

## 101. Oars Up

### Greatest Strengths:

- a very evocative moment..winter's first kiss
- good use of rule of thirds
- stream leads eye to focal point in a pleasing way
- a story is beckoned to be told... why has it been left here?.. what were the circumstances surrounding the boat's abandonment? Etc.

### Moving Forward:

- bump the contrast just a bit.. snow tends to wipe out a lot of the mid-tones and diminish blacks
- crop a little tighter to the boat.. you don't lose any pertinent information and it eliminates some conflicting elements
- you might also lower your stance when shooting to give a more interesting perspective

## 113. Passage Through Time

### Greatest Strengths:

- a lovely echoing of land , ice and cloud forms as you proceed to the distance
- nice contrasting of textures between the 'frozen' water, the ice flow, the scrubby hills and the mountains

### Moving Forward:

- In the larger format in which I originally viewed this photo, the contrast needed a boost, in a smaller format it is better. In future always 'edit' from a large format and best resolution
- a bit of a border merger in the upper left that could be remediated by lowering your stance when taking the shot... this might also make composition more interesting.. we get so used to viewing the world from our standing position that spectacular moments become almost mundane.. don't be afraid to move .. squat...give the viewer a new perspective

## 117. Where My Heart Belongs

### Greatest Strengths:

- sometimes a moment just asks to be recorded...the stillness of this moment is obvious
- so few of us get to witness such open space and contrast of land-forms
- that green is unbelievable!
- Nice observation of textures
- Good contrast in rocks (they can be tricky)

### Moving Forward:

- I would suggest shooting from a lower angle and either have that strip of rock in the upper or lower third of your frame... we forget sometimes that the camera cannot see EXACTLY what we see so we need to ask ourselves," what do I need to make this moment a bit more dramatic" so that the viewer gets where your awe is coming from?
- In considering the above, is that large patch of grass in the foreground really necessary to the shot?.. or can I crop this differently?( either in camera or in the 'studio' - whether it is post shot editing in camera, photoshop or darkroom)
- Was that green really that florescent?

## 228. Desert Sentinel

### Greatest Strengths:

- a dynamic subject and title
- lovely study in textures between smoothness of rocks, scrub and spikey growth and that 'popcorn sky'
- so many interesting shapes! (Nicely emphasized in the upper half of photo with the simplicity of the sky as background)

### Moving Forward:

- as lovely as the 'context' for this 'beast is, I would be tempted to really crop it tightly to upper half of shot to avoid any conflict with that rather busy background
- The shapes in that tree against that sky are really spectacular but that power could be even greater if you bumped the contrast up a bit
- You might consider lowering your stance when shooting just to pump the 'perspective' of such an imposing life-form (and you would also conveniently move those lower branches away from the conflicting information in the rocks)

## 301. Peaceland

### Greatest Strengths:

- what a quintessential prairie scape!
- Good use of rule of thirds to maintain viewer's interest
- Potentially good contrast between the red of the roofs and green of the foreground
- Interesting moment of sky caught in reference to the landscape

### Moving Forward:

- there are two main difficulties with this photo that are easy fixes:
- increase contrast when editing .. this will 'push' that interesting sky and emphasize the flatness of the land without it being almost over-exposed by sunlight
- zoom in so that the farm is more visible and not dead centre on the horizon.. move it a bit to the right but include that approaching cloud
- always ask yourself "what feeling do I have about this shot that I want my viewer to 'get'"? then eliminate anything that detracts from that 'feeling'

## 312. Blue Serenity

### Greatest Strengths:

- What a lovely palette of blues!
- interesting compositional elements of vertical lines and diagonal shapes
- certainly a once in a lifetime opportunity recording a moment

### Moving Forward:

- much of photography is waiting... for the right moment.. in this instance, if you could have waited for the passing gondola to clear the background or for YOUR angle to change so that the white boat and village in the back ground were not so distracting, this would have been a much more powerful shot
- make sure that when you edit (because I'm pretty sure you didn't have that option when grabbing this shot) that the horizon line is parallel to the horizontal borders

## 323. Jasper Morning Glory

### Greatest Strengths:

- what a nice bold colour palette and textural play
- hard not to love that quintessential mountains kissing water Canadian scape
- welcome to playing with effects like Prisma as there is certainly a place for it as we move more deeply into the digital age

### Moving Forward:

- as a photographer, I want to have you straighten the horizon line just a tad as the photo feels like it tilts to the left
- as a painter, I would suggest that there are too many conflicting textures (emphasized by the program) and I find the symmetry of the 4 corners filled with yellow too predictable
- while there is a place for digital manipulation in photography, the use of commercial programs in a photo competition, obliterates the true eye of the photographer

## 326. Down The Black Road

### Greatest Strengths:

- what a study of textures in rock and sky!
- some great contrasts in tone and form
- this has a bit of an Ansel Adams kind of reverence for the 'badlands'
- that sky is spectacular and so 'unlikely' in a sun-parched landscape

### Moving Forward:

- not sure of the significance of the title (unless you mean the black and white nature of the photo or possibly shot from a road named Black???)
- I know that this has been highly manipulated and it IS quite the study of special effects (both Nature's and yours) but I find that there is too much information to digest ( I want to bisect it vertically and just take in the left side, particularly)
- I am unsure as to what your intended focal point might have been and confusing your viewer only detracts from the power of an image

## 329. The River (in infrared)

### Greatest Strengths:

- there is just something about infrared in black and white photography that recalls the pristine brilliance of the silverpoint of Ansel Adams and this shot does evoke that.
- The sky is stunning in its contrasts and cloud patterns
- Nice textural contrast

### Moving Forward:

-it seems like the horizon line tilts to the left which is unsettling for the viewer

-Is the stony area at lower right essential to the photo or would this be a stronger composition if you cropped so the river bend was in the bottom third of the photo?

- so much of a photographer's job can be accomplished by brutal cropping ... too much information can really diminish power

## 335. Falling Leaves

### Greatest Strengths:

- who hasn't tried to capture those first whispers of autumn's arrival?  
Nice awareness of this moment!
- Good eye for shape and texture in the undulation of the tree line in the distance
- Good crispness to shot that evokes the 'crisp days' coming and the golden time just hinted at on the tree-tops
- nice contrast in sky and tree-trunk

### Moving Forward:

- my suspicion is that if you had moved your vantage point down to the ground, shot up and included that lovely horizon line in the bottom third of this shot, you would have caught many more falling golden leaves against that brilliant deep blue sky ( the leaves are virtually invisible against grasses to the viewer's eye)
- it is important to realize that as the photographer, you have ultimate control of your viewpoint and how much information you DON'T need... the rest is just waiting... for the right moment

## 415. Desoto

### Greatest Strengths:

- what an evocative shot from a bygone era!
- I like the remnants of rust and original paint that you have included in the shot
- Good clarity of detail... hard to get in a close-up
- I am also glad that you didn't put focal point dead centre in the frame

### Moving Forward:

- while this was a great piece of industrial design, I have a feeling that more of the car would have given context to this shot
- I would suggest that you edit in a large format as you can more clearly see the need for greater contrast over-all
- A photograph should tell a story or beckon a response in the viewer. Don't forget to ask yourself what you want a photograph to do (merely record keeping lies in the realm of snap-shots)

## 416. Who Are You

### Greatest Strengths:

- what a great 'attitude' caught in this moment!
- Good focus and clarity in spite of a difficult angle
- Interesting use of negative space
- Pretty good contrast in this challenging shot

### Moving Forward:

- It is so difficult to do good wildlife photography in a one day outing! Most pros spend days waiting for the right light, vantage point, gesture, background, framing etc.. particularly with birds. This shot almost works because of its clarity and the 'attitude' of the subject but shooting from beneath is fraught with complications
- While you have done an interesting job of framing, I find that there is too much uninformative space around the subject. Try cropping really close to the edges of your subject when editing

## 420. Silhouettes

### Greatest Strengths:

- This is a fun shot that is nicely (un) balanced both in terms of shape and line
- -I love the strong horizontal lines at the top and the almost comic relationships between the figures in silhouette
- a good black and white photograph relies heavily on the compositional 'bones' which this shot has

### Moving Forward:

- I find the depth of field issue to be a bit distracting (those lovely textures in the snow are out of focus and in the absence of detail in the foreground, this confuses the eye of the viewer)
- - certainly cutting the feet off of the figures was a choice but I wonder if moving back just a hair would have given a broader context to the shot?
- Photographers are story spinners and while I am sure there is a story here, I am confused as to the 'author's intent' for the shot

## 502. It's A Winter Wonderland

### Greatest Strengths:

- What a Hallmark moment! What could be more delightful than a child's response to a first snow? This shot does have a feel good quality that is undeniable!
- Nicely cropped so point of interest is clear and while this is not a full or  $\frac{3}{4}$  frontal view of the face, the emotion is obvious.
- Lighting is extraordinary and the background does not compete in any way with the image

### Moving Forward:

- what I find a little disturbing is that there are no 'snow flakes' on hands or face so this puts this in the realm of a manipulated studio shot ( not a bad thing, just unexpected)
- I would suggest bumping the contrast just a hair and possibly changing the angle from which shot is taken to include a bit more of the front of that lovely face
- -you might also consider cropping the back of the head (since it's not giving any useful information in shadow) and a little tighter to the hands,, making the shot almost square. This would emphasize that incredibly expressive little being's wonder

## 513. In The Spotlight

### Greatest Strengths:

- a classic fashion shot evocative of the of the '70s
- good contrast
- interesting textures and lighting
- quirky subject with retro posing evoking question and intrigue

### Moving Forward:

- I would crop this shot tighter and move the model out of the centre of the photograph to create more dynamic interest
- This shot wants to become a story but is a bit too symmetrical in composition to do so
- You could really play up the spotlight lighting by darkening the parts of the wall outside of the light ( a bit more like the figure is caught by a police helicopter light)