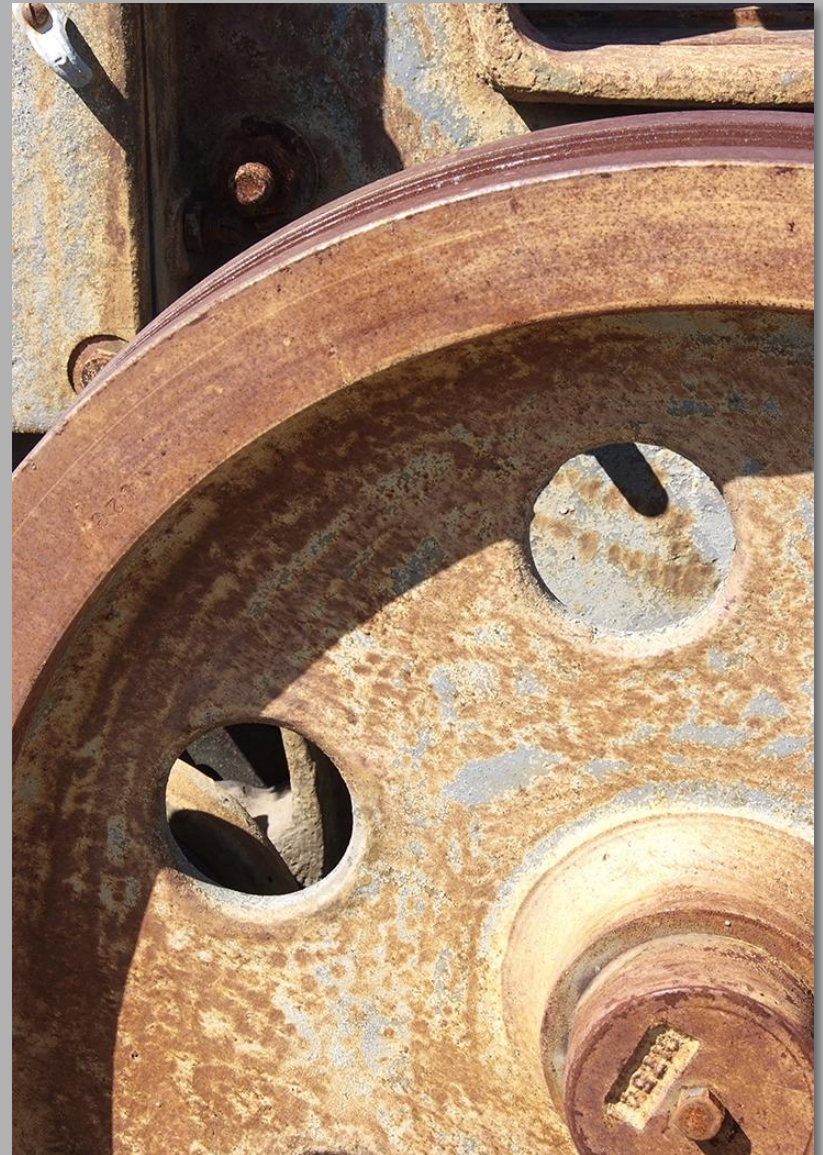
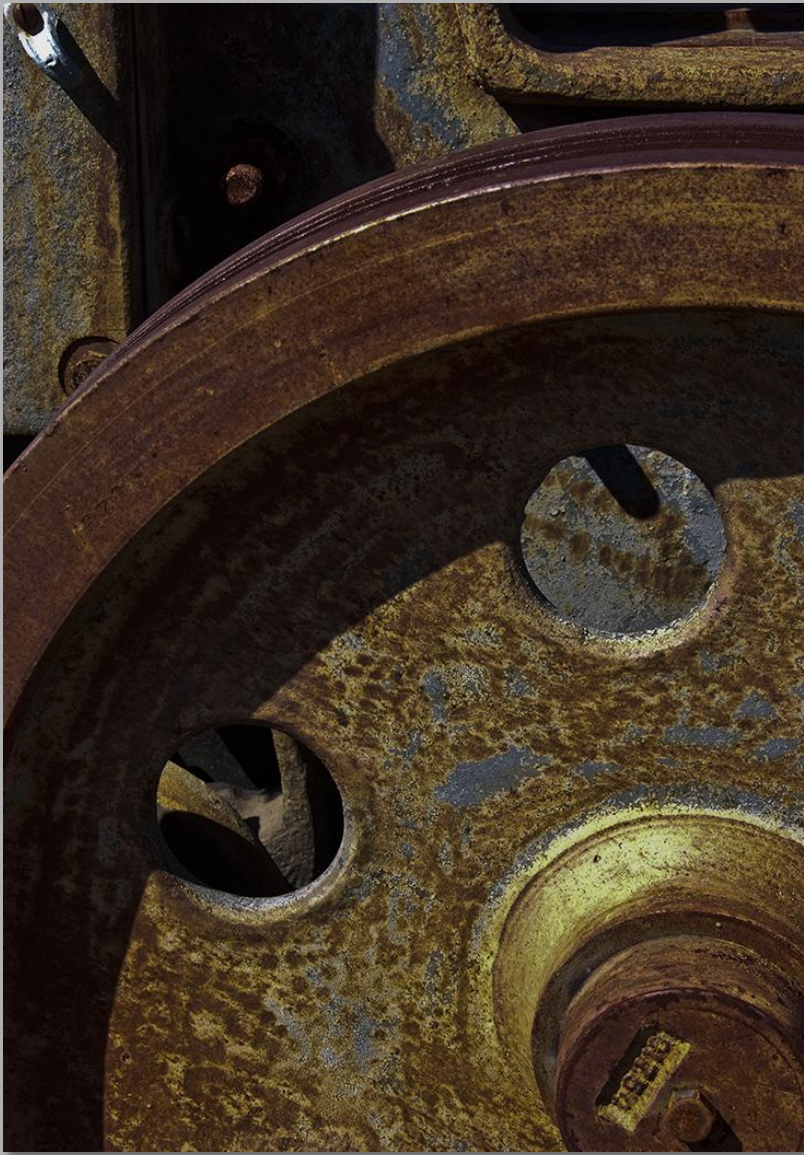
- **ALLOWS YOU TO TAKE LONGER EXPOSURES, WITHOUT CAMERA SHAKE, ENABLING YOU TO CAPTURE MORE LIGHT IN DARK SITUATIONS, & ALSO TO INCREASE DEPTH OF FIELD, AND MINIMISE IMAGE NOISE.**

IF POSSIBLE SHOOT IMAGES IN RAW

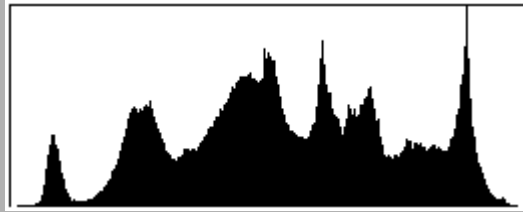
- **GIVES YOU MORE INFORMATION TO WORK WITH,**
- **YOU WILL BE ABLE TO RECOVER MUCH MORE TONAL DATA:
IF UNDEREXPOSED, YOU CAN RECOVER DETAIL IN BLOCKED UP SHADOWS.
IF AN AREA IS OVEREXPOSED, YOU CAN OFTEN BRING BACK DETAIL IN BLOWN-OUT HIGHLIGHTS.**

CONSIDER USING HDR PROCESS TO CAPTURE FULL TONAL RANGE

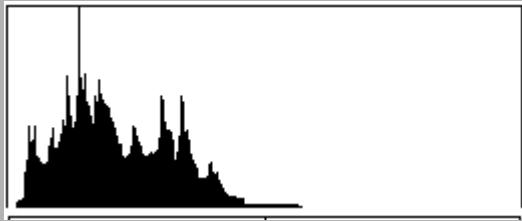
- **TAKE MULTIPLE SHOTS OF THE SAME IMAGE USING A TRIPOD, USE SAME F-STOP BUT DIFFERENT SHUTTER SPEEDS TO COVER THE RANGE OF LIGHT. THEN USE PHOTOSHOP OR SPECIFIC HDR SOFTWARE TO INTEGRATE THE IMAGES INTO THE FINAL IMAGE WHICH WILL HAVE FULL TONAL RANGE.**



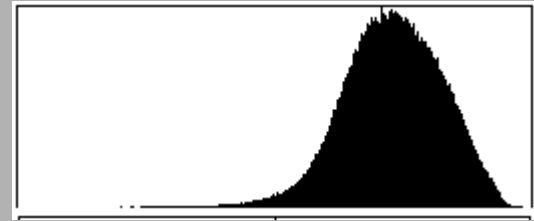
UNDEREXPOSURE OR OVEREXPOSURE WILL RESULT IN LOSS OF INTEREST AND LOWER SCORES IN COMPETITION. USE YOUR HISTOGRAM TO CHECK YOUR EXPOSURE.



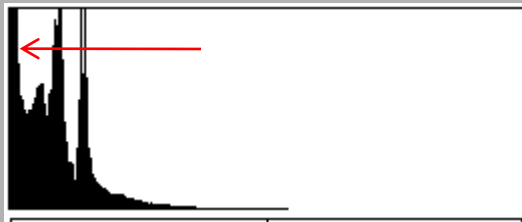
**SCENE WITH FULL
TONAL RANGE**



DARK SCENE



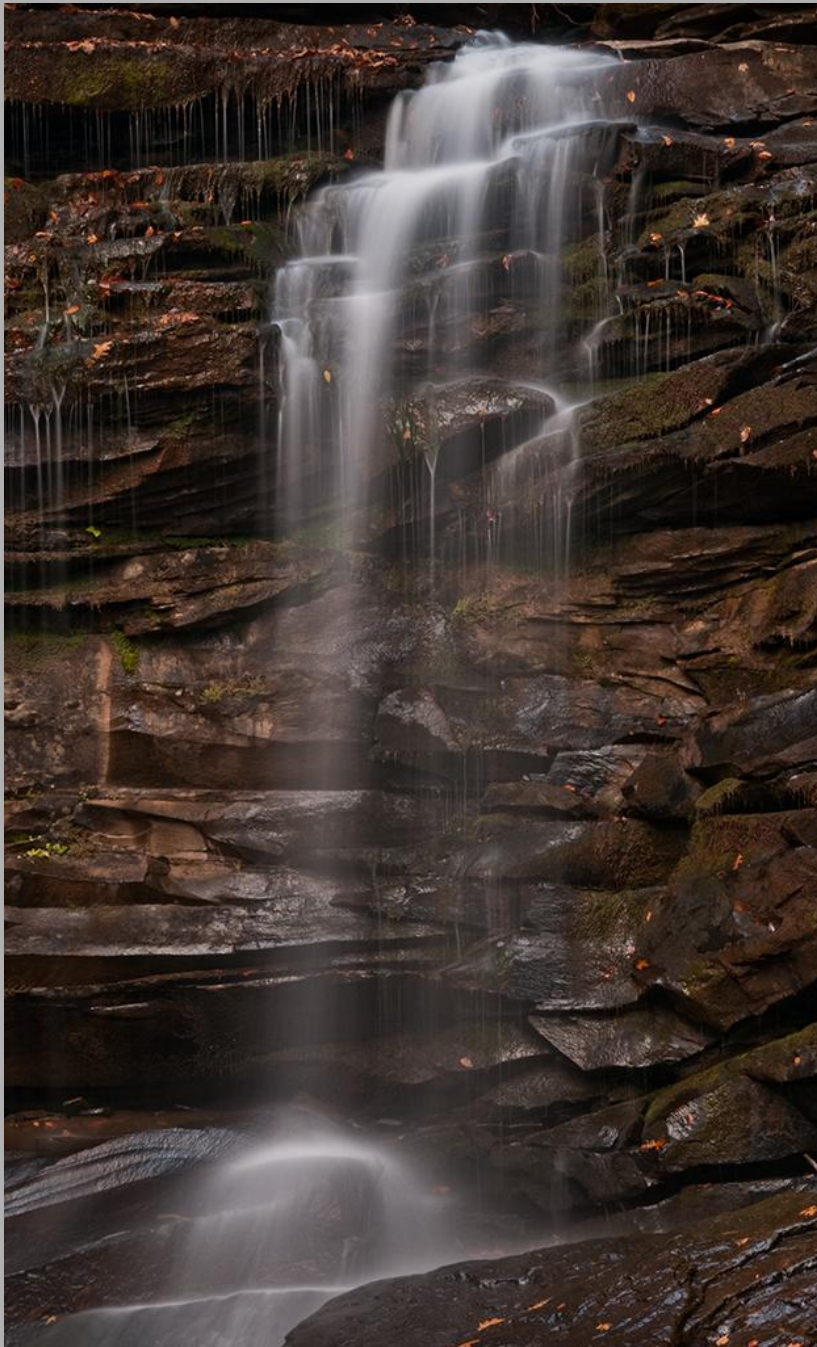
LIGHT SCENE



**UNDEREXPOSED
SCENE WITH
BLACK CLIPPING**



**OVEREXPOSED SCENE
WITH HIGHLIGHT
CLIPPING**



CONTROLLING EXPOSURE TO PRODUCE AN EFFECT CAN ENHANCE THE IMAGE, SUCH AS LONG EXPOSURE WHICH CREATES SOFT SILKY FLOW OF MOVING WATER.

A STEADY TRIPOD IS NEEDED TO CAPTURE LONG EXPOSURES.

ALSO CONSIDER USE OF NEUTRAL DENSITY FILTER(S) TO ENABLE LONGER EXPOSURES BY REDUCING THE LIGHT.

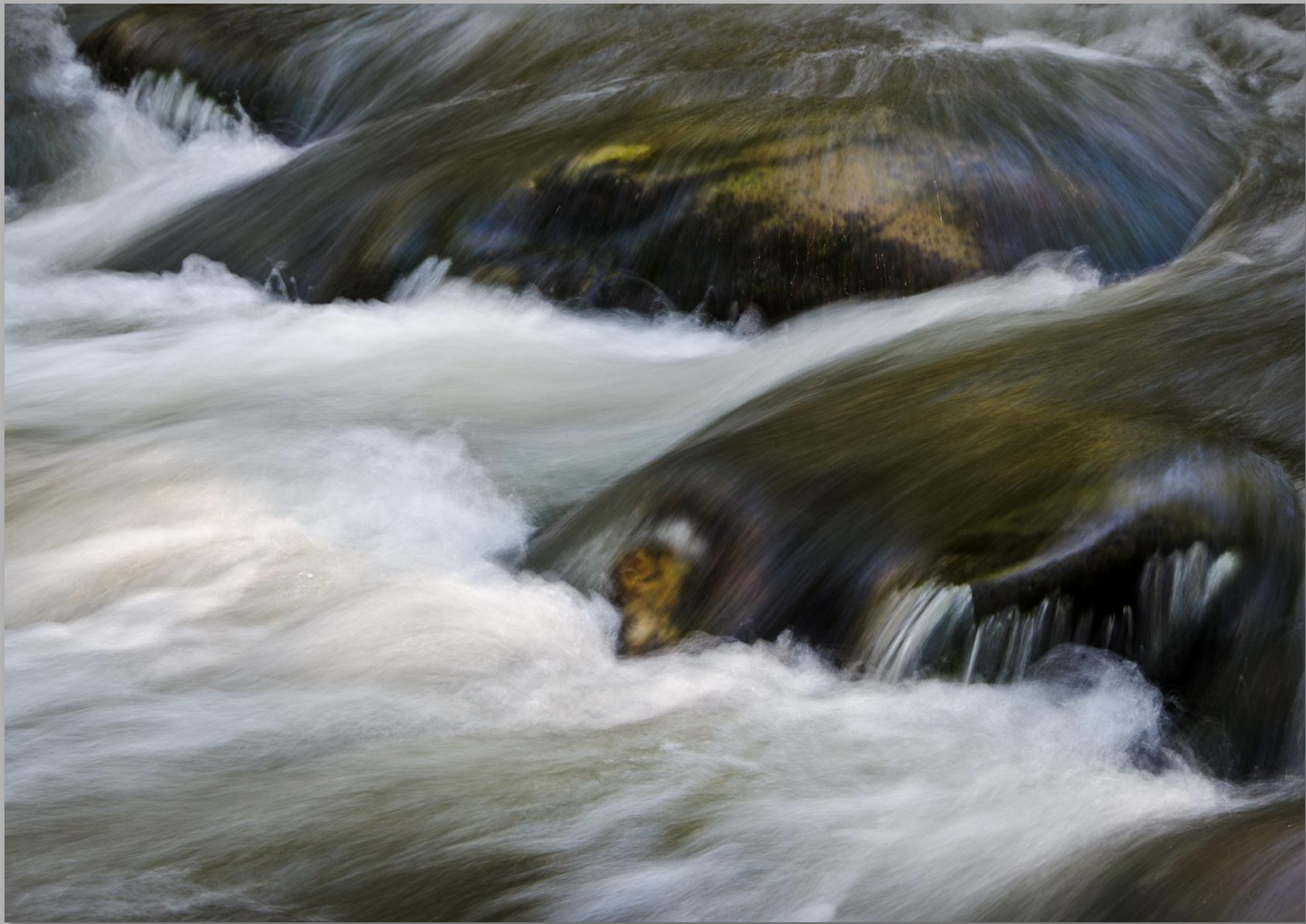


TO SMOOTH THE WAVE ACTION:

ISO 100

F 22

13 SECONDS



BE AWARE - IF THIS TYPE OF IMAGE WAS SUBMITTED TO SOME NATURE COMPETITIONS, IT COULD BE SCORED DOWN OR DISQUALIFIED BECAUSE OF THE MANIPULATION OF THE WATER FROM WHAT WE SEE IN NATURE. THIS COULD ALSO APPLY TO BLURRING OF MOTION OF BIRDS OR ANIMALS. CHECKING RULES WILL DICTATE ACCEPTANCE.



SHARPNESS

&

DEPTH OF FIELD

WHEN YOU FOCUS ON A SUBJECT, THERE IS A DISTANCE IN FRONT OF AND BEHIND THE SUBJECT THAT WILL BE IN SHARP FOCUS.

GENERALLY THIS IS CONSIDERED TO BE 1/3 IN FRONT OF THE SUBJECT, AND 2/3 BEHIND THE SUBJECT.

THIS RANGE IS CALLED THE DEPTH OF FIELD, OR SOMETIMES REFERRED TO AS DEPTH OF FOCUS.



ADEQUATE SHARPNESS IS EXPECTED IN AN IMAGE. ONCE AGAIN A TRIPOD IS VALUABLE TO MINIMISE CAMERA MOVEMENT AND ENABLES YOU TO USE LONGER SHUTTER SPEEDS TO GET BETTER DEPTH OF FIELD AND SHARPNESS. THE SELF TIMER ALSO HELPS REDUCE CAMERA VIBRATION. WHEN HAND-HOLDING MAKE USE OF VIBRATION REDUCTION (IMAGE STABILISATION) IN YOUR LENS.

WITH GRAPHIC, CLOSE-UP, & MACRO IMAGES, SHARP FOCUS OF THE CENTRE OF INTEREST THROUGHOUT WORKS BEST, UNLESS YOU ARE INTENTIONALLY DOING A CREATIVE MANIPULATION.

HERE FOCUS IS GENERALLY SHARP THROUGHOUT BECAUSE OF USING GREATER DEPTH OF FIELD.

HERE FOCUS IS NOT CONSISTENT, ESPECIALLY IN THE FRONT.





Most DSLRs have a depth-of-field preview button. This feature allows you to view the scene or subject through your viewfinder at the aperture you have chosen. In theory, you are able to see exactly how much is in focus but with small apertures, the view is darker and can be difficult to see.

Newer DSLRs have “live preview” - a feature allowing you to see the scene/subject in real time. You can use the magnification feature on your LCD to check precise focus and depth of field. Just be aware that using live preview can drain your battery life significantly.



INTENTIONAL CREATIVE UNEVEN SHARPNESS CAN ADD INTEREST AND TAKE THE IMAGE BEYOND DOCUMENTATION OF THE SUBJECT. HERE I USED A GAUSSIAN BLUR LAYER IN PHOTOSHOP, AND REVEALED SOME OF THE FLOWER WITH MASKING.



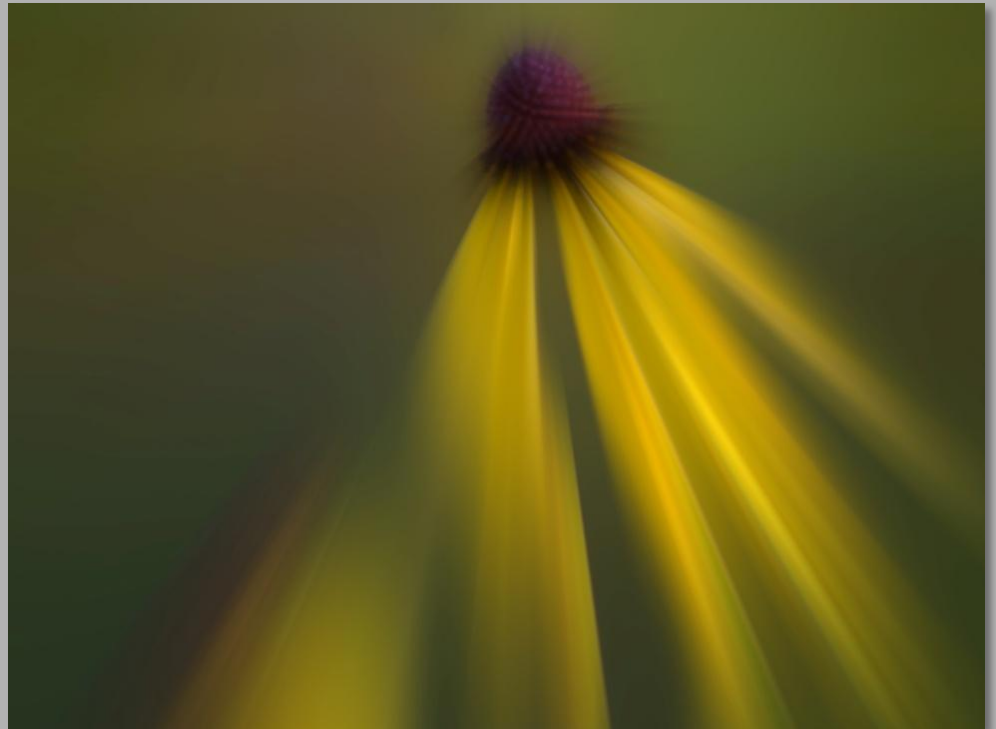
**THERE IS A TOLERANCE FOR SOME
SOFTNESS IN NON-CRITICAL AREAS.
IN THIS INSTANCE THE BACK PETALS.**



**THERE MAY BE SITUATIONS WHERE YOU DO NOT WANT SHARPNESS.
PERHAPS YOU WANT TO EMPHASIZE MOTION IN THE IMAGE.**

**OR YOU MAY WANT TO DE-FOCUS TO
ABSTRACT THE IMAGE.**

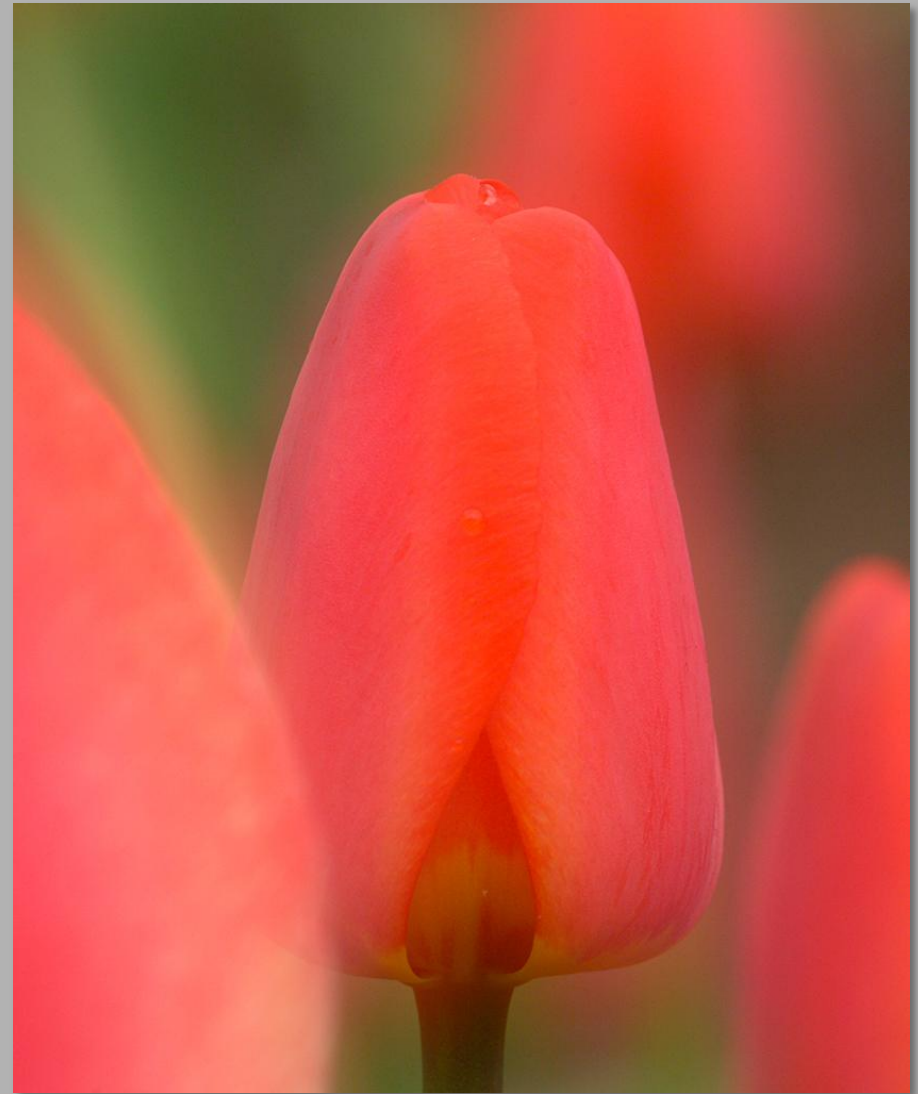
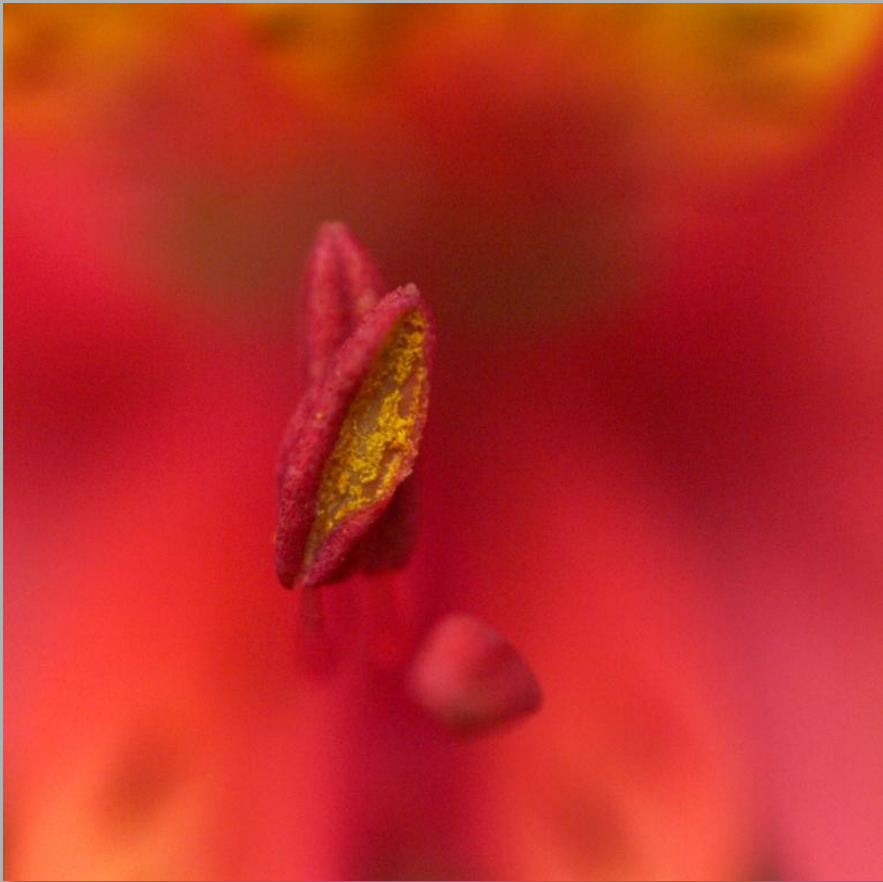
**YOU CAN USE THE BLUR FILTERS IN
PHOTOSHOP, OR DECREASE CLARITY IN
LIGHTROOM.**





OR YOU MAY WANT TO CREATE AN ORTON* IMAGE, EITHER DIGITALLY WITH MULTIPLE EXPOSURES IN THE CAMERA, OR POST PRODUCTION USING PHOTOSHOP OR SIMILAR SOFTWARE.

***ORTON-One over-exposed sharp image, one over-exposed blurred image combined**



OR, YOU MAY WISH TO USE SELECTIVE FOCUS SO ONLY A SPECIFIC AREA OF THE CENTRE OF INTEREST IS IN FOCUS. THIS TECHNIQUE CAN BE VERY EFFECTIVE AND APPEALING TO THE JUDGES.



WHATEVER YOU DO WITH FOCUS AND DEPTH OF FIELD, YOUR IMAGE MUST SUCCESSFULLY CONVEY WHAT YOU INTENDED, AND NOT LEAVE THE JUDGES GUESSING.

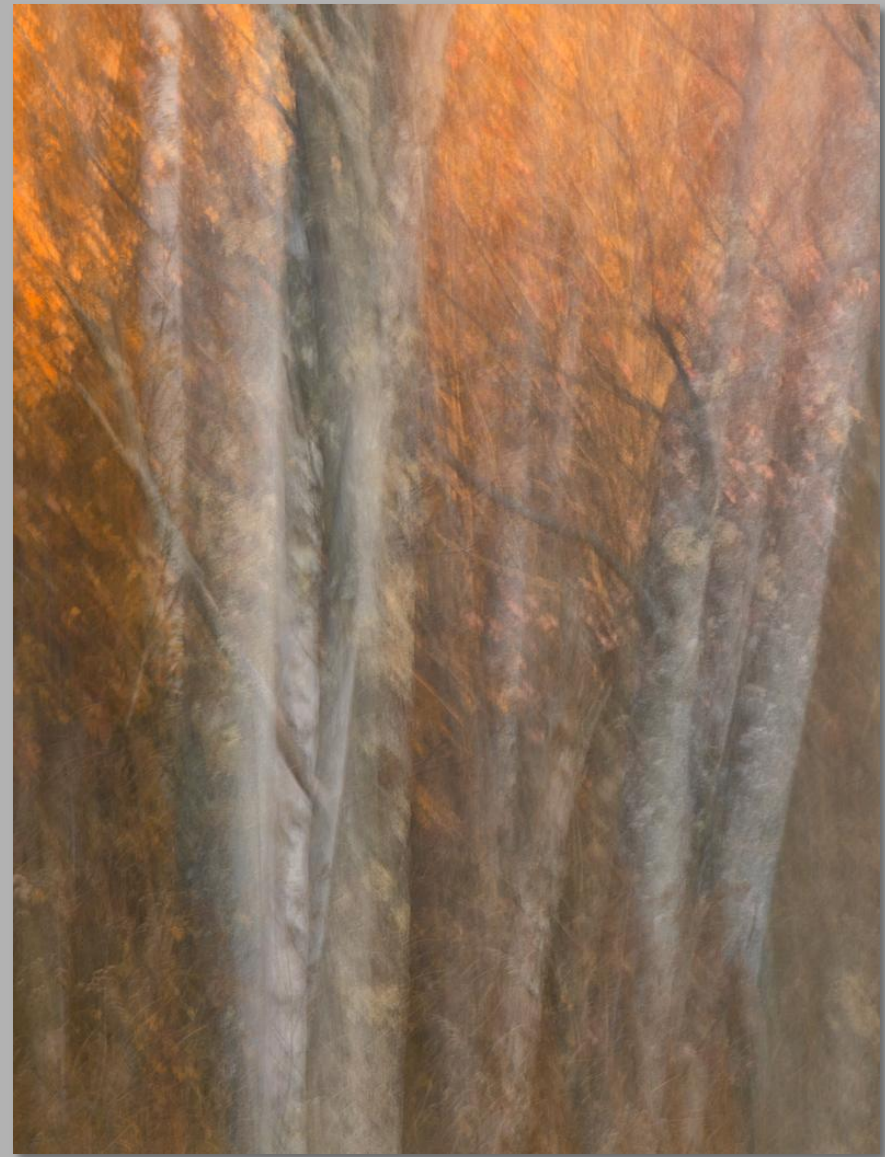


TECHNIQUE - PHOTOGRAPHERS HAVE A LOT OF POTENTIALLY CREATIVE TOOLS AT THEIR DISPOSAL, SUCH AS SELECTIVE SHUTTER SPEED.

FAST SHUTTER SPEED CAN FREEZE MOTION.



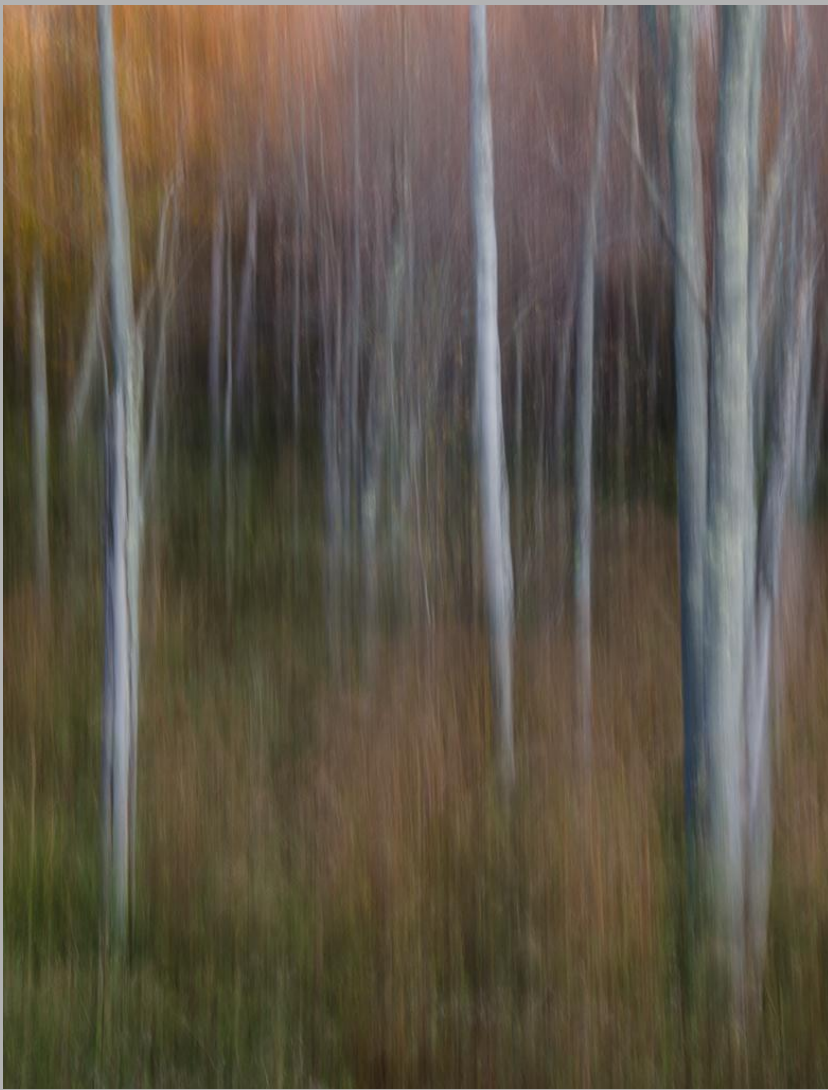
OR, SLOWING THE SHUTTER SPEED CAN BLUR MOTION.



PANNING OF CAMERA SIDEWAYS, UP AND DOWN, CIRCULAR, OR SIDEWAYS CAN PRODUCE SOME INTERESTING IMAGES.

**HERE ARE EXAMPLES OF
GENTLY PANNING THE CAMERA
UPWARD WHILE USING A SLOW
SHUTTER SPEED.**

- **LOWEST POSSIBLE ISO VALUE,**
- **MID-RANGE f STOP,**
- **SLOW SHUTTER SPEED,**
- **CHECK LCD DISPLAY FOR SUCCESS,**
- **REPEAT AS NECESSARY.**



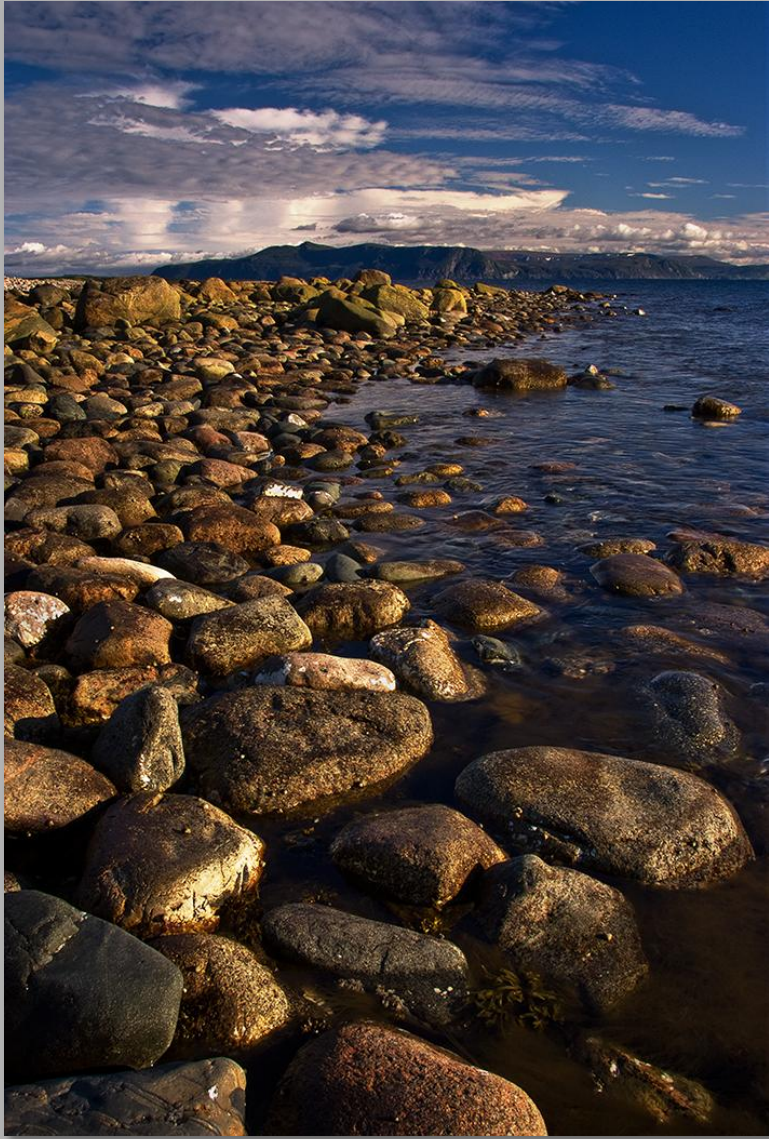
↖ **100 ISO, f18, 0.5 SECOND PAN**

800 ISO, f13, 1/15 SECOND PAN ↗





ZOOMING IN OR OUT WITH SLOW SHUTTER SPEEDS CAN PRODUCE UNUSUAL EFFECTS AND COLOUR PATTERNS.



**THE USE OF WIDE-ANGLE LENSES
CAN ALTER SPACE PERCEPTION,
AND
CREATE DRAMA & IMPACT.**

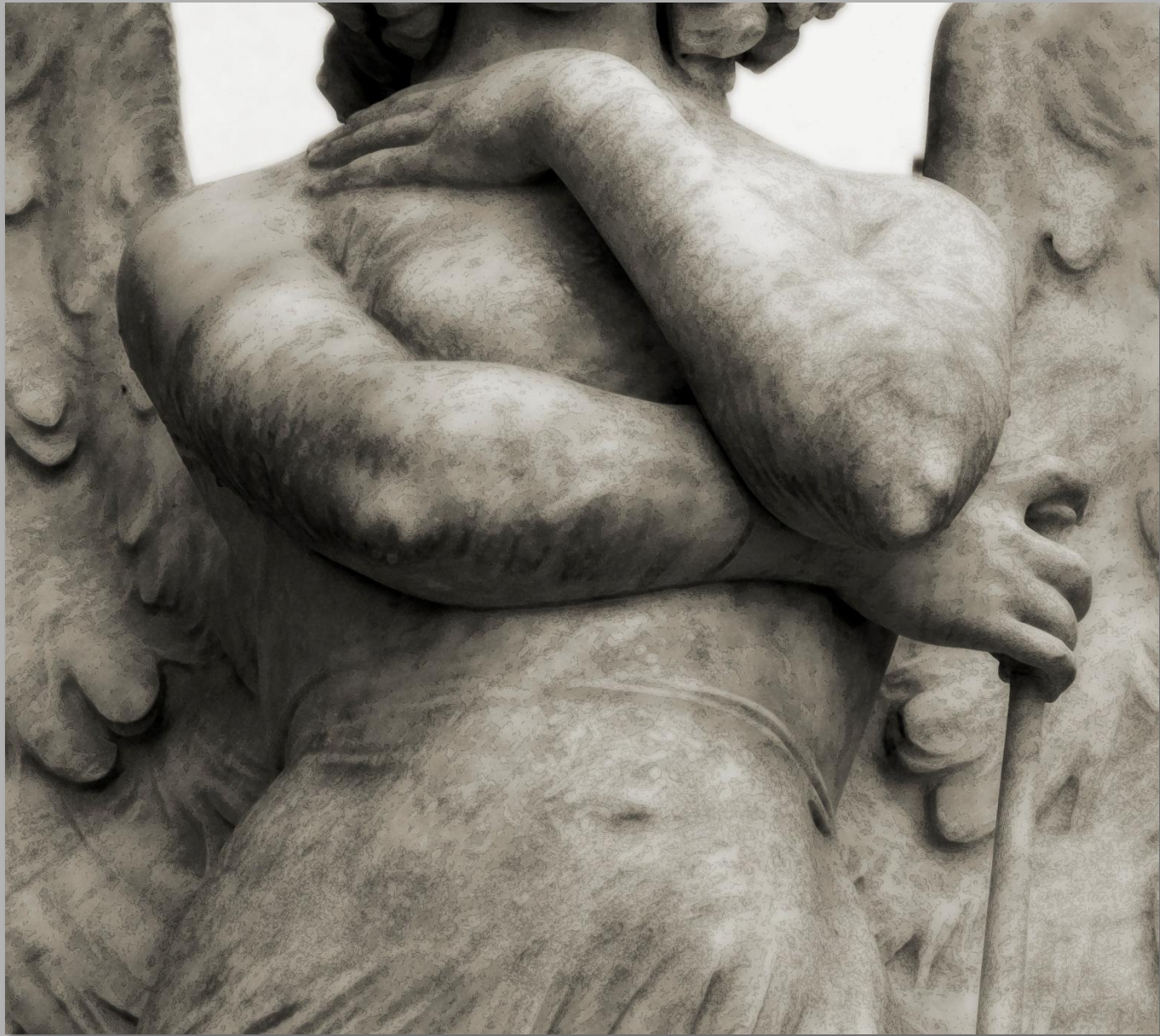


CREATING A MONTAGE BY SANDWICHING SEVERAL DIGITAL IMAGES TOGETHER CAN ENHANCE IMPACT, TELL A STORY, OR CREATE A MOOD.

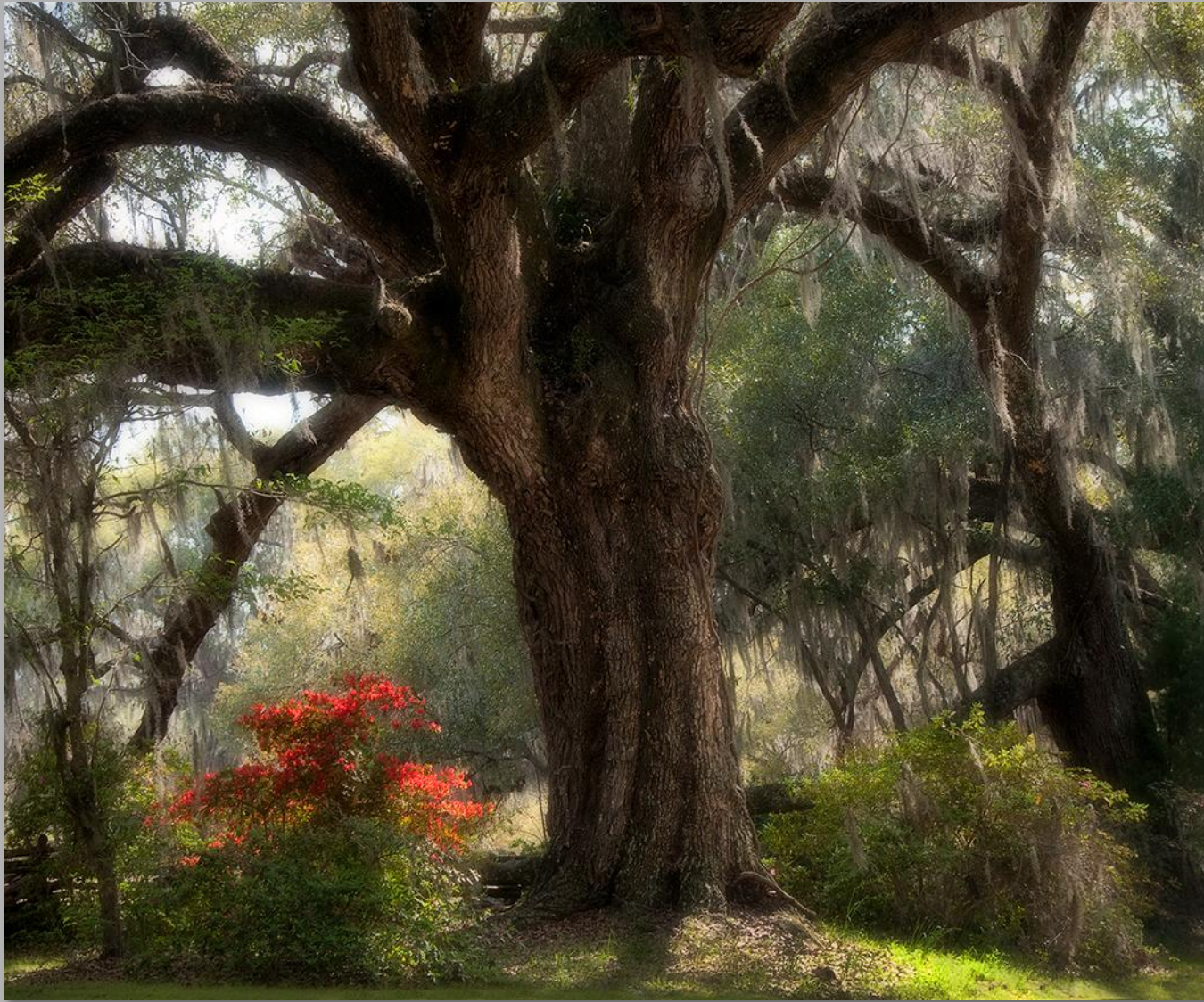
YOU FLOAT ONE IMAGE ON TOP OF THE OTHER AND ADJUST THE OPACITY TO YOUR LIKING.



PHOTOSHOP HAS A WIDE RANGE OF FILTERS AND PLUG-INS WHICH CAN BE USED TO MAKE A CREATIVE IMAGE, SUCH AS THIS WATERCOLOUR EFFECT.



THE POSTER EDGES FILTER WAS USED HERE.



THE USE OF TOOLS AND TRICKS CAN TRANSFORM YOUR IMAGE SO THAT IT “SPEAKS” TO THE VIEWER.

ORGANISATIONAL CRITERIA GUIDELINES

when judges evaluate and score images:

SPACE - format & how best to present your image

**COMPOSITION - Rule of Thirds, lead-in lines,
Repetition, Counter point, Major & Minor themes
to creates impact**

DISTRACTIONS - diminish image quality

**NOW, LET'S LOOK AT EXAMPLES OF THESE
TERMS.**



SPACE

ORGANISATIONAL CONSIDERATIONS:

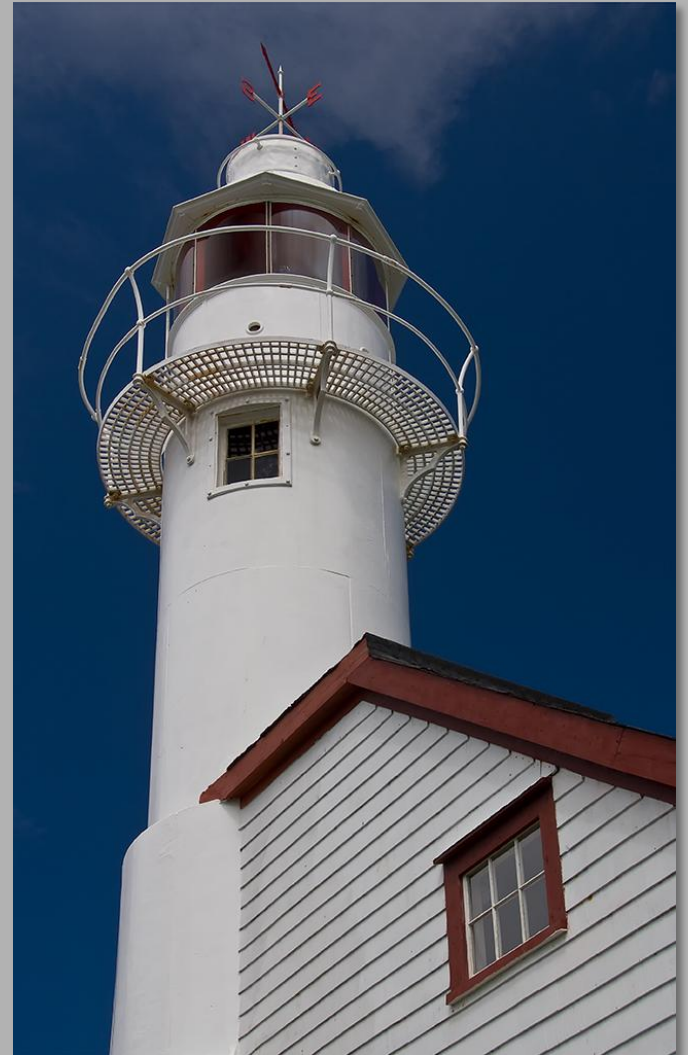
**CONSIDER THE FORMAT AND
HOW BEST TO PRESENT YOUR
SUBJECT.**

**HERE, I HAD ISSUES WITH
PEOPLE AND THE BUILDING
DETRACTING FROM MY
SUBJECT, THE TREE.**

**THEREFORE, I PLACED THE
MOST EMPHASIS ON THE
REFLECTION.**



**VERTICAL PRESENTATION
USUALLY WORKS BEST FOR
TALL OBJECTS.**





**AND FOR ISOLATED
OBJECTS USUALLY
VERTICAL FORMAT
WORKS BEST.**

**TRY TO ALLOW SPACE
AROUND SUBJECT SO IT
DOES NOT APPEAR TO BE
“CRAMPED” IN THE
FRAME.**



IT IS USUALLY A GOOD IDEA TO GIVE YOUR SUBJECT SPACE TO MOVE WITHIN THE IMAGE.



OR, YOU MAY WISH TO USE AN UNUSUAL PLACEMENT OF YOUR SUBJECT WHEN IT IS IN RELATION TO OTHER DESIGN ELEMENTS. BUT IT MUST HAVE TENSION OR BALANCE TO BE SUCCESSFUL WITH THIS APPROACH.



USE HORIZONTAL FORMAT TO GIVE THE SUBJECT A SETTING.



USE HORIZONTAL FORMAT FOR BROAD EXPANSES.



MAKE USE OF ELEMENTS IN THE FOREGROUND AS YOUR “ANCHOR POINT” TO HELP CREATE VISUAL DEPTH IN YOUR IMAGE.



WHEN A LARGE NEGATIVE AREA EXISTS, LOOK FOR SUPPORTING ELEMENTS TO GIVE BALANCE OR JUXTAPOSITION. THIS CREATES TENSION & INTEREST.



ORGANIZE YOUR SUBJECT IN THE FORMAT SO THERE IS NOT A LARGE AREA OF NEGATIVE SPACE, WHICH CAN MAKE YOUR IMAGE APPEAR UNBALANCED.



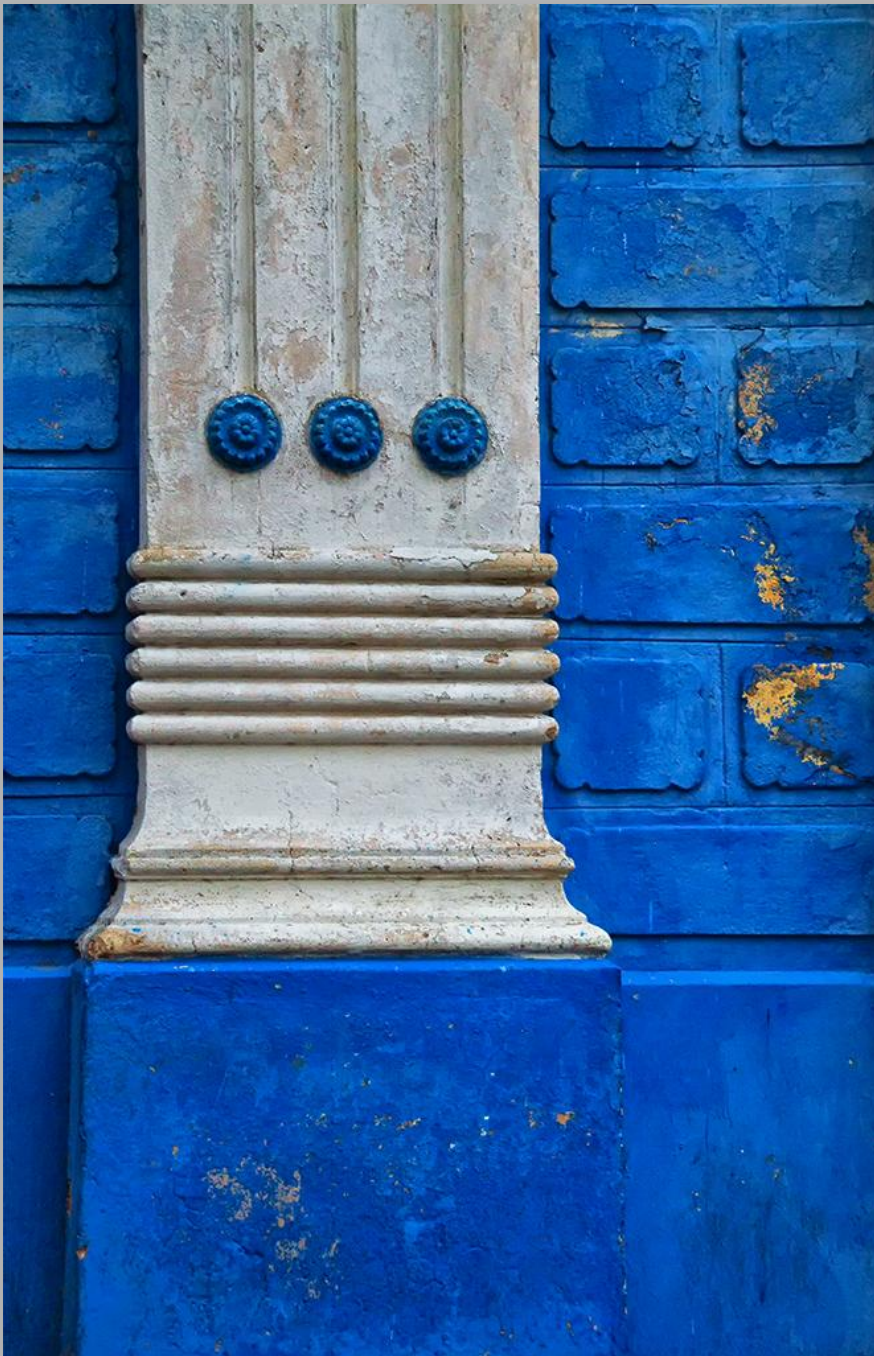
THIS ANGLE WORKS BETTER FOR SPACIAL ORGANISATION AND BALANCE.





DECIDE WHICH ELEMENT HAS MORE IMPACT AND GIVE IT THE MOST EMPHASIS.

HERE THE SKY IS MINIMISED TO GIVE EMPHASIS TO THE LANDSCAPE WHICH HAS MORE VISUAL ENERGY.



**CONSIDER WHICH ELEMENTS
YOU WANT TO EMPHASIZE IN
YOUR IMAGE. USE CROPPING OR
SELECTIVE COMPOSITION.**

SOMETIMES LESS IS MORE.



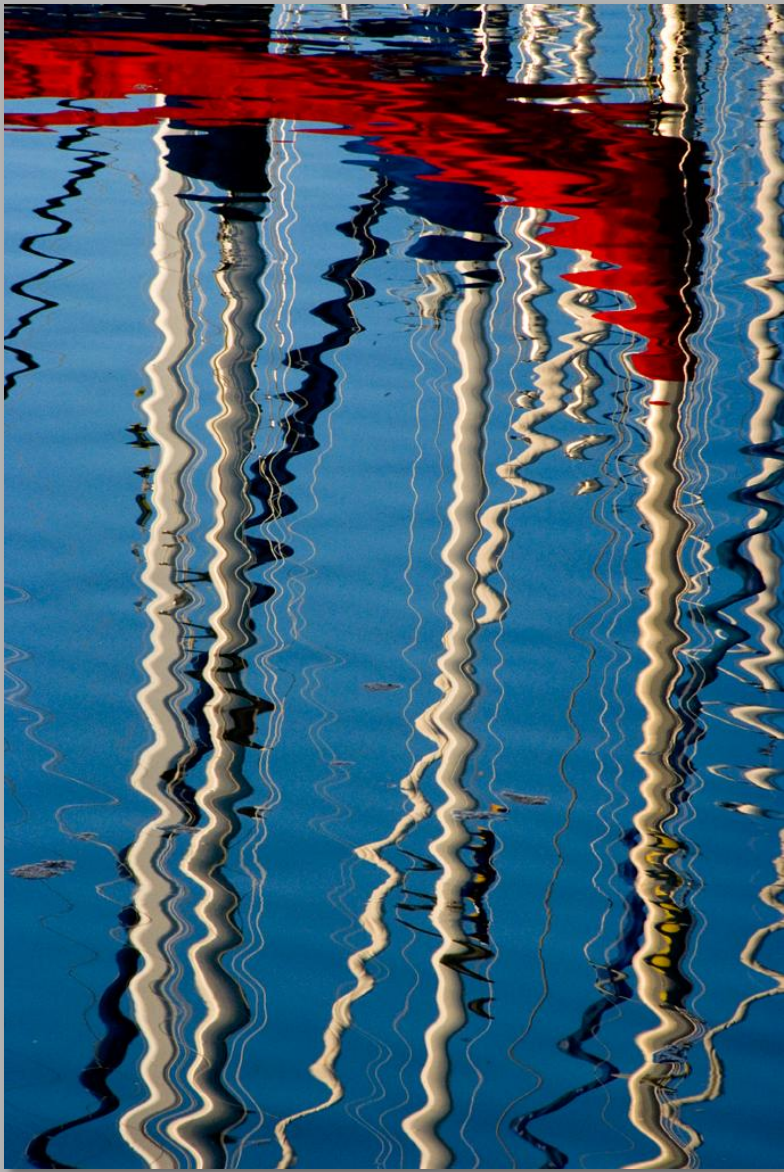
JUDGES LOOK FOR EFFECTIVE CROPPING WHICH PRODUCES A STRONGER IMAGE.



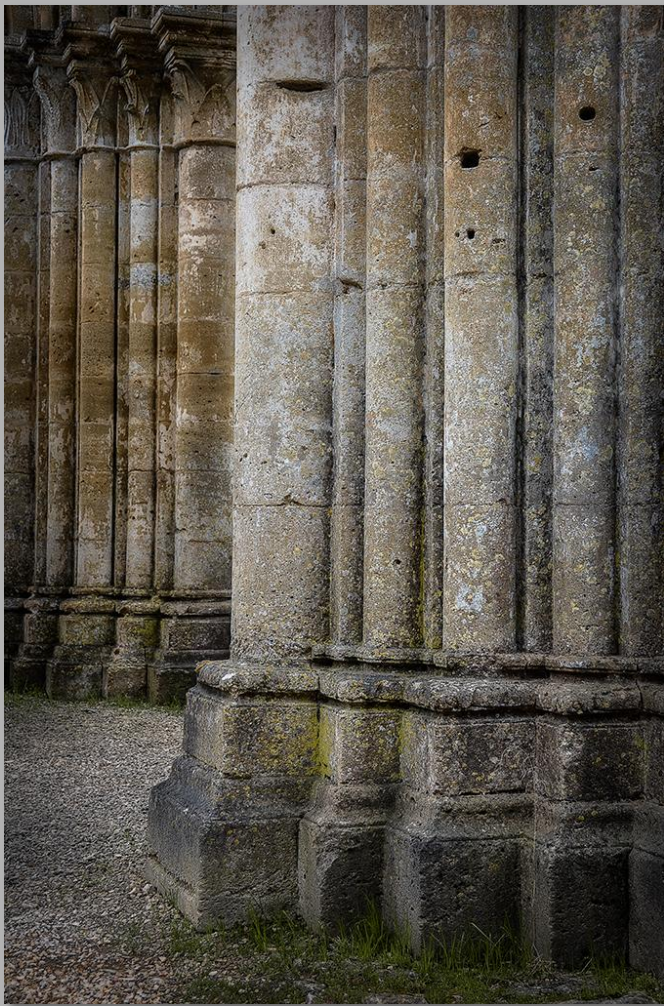
LOOK FOR UNIQUE WAYS TO FRAME YOUR SCENES.



CONSIDER THE SHAPE OF THE SPACE AND HOW THE ELEMENTS WORK TOGETHER. HERE THE TRIANGULAR-SHAPED ELEMENTS DIVIDE THE SPACE AND CREATE TENSION & IMPACT.



COMPOSITION - JUDGES TAKE INTO ACCOUNT BALANCE, TENSION, UNITY, LINES LEADING TO THE CENTRE OF INTEREST. CONSIDER HOW WELL THE ELEMENTS ARE ARRANGED.

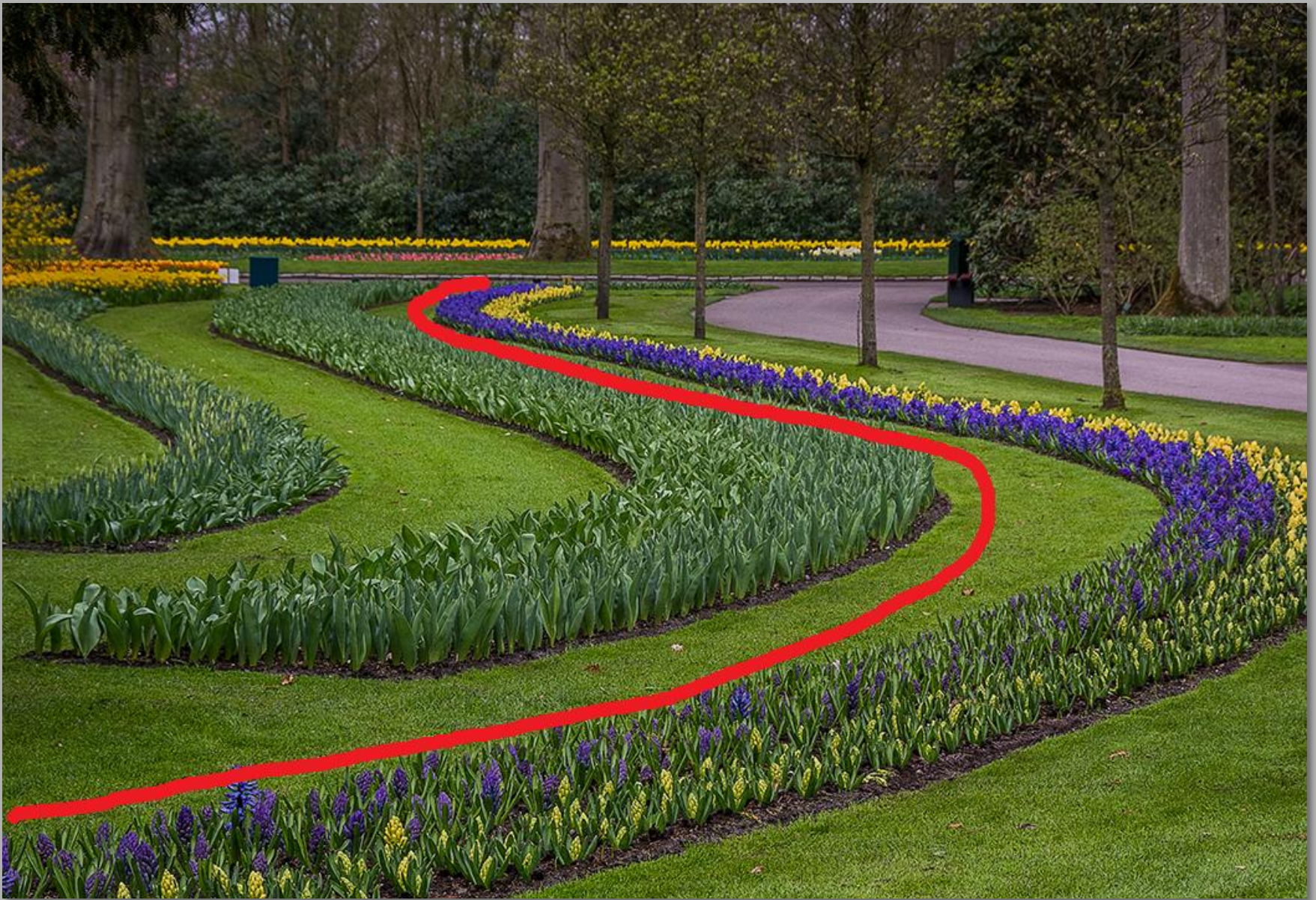


**REPETITION OF LINES, OR OF AN
OBJECT CAN INCREASE VISUAL
ENERGY.**





WE READ LEFT TO RIGHT AND THEREFORE OUR EYES TEND TO MOVE ACROSS AN IMAGE LEFT TO RIGHT, SO A LEAD-IN LINE CAN INCREASE INTEREST AND DRAMATIC EFFECT.



AN “S” CURVE (AS ILLUSTRATED) IS A GREAT WAY TO TAKE VIEWER INTO THE PHOTOGRAPH.



A “C” CURVE CAN ALSO BE USEFUL TO BRING YOU INTO THE PHOTOGRAPH.



PLACING THE HORIZON LINE IN THE CENTRE OF YOUR IMAGE IS USUALLY A POOR CHOICE, AS EQUAL VALUE IS PLACED ON EACH PORTION, AND IMPACT IS DECREASED.



**RAISE OR LOWER YOUR HORIZON TO INCREASE TENSION
BETWEEN THE ELEMENTS, AND TO CREATE A GREATER PAYOFF.**



COUNTERPOINT CAN BE DEFINED AS AN ELEMENT OF AN IMAGE WHICH IS USED IN CONTRAST TO, OR IN RELATIONSHIP WITH, ANOTHER ELEMENT.

FOR EXAMPLE, ONE ELEMENT CAN BE STATIC AND THE OTHER MOTION-BLURRED, CREATING CONTRAST BETWEEN THE TWO. CONTRAST CAN ALSO BE ACHIEVED USING COLOR, TONE, OR POSITION.

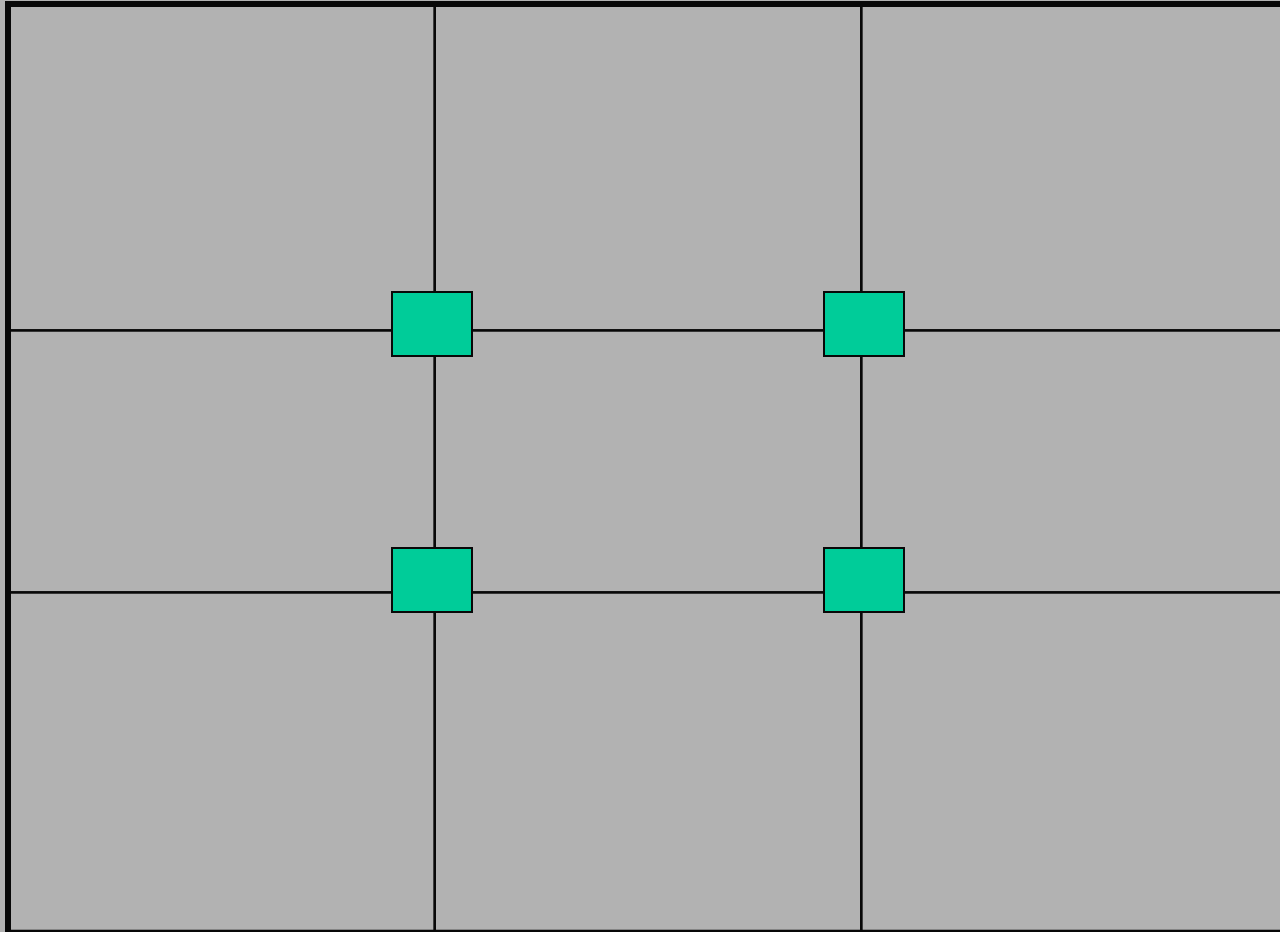
OR, ELEMENTS CAN RELATE TO ONE ANOTHER, SUCH AS IN THIS IMAGE WHERE THE CURVED CLOUD SHAPE MIRRORS THE CURVED LINES IN THE CANOLA FIELD.

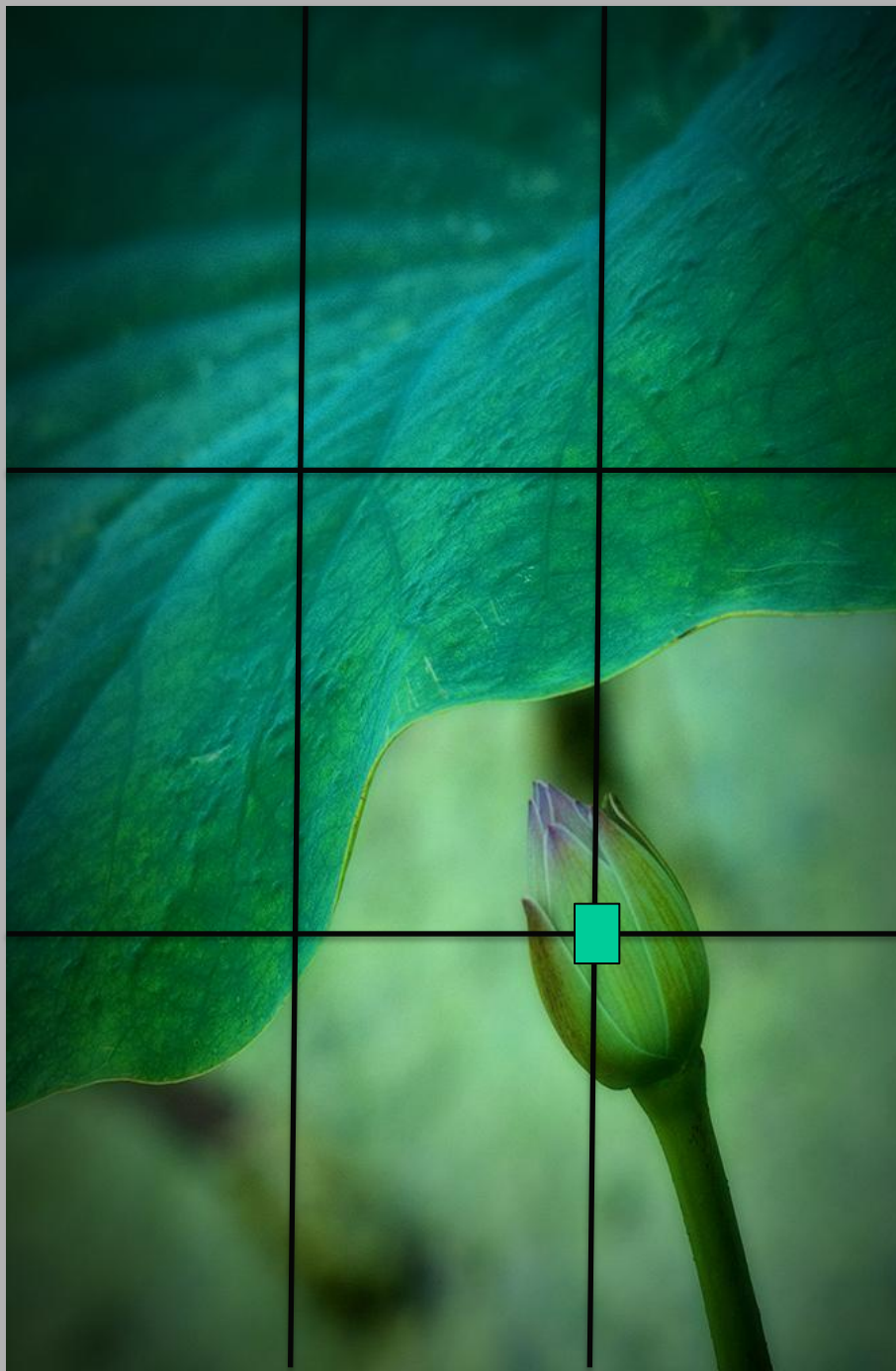


USUALLY PLACING YOUR SUBJECT DEAD CENTRE IN THE FRAME CREATES A STATIC IMAGE WITH LITTLE IMPACT. IF SUBJECT MATTER IS SUITABLE, ARRANGE YOUR SUBJECT ON ANGLE.

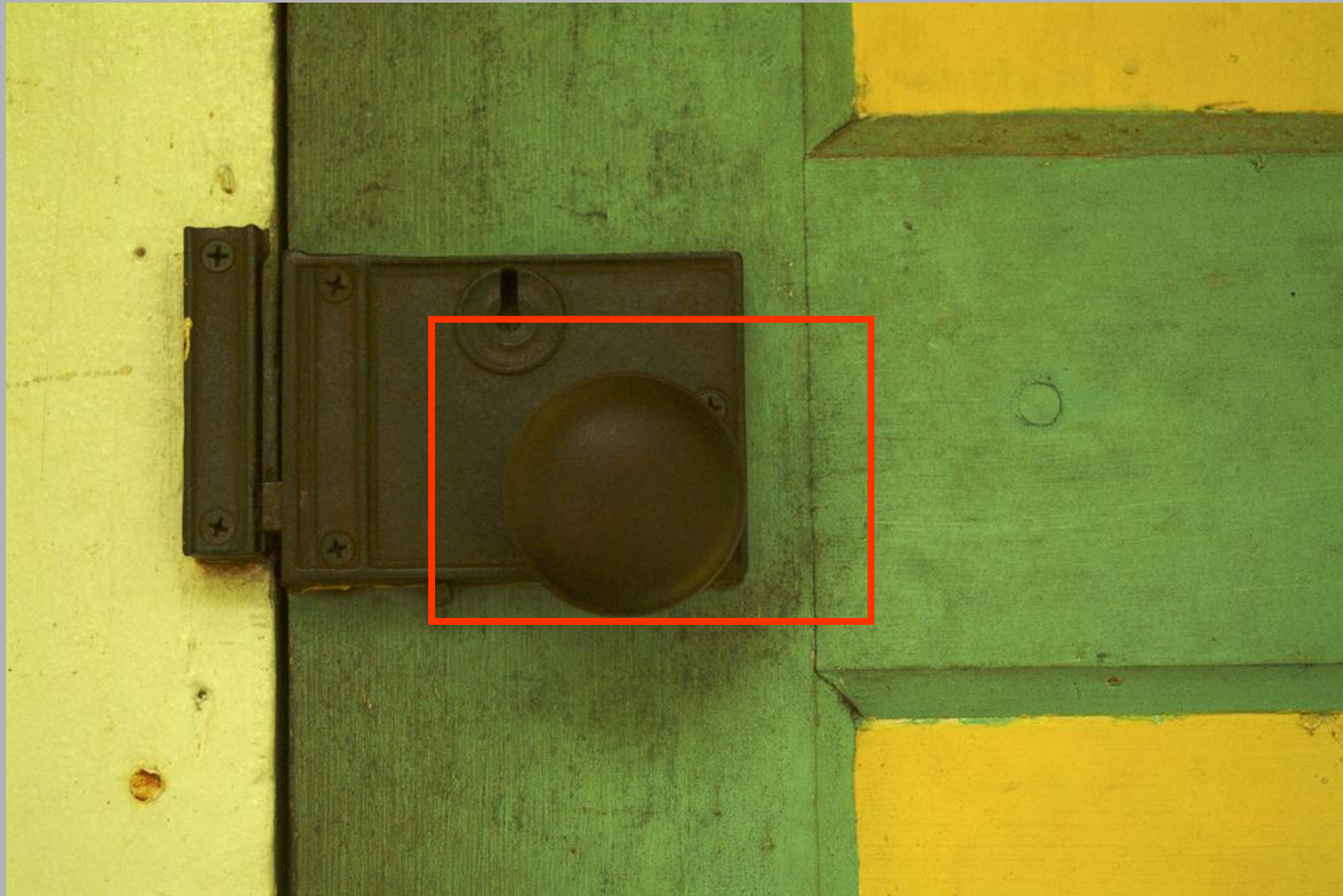
RULE OF THIRDS DIVIDES IMAGE INTO 3 BY 3.

**TO INCREASE IMPACT CONSIDER PLACING YOUR
CENTRE OF INTEREST AT ONE OF THE INTERSECTING
POINTS.**









SOMETIMES YOU CAN SUCCESSFULLY BREAK THE RULE OF THIRDS AND HAVE YOUR CENTRE OF INTEREST IN THE MIDDLE OF YOUR IMAGE. THIS DEPENDS ON THE SUBJECT MATTER AND PRESENTATION.





ALTHOUGH THE POST IS DEAD CENTRE DIVIDING THE IMAGE INTO EQUAL PARTS, THE WINDOW AND PINK PATCHES PLAY OFF ONE ANOTHER TO CREATE TENSION, AS WELL AS WITH THE CLOUD ABOVE.

YOUR EYE GOES TO THE POLE, TRAVELS UPWARD TO THE CLOUD, THEN BOUNCES BACK TO THE PINK AND ACROSS TO THE WINDOW. THE CLOUD AND THE WINDOW ARE NECESSARY ELEMENTS IN THE DESIGN TO MAKE THIS COMPOSITION WORK.



HOWEVER, PUTTING THE TREE IN THE CENTRE DOES NOT WORK AS WELL IN THIS IMAGE. THE COMPOSITION DOESN'T HAVE THE STRENGTH BECAUSE THERE IS NOT ENOUGH ON THE LEFT SIDE TO INTERACT WITH ELEMENTS ON RIGHT SIDE.



MAJOR & MINOR THEME INCORPORATES TWO SUBJECTS, ONE LARGER AND ONE SMALLER PLAYING OFF ONE ANOTHER TO INCREASE TENSION AND INTEREST.



DISTRACTIONS



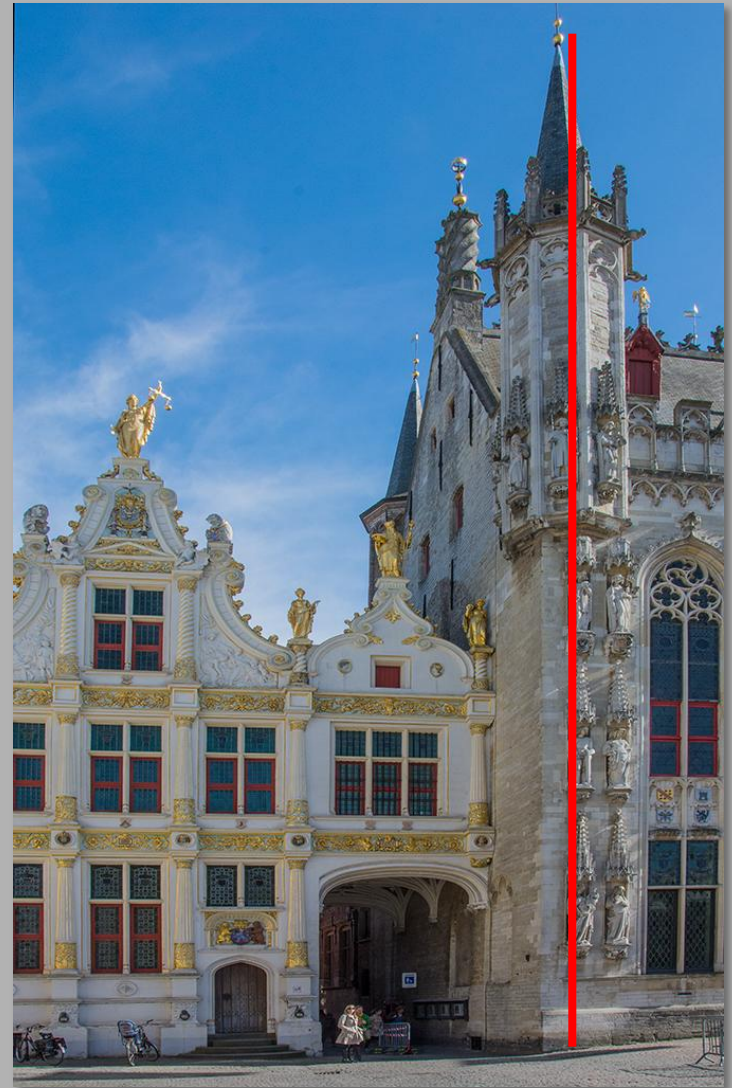
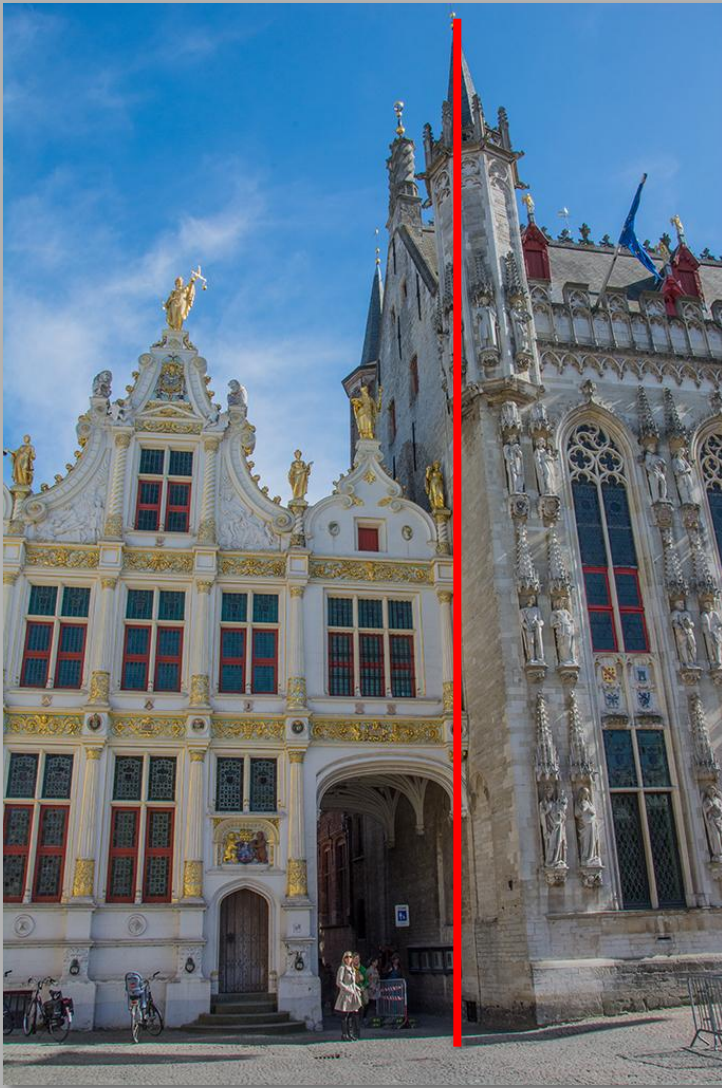
WHEN DISTRACTIONS PREVENT THE VIEWER ENJOYING THE IMAGE, THEY ARE PROBLEMATIC AND WILL DOWNGRADE YOUR IMAGE.

BETTER TO GET IT CORRECT WHEN TAKING THE SHOT, RATHER THAN SPENDING TIME LATER FIXING IT WITH SOFTWARE.



ROTATE THE IMAGE TO CORRECT A SLOPING HORIZON OR USE THE TRANSFORM TOOLS.

MAKE USE OF GUIDE LINES TO GET A TRUE HORIZONTAL AND VERTICAL LINE.



TILTING OR LEANING BUILDINGS IS ANOTHER DISTRACTION WHICH CAN DOWNGRADE YOUR IMAGE.

**USE A TRANSFORM TOOLS TO STRAIGHTEN YOUR VERTICAL OR HORIZONTAL LINES.
IN THIS DIGITAL AGE, JUDGES EXPECT YOU TO UTILISE THE AVAILABLE TOOLS FOR CORRECTION.**



HOWEVER, OBJECTS MAY BE PRESENTED IN A CREATIVE MANNER WITH THE ANGLE BEING DELIBERATE.

TILTING WOULD NOT BE CONSIDERED A DISTRACTION UNLESS JUDGES FEEL IT IS NOT DONE SUCCESSFULLY.



CLONE OUT DUST SPOTS AND REMOVE EDGE INTRUSIONS BY CROPPING, CLONING/HEALING, OR THE CONTENT-AWARE TOOL



WATCH FOR MERGERS:

**TREES, POLES, AND OTHER
EXTRANEIOUS OBJECTS
WHICH APPEAR TO
EMMINATE FROM THE
SUBJECT.**

**HERE THE POLE SEEMS TO BE
COMING OUT OF HIS HEAD.**

**USE CONTENT AWARE OR
CLONING IN PHOTOSHOP TO
REMOVE THE PROBLEM
ITEM.**

**DO NOT DO THIS WITH
NATURE COMPETITION
IMAGES, WHERE ELEMENTS
SHOULD NOT BE ADDED OR
REMOVED.**



CLUTTERED OR DOMINANT BACKGROUNDS ARE DISTRACTING AND CAN OVERPOWER THE CENTRE OF INTEREST, RESULTING IN LOSS OF INTEREST IN THE IMAGE. CONSIDER BLURRING OR DARKENING THE BACKGROUND, & ALSO CORRECT THE HORIZON LINE.



**HERE A RADIAL ZOOM WAS USED
TO DE-EMPHASIZE THE BUSY
BACKGROUND. PLUS MASKING TO
RECOVER SUBJECT DETAIL.**



**ALWAYS BE AWARE OF THE
BACKGROUND TO ENSURE IT IS
NOT COMPETING WITH THE
SUBJECT.**



**HOWEVER, IN NATURE COMPETITIONS, YOU
CAN NOT REMOVE OR ADD ELEMENTS, SO
YOU MAY HAVE TO ACCEPT MORE DETAILED
& BUSY BACKGROUNDS.**



YOUR SUBJECT WILL STAND OUT MUCH BETTER IF YOU ALWAYS USE A DIFFUSED BACKGROUND WITHOUT ANY DISTRACTIONS.

REDUCE YOUR DEPTH OF FIELD SO IT IS JUST ENOUGH FOR YOUR SUBJECT TO BE SHARP. IF YOU HAVE LIVE VIEW, CHECK YOUR DEPTH OF FIELD WHEN SETTING UP THE SHOT.

YOU MAY NEED TO USE A DIFFUSER TO EVEN OUT THE LIGHT.

DEPENDING ON THE SITUATION, YOU MAY NEED TO SUBSTITUTE A BACKGROUND OF PAPER OR CLOTH.

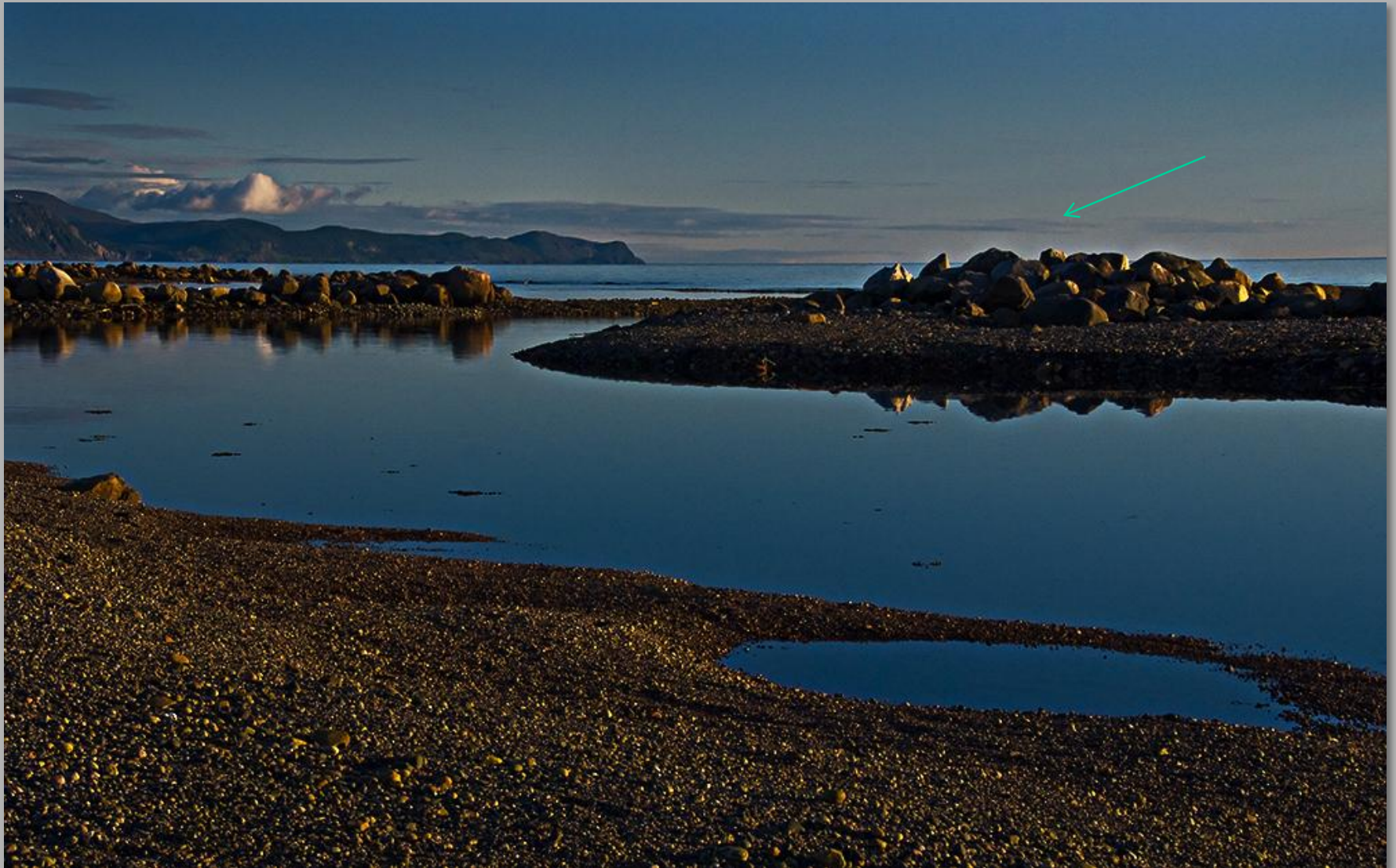


TRY TO AVOID DISTRACTIONS SUCH AS WIRES, VAPOUR TRAILS FROM PLANES, AND HIGHLIGHTS, AS THEY COMPETE WITH THE CENTRE OF INTEREST.

USE CONTENT AWARE OR CLONING, HEALING BRUSH TO REMOVE THESE.



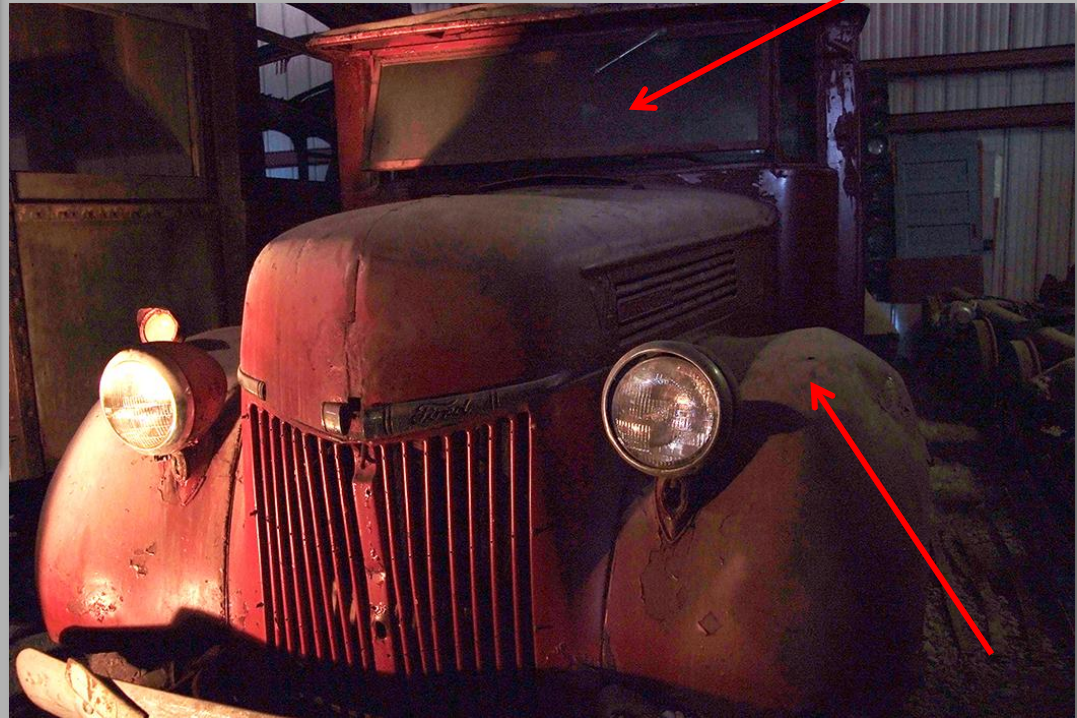
CONSIDER SUN FLARES TO BE A DISTRACTION, AS IN THIS IMAGE. UNLESS THEY ARE USED IN A CREATIVE MANNER THEY WILL DOWNGRADE THE IMAGE.



AVOID OVER-SHARPENING OF YOUR IMAGES WHICH CAN CAUSE HALOS AROUND EDGES.



TRY TO USE THE LOWEST ISO SETTING POSSIBLE WHEN TAKING YOUR PHOTOS, AS OBVIOUS NOISE WILL DOWNGRADE YOUR IMAGE.



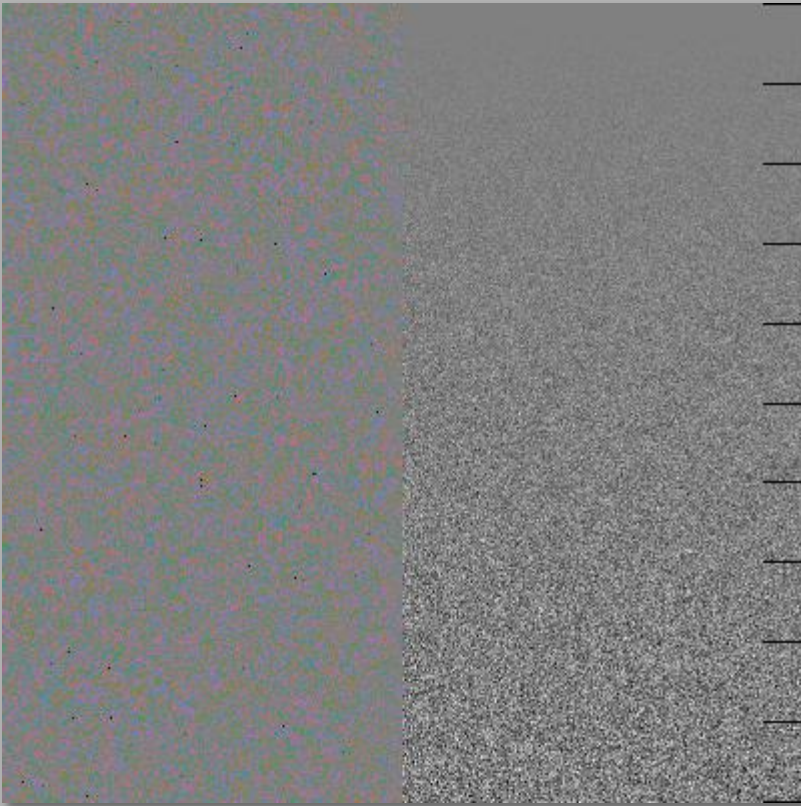
ISO NUMBER INDICATES HOW QUICKLY A CAMERA'S SENSOR ABSORBS LIGHT .

TRY TO USE THE LOWEST ISO SETTING POSSIBLE WHEN TAKING YOUR PHOTOS, AS LUMINANCE AND COLOUR NOISE INCREASE WITH HIGHER ISO NUMBERS.

NOISE IS ALSO OFTEN CALLED "GRAIN". WHEN A PHOTO HAS IMAGE NOISE, AREAS OF COLOR THAT SHOULD LOOK SMOOTH HAVE A MOTTLED OR SPECKLED APPEARANCE.

IT IS EASY TO SEE NOISE IN SHADOW AREAS, AND IN LARGE AREAS OF CONSISTENT COLOR - LIKE BLUE SKY.

YOU CAN USE VARIOUS METHODS TO REDUCE NOISE SUCH AS IN-CAMERA FILTERING, OR WITH SOFTWARE SUCH AS PHOTOSHOP, PLUG-INS AND APPS.



EMOTIONAL CRITERIA GUIDELINES

when judges evaluate & score images, they will talk about:

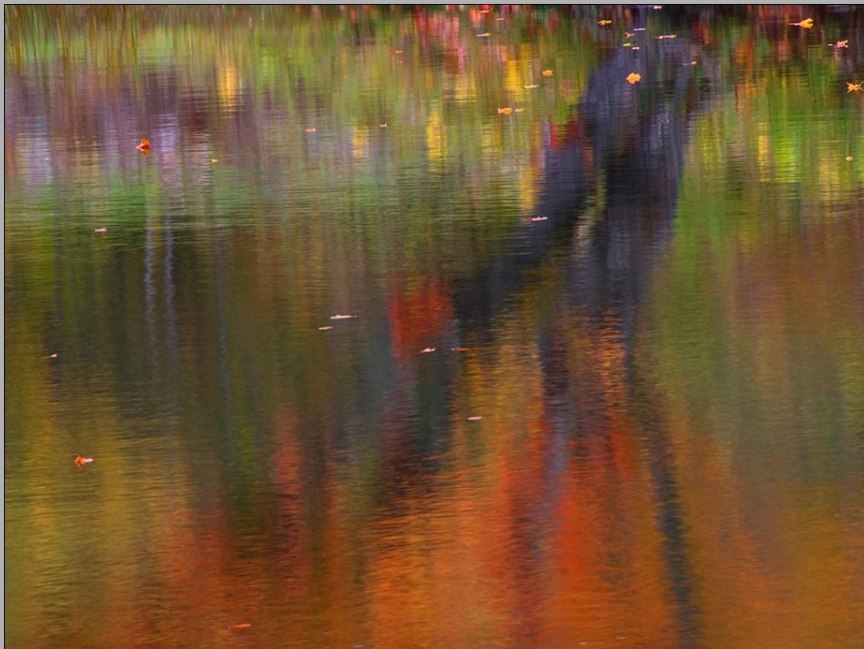
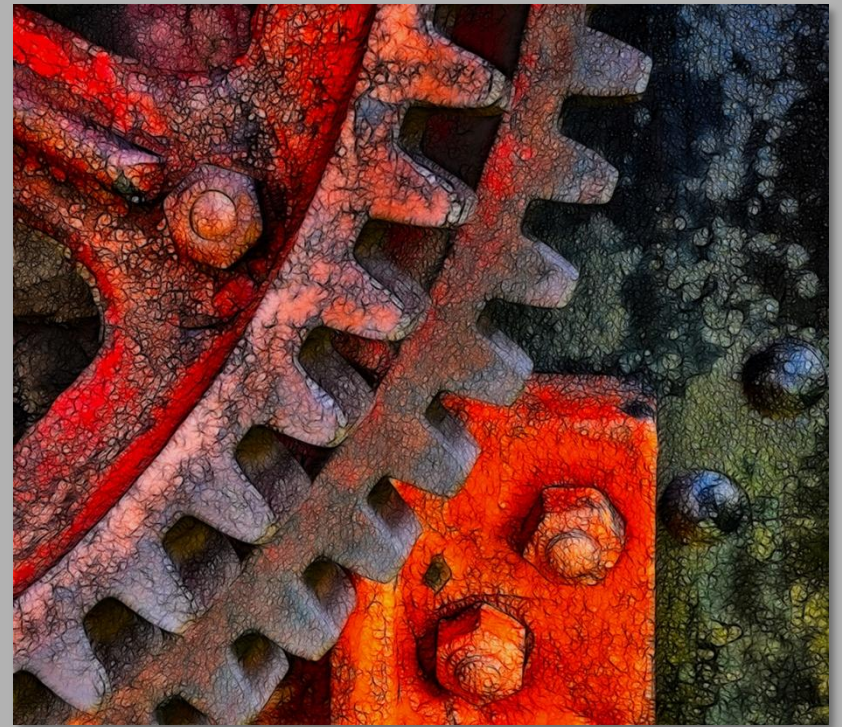
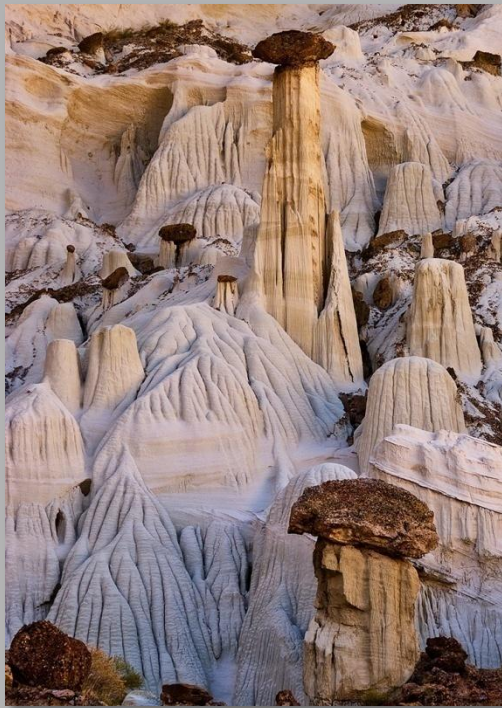
SUBJECT MATTER – interest

MOOD - convey emotion or feeling

IMAGINATION - different perspective, unusual presentation

IMPACT - culmination of all criteria discussed

NOW, LET'S LOOK AT EXAMPLES OF THESE TERMS.



SUBJECT MATTER

JUDGES TEND TO RESPOND TO SUBJECTS WHICH ARE ENGAGING, ARE UNIQUE, OR WHICH TELL A STORY.



IS THERE A STRONG CENTRE OF INTEREST? THIS IS A VERY BUSY SCENE! ARE THE REFLECTIONS THE CENTRE OF INTEREST, THE RUSHING WATER, THE FALL FOLIAGE? IF SUBJECT MATTER IS NOT DISTINCT OR EASILY IDENTIFIED, JUDGES WILL NOT RESPOND FAVOURABLY.



MOOD - MOOD IS AN IMPORTANT COMPONENT. DOES THE IMAGE CONVEY THE FEELING OF THE SUBJECT?

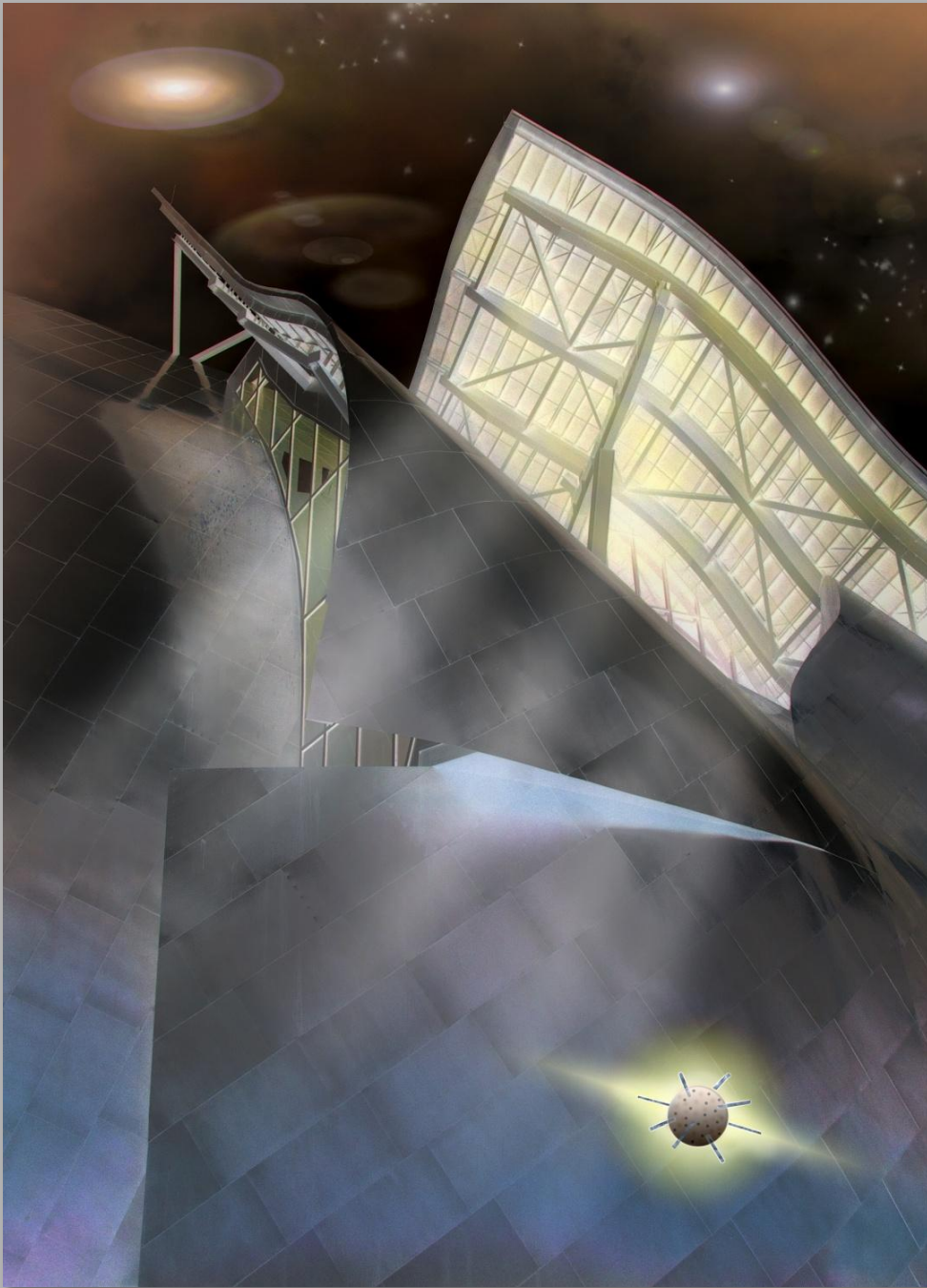
HERE I DID SPLIT TONING IN LIGHTROOM TO INCREASE THE SENSE OF FOREBODING.



SOFT LIGHTING, PASTEL HUES, & VINGETTING GIVE A GENTLE AND DELICATE IMPRESSION TO EVOKE AN ETHEREAL MOOD.



ARE THE JUDGES ENGAGED AND RESPONDING TO THE MOOD AND SENSE OF THE MOMENT? YOU MUST DIRECT THE VIEWERS' ATTENTION TO WHAT YOU INTEND.



IMAGINATION

IMAGINATION PLAYS A SIGNIFICANT PART.

WHAT LEVEL OF IMAGINATION CAN YOU DELIVER THROUGH YOUR IMAGE?



**PERHAPS A DIFFERENT IDEA FOR A
MORE IMAGINATIVE IMAGE.**





PERHAPS A DIFFERENT PERSPECTIVE. CONSIDER CHANGING YOUR POINT OF VIEW.



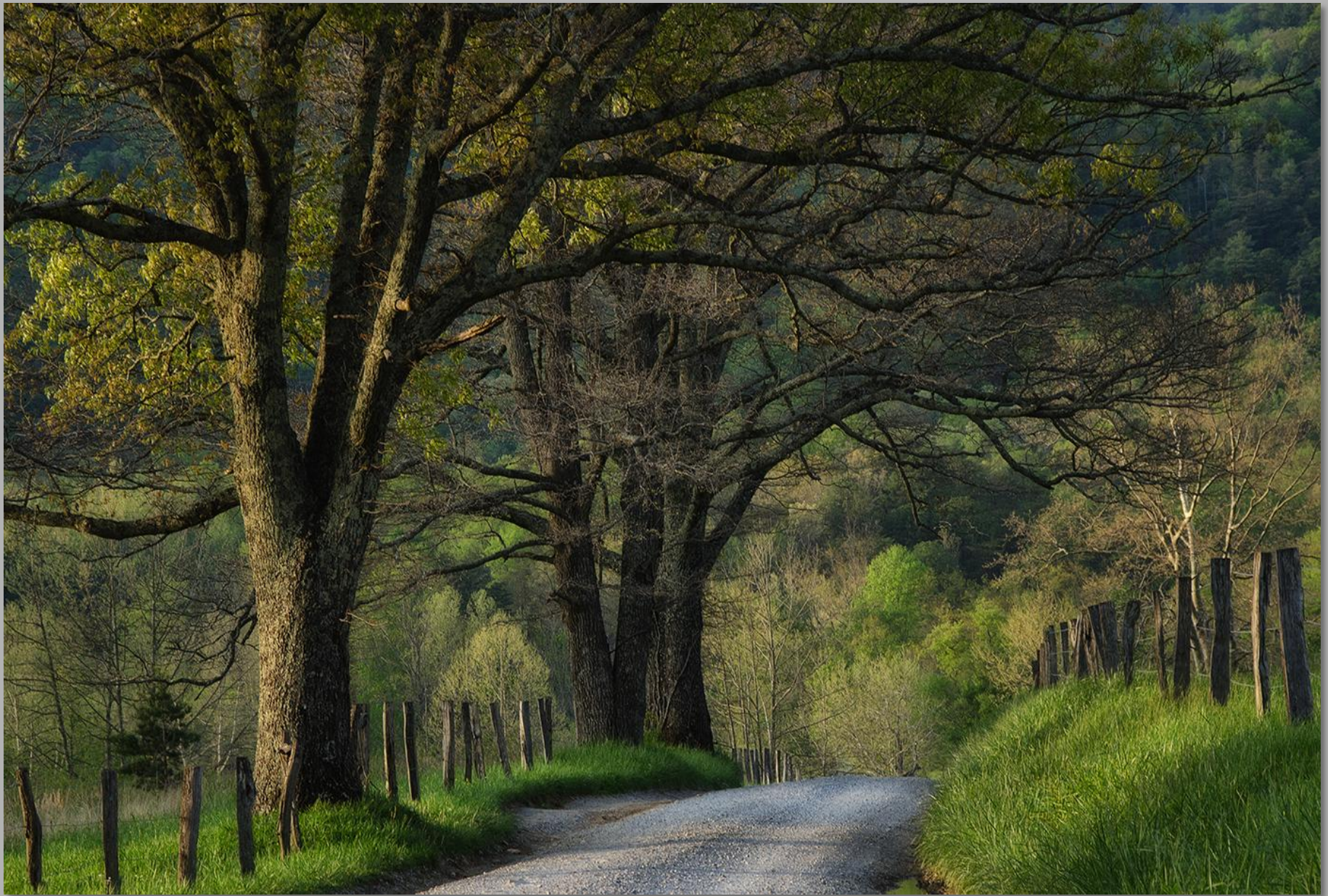
PERHAPS AN UNUSUAL ARRANGEMENT OR PRESENTATION OF ELEMENTS WHICH MAKE UP THE CENTRE OF INTEREST.



IMPACT

**IMPACT IS THE
CULMINATION OF ALL THE
CRITERIA DISCUSSED.**

**TWO REALISTIC ELEMENTS
BLENDED TOGETHER, PLUS
DIGITAL MANIPULATION TO
MAKE A CREATIVE IMAGE**



LATE AFTERNOON SIDE LIGHTING GIVES DEFINITION, TEXTURE AND CONTRAST. DIAGONAL LEAD-IN LINE TAKES THE VIEWER INTO THE IMAGE.



A DIFFERENT APPROACH WITH A TEXTURED MONOCHROME AND JUST A HIT OF COLOUR.

COMPETITIONS

Digital images & prints are evaluated and scored following the same criteria -Technical, Organisational, Emotional Criteria.

Prints are also evaluated on presentation, i.e., mounting and/or matting, mat colour, positioning.

Please refer to

ECC RULES OF COMPETITION
on the website for submission requirements
for entries into competitions.

FINAL THOUGHTS:

ECC holds critique evenings to give members the opportunity to have images reviewed and get helpful comments before competitions.

Judgings are open to members. Plan to attend as they are very informative, and are a good learning tool.

Try not to take judges' scoring/comments personally if your work doesn't do as well as you thought. We all 'crash & burn' at sometime.

Become aware of why certain images score well, and use this information, along with judges' comments to evaluate and improve your photography.

Learn everything you can about your equipment so you can make the most of photographic situations. Take advantage of workshops and outings where you have the opportunity to share and exchange technique and equipment information.

Belonging to a camera club is a great way to learn more about photography, to make new friends with the same interest, and to develop your creativity and your own personal style.

Don't be afraid to ask questions or seek advice. And be sure to get involved in club activities!

Think of website tutorials, which offer valuable information, and links to additional sources to assist you in your photographic endeavours, such as on the Club website.

FINAL COMMENT

**REMEMBER TO HAVE FUN
WITH YOUR PHOTOGRAPHY!**

